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NATIONAL BROADCASTING COMPANY, INC.
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*index***SPONSOR****Second half, vol. 4****JULY THROUGH
DECEMBER 1950**

Issued every six months

Automotive and Lubricants

Local auto dealer reports unusual radio success	3 July	p. 35
Automobile activities in radio/TV forecast	17 July	p. 29
Shell shows how to keep dealers happy	14 Aug.	p. 22
Ford dealer buys vacation program	28 Aug.	p. 45
Gulf Oil promotes products through safety campaign	11 Sept.	p. 44
Radio/TV outdraw newspapers in Amoco test	11 Sept.	p. 45
Chevrolet sponsors Notre Dame games	25 Sept.	p. 20
Atlantic Refining's football sponsorship	25 Sept.	p. 32
Chevrolet's unique spot commercials	6 Nov.	p. 41
How Ford dealer grossed \$83,824 in 24 hours	4 Dec.	p. 42

Broadcast Advertising Problems and Developments

What's happening to radio networks in TV era?	17 July	p. 79
Merchandising is like fingerprints	28 Aug.	p. 21
All quiet on the TV union front	28 Aug.	p. 28
How TV union problems differ from radio's	28 Aug.	p. 42
Sponsor's view of World War II	11 Sept.	p. 32
What should advertisers do about radio/TV budgets in face of defense-imposed scarcities?	25 Sept.	p. 38
Ad strategy to meet Korean situation	9 Oct.	p. 42
What can sponsors do about incidents like Jean Muir's?	23 Oct.	p. 38
Why sponsors are cold to nighttime network radio	6 Nov.	p. 24
Network's reply to sponsors' appraisal of nighttime radio	20 Nov.	p. 21
Industry-wide audience promotion advocated to sell radio	4 Dec.	p. 28
Will radio rates increase in non-TV markets?	4 Dec.	p. 36

Clothing

Novel quiz show sells for Richmond clothing concern	3 July	p. 35
Sanson Hosiery Mills' one-shot TV success	31 July	p. 16
Furs on the air	31 July	p. 32
Cowboys sell clothes in radio	11 Sept.	p. 21
Brassiere sales get a lift via TV	25 Sept.	p. 20
Robert Hall continues strong air promotion	23 Oct.	p. 18
Frank B. Sawdon, Robert Hall Clothes, profile	6 Nov.	p. 16
Miles Shoe Stores' transcribed commercials	20 Nov.	p. 26
Robert Hall's transcribed commercials	20 Nov.	p. 26
Clothing stores on the air	20 Nov.	p. 32
Selling "unmentionables" on the air	4 Dec.	p. 34

Commercials and Sales Aids

Announcer's importance in radio sales pitch	3 July	p. 34
Mail orders thrive via TV	17 July	p. 22
Singing commercials, trends, costs, who makes them, who uses them	17 July	p. 43
TV station breaks sell for Horton's Ice Cream	31 July	p. 40
Low pressure commercials sell tours over WABF, New York	14 Aug.	p. 39
Sales theme during World War II	11 Sept.	p. 32
Brassiere sales commercials on TV	25 Sept.	p. 20
Sponsors like spot radio	25 Sept.	p. 30
Inside story of an animated commercial	9 Oct.	p. 28
TV pitchman in the parlor	9 Oct.	p. 34
Department store's camouflaged commercials	9 Oct.	p. 47
Inside story of a film commercial	23 Oct.	p. 26
Transcribing a commercial	20 Nov.	p. 26

Confections and Soft Drinks

W. S. Brown, Canada Dry Ginger Ale, profile	3 July	p. 14
Soft drinks on the air	3 July	p. 19

Candy strong on TV	17 July	p. 30
Horton's Ice Cream TV station breaks	31 July	p. 40
Cisco Kid sells Coca-Cola	11 Sept.	p. 22
Developments in soft drinks industry	20 Nov.	p. 18

Contests and Offers

Telephone quiz shows growing	3 July	p. 22
Type of sponsors using telephone shows	17 July	p. 108
Syndicated telephone shows available	17 July	p. 108
Use of premiums on radio and TV	17 July	p. 114
What's doing on contest front?	17 July	p. 116
Telephone shows guarantee low-cost audience	31 July	p. 26

Drugs and Cosmetics

G. J. Abrams, Block Drug Company, profile	17 July	p. 20
Alka-Seltzer sales soared with barn dance broadcasts	31 July	p. 19
Rhodes Pharmacal Company signs Gabriel Heatter	28 Aug.	p. 17
Drug stores on the air	28 Aug.	p. 30
St. Joseph Aspirin likes Westerns	11 Sept.	p. 22
Basil L. Emery, Chesebrough Mfg. Co., profile	25 Sept.	p. 16
How Bristol-Myers rides the trends	9 Oct.	p. 32
Peoples Drug Stores in Washington go all out with radio	23 Oct.	p. 18
Bristol-Myers using TV heavily	23 Oct.	p. 24
Hadacol's sales prescription is advertising	23 Oct.	p. 40
Selling laxatives and deodorants on the air	4 Dec.	p. 34
W. A. Wright, Jules Montenier, Inc., profile	18 Dec.	p. 8
Hadacol packs 'em in	18 Dec.	p. 24

Farm Radio

Influence of barn dances on rural and city audiences	31 July	p. 19
Murphy Products (feed) a 20-year barn dance sponsor	31 July	p. 22
Doughboy knows the farmer	28 Aug.	p. 24
Farm director, a potent salesman	9 Oct.	p. 30

Food and Beverages

Borden's new emphasis: spot advertising	3 July	p. 26
Giant markets and chains showing interest in radio/TV	17 July	p. 30
Coffee firms must advertise to protect against competing brands	17 July	p. 30
Growing use of radio and TV resulting in increased volume for bread and cake companies	17 July	p. 30
John I. Moone, Snow Crop Marketers, Inc., profile	31 July	p. 12
Ralston Purina Company, Grand Ole Opry success	31 July	p. 20
Nabisco dog biscuit sales impact achieved with radio	31 July	p. 23
Taylor-Reed's TV success in selling Cocoa Marsh	11 Sept.	p. 18
Breakfast food cereals do well with cowboy shows	11 Sept.	p. 21
Victor Coffee began going places with radio	11 Sept.	p. 24
Bakers on the air	25 Sept.	p. 23
Food market's TV sales formula in Baltimore	25 Sept.	p. 42
Lee Mack Marshall, Continental Baking Co., profile	9 Oct.	p. 16
Chiquita Banana goes to TV cooking school	9 Oct.	p. 20
Hormel's triple-threat girls	9 Oct.	p. 26
Grocery stores on the air	23 Oct.	p. 21
Worcester Baking Company keeps ahead with radio	6 Nov.	p. 28
Woman's hands sell food products on TV	6 Nov.	p. 40
R. G. Partridge, United Fruit Company, profile	20 Nov.	p. 10
Douglas Leigh, Leigh Foods, Inc., profile	4 Dec.	p. 10

BINDERS are available to accommodate six-month supply of issues indexed. Cost is \$4.00 per binder.

Milk sales zoom via WTMA and Cisco Kid.....	4 Dec.	p. 43
More about grocery store advertising	18 Dec.	p. 16
Margarine opportunity in radio/TV	18 Dec.	p. 30
CBS-WFBL sell for 55 food stores	18 Dec.	p. 42

Insurance and Finance

Seattle bank uses radio news with good results	28 Aug.	p. 17
Banks on the air	6 Nov.	p. 26
Why Metropolitan Life expanded radio budget	20 Nov.	p. 28

Miscellaneous Products and Services

How to sell a candidate	3 July	p. 16
Beer and wine companies using air media extensively	17 July	p. 31
Quaker rug TV experience	14 Aug.	p. 17
Radio advertising and home demonstrations boost TV set sales	14 Aug.	p. 26
Storage business boosted by radio	28 Aug.	p. 45
60% of Mohawk Carpet budget going to TV	11 Sept.	p. 28
Houses sell like hot cakes via WSRB, Cleveland	11 Sept.	p. 44
Miller Brewing Company, uses football formula for sales	25 Sept.	p. 20
Arthur Murray, profile	23 Oct.	p. 16
Kosher wines selling to booming mass market	23 Oct.	p. 30
Books on Radio/TV for ad managers	6 Nov.	p. 32
Oil burners, hot sales item on WFBR, Baltimore	6 Nov.	p. 40
Radio sells homes in volume in Eureka, Calif.	20 Nov.	p. 44

Programing

Telephone gimmicks abound on the air	3 July	p. 22
Dummy is MC on clothing firm quiz show.....	3 July	p. 35
Bobby Benson Western-type show expands.....	17 July	p. 22
Syndicated telephone shows available	17 July	p. 108
Radio barn dances, successful sales formula	31 July	p. 19
Nearly every station has telephone show	31 July	p. 26
KOME'S novel participation show	31 July	p. 40
Liberty's baseball broadcasts	14 Aug.	p. 17
Moppets hypo adult viewing	14 Aug.	p. 24
The Negro d.j. strikes it rich	14 Aug.	p. 28
Cowboy club corrals national capital kiddies	14 Aug.	p. 38
Tips to news sponsor	28 Aug.	p. 17
Beecham recordings sell baking products	11 Sept.	p. 18
How cowboys rate as radio salesmen	11 Sept.	p. 21
Football takes to the air in 1950	25 Sept.	p. 20
When to simulcast	25 Sept.	p. 26
TV revives Wild-West fever	25 Sept.	p. 28
Chiquita Banana's daytime TV chores	9 Oct.	p. 20
Radio mysteries rate high in listenership	9 Oct.	p. 23
Network musical show clicks for Hornel	9 Oct.	p. 26
Program trends key to Bristol-Myers radio success	9 Oct.	p. 32
TV mystery shows strong program fare	23 Oct.	p. 32
Taped TV shows lowering program costs	6 Nov.	p. 38
Network co-op programs	20 Nov.	p. 30
Advantages of network-built package shows	20 Nov.	p. 40
Local shows do great job for national sponsors	18 Dec.	p. 21
TV writer: key to program costs	18 Dec.	p. 32

Publicity and Promotion

Stimulating summer selling	3 July	p. 16
Balloon promotion pays off	3 July	p. 34
Station directs selling campaign to staff	3 July	p. 34
Tucson station plugs summer selling campaign	3 July	p. 35
CBS launches biggest fall promotion	14 Aug.	p. 38
Merchandising is like fingerprints	28 Aug.	p. 21
What stations do to help sponsors sell products	11 Sept.	p. 26
30,000 grocers, druggists take part in CBS promotion	20 Nov.	p. 44

Research

Sindlinger's share-of-audience measurement	3 July	p. 24
More detailed data on TV coverage sought	3 July	p. 30
Hofstra TV study talks dollars and cents	17 July	p. 48
ARBL, Lazarsfeld, Dun & Bradstreet studies show radio power	17 July	p. 52
Radio and TV research, techniques used	17 July	p. 111
Let's put all media under same microscope	31 July	p. 24
What media team up best with TV?	31 July	p. 30
Ohio State study discloses influence of mop-pets in TV viewing	14 Aug.	p. 24
Radio is getting bigger, recent studies show	14 Aug.	p. 30
Radio gaining in non-TV areas, according to WNAX study	11 Sept.	p. 30
Getting the most out of BMB	25 Sept.	p. 34

The research muddle	23 Oct.	p. 28
Herbert True checks TV sponsor identification in Chicago	6 Nov.	p. 29
Who's looking where?	4 Dec.	p. 18
Advertest's looking vs. listening study	4 Dec.	p. 29

Retail

Clothing company in Richmond uses unique TV formula for sales	3 July	p. 35
Giant markets, chains using more radio/TV	17 July	p. 30
Drug stores on the air, roundup	28 Aug.	p. 30
Buffalo store scores sales success on WEBR	28 Aug.	p. 44
Food market's TV sales formula in Baltimore	25 Sept.	p. 42
Department store buys time to keep customers away	9 Oct.	p. 46
Department store's camouflaged commercials	9 Oct.	p. 47
Grocery stores on the air, roundup	23 Oct.	p. 21
Clothing stores on the air, roundup	20 Nov.	p. 32
Grocery store advertising pays off	18 Dec.	p. 16
CBS-WFBL sell for 55 food stores	18 Dec.	p. 42

Soaps, Cleansers, Toilet Goods

P&G, Colgate-Palmolive-Peet, and Lever Bros. riding high	17 July	p. 31
Robert Brenner, B. T. Babbitt Company, profile	28 Aug.	p. 16
Sidney Weil, American Safety Razor Corp., profile	11 Sept.	p. 16
Pears soap scores with radio	11 Sept.	p. 18
How Duz does its commercials	20 Nov.	p. 26
Pal Blade strategy clicks on radio	4 Dec.	p. 24

Television

More detailed data on TV coverage sought	3 July	p. 30
What part of budget should be allotted TV?	3 July	p. 32
TV sales punch illustrated in Hofstra study	17 July	p. 48
TV status in fall 1950	17 July	p. 87
One-shot TV success	31 July	p. 16
Vidicam cuts film cost	31 July	p. 40
Moppets influence adult nighttime viewing	14 Aug.	p. 24
Taylor-Reed succeeds in TV debut	11 Sept.	p. 18
60% of Mohawk budget going to TV	11 Sept.	p. 28
TV sells brassieres	25 Sept.	p. 20
TV revives Wild-West fever	25 Sept.	p. 28
Daytime TV pioneering by Chiquita Banana	9 Oct.	p. 20
Pitchman in the parlor	9 Oct.	p. 34
Inside story of film commercial	23 Oct.	p. 26
TV mysteries rated high	23 Oct.	p. 32
Taped TV shows, a program cost factor	6 Nov.	p. 38
Woman's hands sell foods on TV	6 Nov.	p. 40
Will color catch on?	20 Nov.	p. 35

Timebuying

Outlook for time availabilities for independents	31 July	p. 38
What agencies would tell clients, if they dared	14 Aug.	p. 19
Are radio/TV subjected to tougher scrutiny in selection of media?	14 Aug.	p. 36
What sponsors think of agencies	28 Aug.	p. 26
How sectional agency can help national account	11 Sept.	p. 42
Ad strategy to meet Korean situation	9 Oct.	p. 42
Why sponsors are cold to nighttime network radio	6 Nov.	p. 24
Network co-op shows for spot buyers	20 Nov.	p. 30
Confessions of a New York timebuyer	4 Dec.	p. 26
What to sell in wartime	18 Dec.	p. 26
Glamour boys of bigtime advertising	18 Dec.	p. 28
What are the true conditions in timebuying?	18 Dec.	p. 34

Tobacco

Big radio/TV activity seen for cigarette companies	17 July	p. 31
Millions more call for Philip Morris	31 July	p. 16
Alexander Harris, Ronson Art Metal Works, profile	14 Aug.	p. 14
R. J. Reynolds football plans	25 Aug.	p. 20
How Brown & Williamson climbed to 25 billion cigarettes	6 Nov.	p. 21
Brown & Williamson formula gives brands special appeal	20 Nov.	p. 24

Transcriptions

National advertisers' use of transcriptions	17 July	p. 55
Library and program transcription services	17 July	p. 56
Transcriptions offer low-cost, top-talent shows	4 Dec.	p. 21



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SPONSOR

For buyers of broadcast advertising

UNITED STATES
POSTAGE
BALTIMORE
MD.
12 CENTS

SP 10-43 12240
MISS FRANCES SPRAGUE
NATIONAL BROADCASTING
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

RECEIVED
JUL 5 1950
MINUTES: radio/TV
measurement—p. 24

ring the bell—p. 22



Sponsor
Report

page 10

New and
Renew

page 11

Mr. Sponsor:
W. S. Brown

page 14

P. S.

page 16

Soft
Drinks

page 19

Telephone
Shows

page 22

Borden's
Radio
Switch

page 26

TV Coverage

page 30

Mr. Sponsor
Asks

page 32

Roundup

page 34

Radio
Results

page 36

Sponsor
Speaks

page 56

Applause

page 56

Kentuckiana's **ONLY** **FOOD MERCHANDISING SHOW** **NOW GOES 5 DAYS A WEEK!**



COFFEE CALL

MONDAY THRU FRIDAY
 BEGINNING JULY 3

**PARTICIPATIONS
 NOW
 AVAILABLE**

21,150 GUESTS IN ELEVEN MONTHS (as a 3-day-a-week show)



LET YOUR PETRY MAN TELL YOU ALL THE FACTS—

- ★ Top Hooperated (6.6 Dec. '49 thru April '50)
- ★ Store Merchandising
- ★ Prizes
- ★ Listener Contests
- ★ Audience Participation
- ★ Product Displays

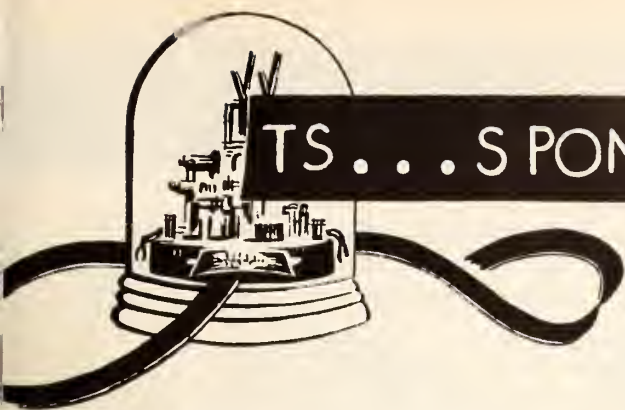
50,000 WATTS ★ 1 A CLEAR CHANNEL ★ 840 KILOCYCLES

*The only radio station serving and selling
 all of the rich Kentuckiana Market*



VICTOR A. SHOLIS, Director • NEIL D. CLINE, Sales Director

REPRESENTED NATIONALLY BY EDWARD PETRY AND CO. • ASSOCIATED WITH THE COURIER-JOURNAL & LOUISVILLE TIMES



TS...SPONSOR REPORTS...

...SPONSOR REPORT

3 July 1950

1950 Iowa Radio Audience Survey tells all

Thirteenth annual study of Iowa radio audience made by Dr. F. L. Whan, University of Wichita, for WHO, Des Moines, is tops in listener information. First tabulations of March 1950 study, embracing 9,215 interviews, reveals about 50% of Iowa homes have two radios or more; over 50% families have portable sets; total radio-equipped homes jumped from 91.4% to 98.9% in decade; 14.2% of farmers have barn sets. Full study expected soon.

-SR-

Mail order firm spending \$20,000 weekly on eight TV stations

RCW Enterprises, mail order experts, using eight scattered TV stations with five-minute nighttime participations, at record cost of \$20,000 weekly. But nearly 10,000 orders for Instant-photo are coming in daily enclosing \$1 each.

-SR-

Two strong radio/TV agencies merge

Dowd, Redfield & Johnstone, Inc., new \$6,000,000 billing advertising agency combine, is looked to stir some radio/TV excitement in Manhattan. Both John C. Dowd, heretofore strictly Boston agency, and Redfield-Johnstone have been especially active in air media, including Block Drug, Colonial Airlines, Bell-Ans, First National Stores, Harvard Beer. William Eynon, formerly with H. B. Humphrey, joined 1 July as Radio and TV Director. New coalition includes all personnel and accounts of Blaker Agency, New York, purchased by John C. Dowd prior to merger with Redfield-Johnstone. Firm will occupy second floor at 501 Madison.

-SR-

Sold-out sign at NBC-TV and CBS-TV

National advertisers wondering whether to use NBC or CBS television network facilities this fall have nothing to worry about. With few exceptions, there's not a thing open from morn to night.

-SR-

Lone station subscribes to Starch studies

WBBM, Chicago, is only broadcast station using Starch reports on reading preferences and habits regularly. On own initiative, commercial manager Ralf Brent broke precedent by inducing Starch to accept station as subscriber, has just renewed for second year.

-SR-

What about TV standards?

Looks like urgently-needed TV standards and TV code will have to spring forth like Topsy. Better Business Bureaus are pushing both. NAB has hands full with other matters at moment, although new TV Director Charles Batson is standards-code minded.

-SR-

How many Negro disk jockeys?

Until recently a rarity, Negro disk jockeys are springing up everywhere. Some, like Joe Adams, KOWL, Santa Monica, are doing landoffice business. Adams' 56 sponsors include national accounts like Plymouth, Manischewitz Wines, Milani Salad Dressing, Shinola Shoe Polish. KWKH, Shreveport, has white d.j. who draws Negro listeners in droves with simulated technique. Prominent-white-audience station in Georgia may soon take on first Negro d.j. SPONSOR will carry story in 31 July.

Curtis Publishing head looks at TV

Robert E. MacNeal, new president of Curtis Publishing, believes that TV will increase movement of goods; help all media. Of magazines' future in a TV era he says: "I am sure that magazines will be a fairly lively corpse for some time to come."

-SR-

More d.j.'s at night this fall

D.j.'s are being fast scheduled into key nighttime hours in move to build low-cost, saleable evening time.

-SR-

Out-of-home listening gets marketing assn. citation

Growing interest of researchers in out-of-home listening measurements emphasized by New York chapter American Marketing Association with meritorious service awards given to out-of-home research experts Dr. Sydney Roslow (Pulse) and Miss Claire R. Himmel (WNEW). Dr. Roslow recently announced extension of out-of-home listening measurements to 10 key markets. NAB at April meeting passed resolution urging analysis of "big plus" audience. Multiple set listening within home is next to get definite attention by researchers.

-SR-

Kiddies big influence on adult viewing

Marked influence of children on what's seen in TV homes, during adult viewing hours indicated in Ohio State U. study of Columbus area. Comparison made between adult-only homes and adult-children homes shows how drastically youngsters alter ratings. Such adult-type shows as comedy drama, including westerns, reveal greatest appeal for child viewer. Variety shows like Milton Berle had almost even viewing balance in adult-only and adult-children homes. Crime drama revealed wide variations depending on nature of presentation. SPONSOR plans full story on this subject.

-SR-

Radio set sales zooming

Although console radio set sales are lagging, 1950 demand for table and portable sets seems destined to push 1950 total substantially beyond 1949. Trend due basically to demand for bed room, kitchen, den, and workroom sets within home; to increasing out-of-home listening. Joseph B. Elliott, RCA vp, predicted recently that radio set sales 1950-1955 would exceed 1935-1940 period.

-SR-

Look for oleo air advertising

Strong users of air advertising for several years, margarine manufacturers like Jelke and Nucoa are gearing for big push to housewives via radio and TV this summer and fall. Elimination of 10c per pound federal tax 1 July affects only colored margarine. Some states are following suit in reducing prices. At same time, butter interests are feverishly planning counter ad action.

-SR-

Watch out if everyone "likes" your TV commercial

Watch out for a TV commercial that rates an overwhelming "like" score with little or no "dislike" votes; it may mean a namby-pamby approach with too little sell to be effective. That's gist of observation by analysts in current Starch TV report. A commercial with strong likes and dislikes is more likely to do selling job, says Starch.

-SR-

MBS Fall business looks good

Fall business prospects at Mutual are better than at any time during last two years, with virtually all MBS advertisers contracted through end of 1950. Fact that Mutual has no network TV operation (a drain on other webs) helps brighten fiscal picture.

"MY 'KRISPY KOOL' LOTION PLEASE, LUIGI!"



ELECTRIC razors and tile baths — us North Dakota hayseeds sure live mighty fancy! And why not, when our income exceeds the national average by \$1750 per year?

There's an easy way to get your share of this fabulous Red River Valley farm income. It's WDAY, Fargo. This 27-year-old NBC affiliate racks up some of the *highest Hoopers in the land*. For weekday Evenings (Dec. '49-Apr.

'50), for example, WDAY got a 64.0% Share of Audience, compared to 15.1% for the next station! Equally important, WDAY has even greater listenership throughout the rural parts of the Red River Valley. A new 22-county survey (copy on request) proves that WDAY is a 17-to-1 favorite over its nearest "competition!"

Let us send you all the amazing facts about WDAY, today!

WDAY

FARGO, N. D.

NBC • 970 KILOCYCLES • 5000 WATTS



FREE & PETERS, INC., Exclusive National Representatives

FEATURES

Sponsor Reports	1
510 Madison	6
Queries	10
New and Renew	11
Mr. Sponsor: W. S. Brown	14
P. S.	16
Mr. Sponsor Asks	32
Roundup	34
Radio Results	36
Sponsor Speaks	56
Applause	56

Cover shows Tom Bartlett, MC of "Welcome Travelers" (NBC), helping a young guest make a phone call. Telephone-gimmick shows have what it takes (see p. 22).

ARTICLES

Soft drinks on the air

With steadily rising costs and competition galore, the soft drink industry may soon blow its nickel top—and broadcast advertising will get a big share of the new money

19

Nearly every station has one

Direct contact of program with listeners always seems to pay off. The hundreds of telephone gimmick shows on the air are doing fine for the sponsor

22

Minutes: new radio/TV measurement

New Sindlinger report uses time as the yardstick for radio and television ratings. This makes listening-viewing comparable with other recreational activities like reading and going to the store

24

How Borden's does it

When Borden's dropped network radio for spot, other advertisers sat up and took notice. Now Borden's is busy slugging out the problems of making best local buys for its money

26

Who looks where?

Nobody has the full picture of television coverage. To get detailed data on where sets and signals go, sponsors will have to supply the push

30

IN FUTURE ISSUES

Fall Facts Issue

17 July

Presented for the first time in fast-reading question and answer style, SPONSOR's annual Fall Facts issue will cover the provocative trends advertisers and agencies must spot in 1950. Here's a rundown of some of the topics covered:

AIR POWER: proofs of sales effectiveness of radio/TV

RADIO SPOT SECTION: spot boom; increase in participation type programs; early morning sponsorship; best times available this fall; transcription and music library trends

RADIO NETWORK SECTION: shift to daytime programming; time slots available this fall; programing motifs of networks, morning, noon, and night; are networks declining?; will rates decrease?

TV SECTION: large TV pullout map including all basic data; time slots available this fall; when to go into TV; package programs available; trends in TV rates

OVERALL: premium trends; are giveaways waning?; use of mail order; research trends

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**IT'S EASY,
WHEN YOU
KNOW HOW!**

IT takes more than a franchise and equipment to make a ball-team or a radio station—it takes *Know-How*.

KWKH has unequalled radio Know-How in its tri-state market. . . a Hooper-proven Know-How born of 24 years' experience.

For Mar.-Apr. '50, for example, Shreveport Hoopers gave KWKH a 77.0% higher Share of Audience than the next station, weekday mornings — 55.2% higher in the afternoon—83.4% higher at night!

Also—BMB Study No. 2 proves that KWKH gets the biggest audience in the rich oil, timber and agricultural regions *around* Shreveport. KWKH's Weekly Daytime Audience shows an increase of more than 50,000 families since 1946 . . . is now over 300,000 families!

By *every* standard, KWKH is your best buy in our booming area. Ask us or The Branham Company for all the facts!



KWKH

SHREVEPORT

Texas

LOUISIANA

Arkansas

The Branham Company
Representatives

Henry Clay, General Manager

50,000 Watts • CBS •

how
hard
can
an
advertising
dollar
work?



Sponsors love receiving letters — especially when they come at the rate of one every 7.5 seconds!

That's just what happened as a result of a certain show* on CKAC during the week of May 13-19. In seven short days, this show pulled 78,718 replies, *each containing proof of purchase*. Mathematically speaking, this means one reply each and every 7.5 seconds, twenty-four hours a day, for the full seven day week!

Amazing? Not when you consider that CKAC takes you into 450,000 French radio homes — more than 70% of the total number of radio homes in the Province. It's no wonder that CKAC gets results—at a very modest cost per listener.

*CKAC's "CASINO". Present co-sponsors: Odex, Super Suds, Noxzema. Segments of "Casino" still available for sponsorship. Write for full details.

CBS Outlet in Montreal
Key Station of the
TRANS-QUEBEC radio group



CKAC

MONTREAL

730 on the dial • 10 kilowatts

Representatives:

Adam J. Young Jr. - New York, Chicago
William Wright - Toronto

510 Madison

TV FILM STORY PLEASES

May I applaud you for your excellent story in the current issue of SPONSOR entitled "Sensational but scarce." It is a real step forward in clarifying the film situation for television.

May I take this opportunity to correct the erroneous impression which I believe the article gives that our firm has sold the *Cisco Kid* rights for television to NBC. Actually, our deal with the National Broadcasting Company involves the use of our *Cisco Kid* television films on their owned and operated stations in New York, Cleveland, and Washington only. In all other markets we are taking individual contracts with sponsors and stations.

JOHN L. SINN
President
Ziv Television Programs
Incorporated
New York

BINDERS FOR SPONSOR COPIES

WHO's copies of SPONSOR have been read, and distributed throughout the organization for re-reading and eventually have been lost in the shuffle. Mr. Loyet recently expressed a desire to have a complete file of SPONSOR magazines for the past year, and to build a file of future copies. Can you supply back issues?

Building a file of SPONSOR calls for a wire type binder in which to keep current issues prior to permanent binding. Do you make such a binder especially for SPONSOR?

W. W. WOODS
Assistant Resident Manager
WHO
Des Moines

• Binder holding a 6-months' supply of SPONSOR are available at \$4 each; two binders \$7.

NAB'S MILLER COMMENTS

I have found some very constructive, affirmative articles in the current number of SPONSOR concerning NAB and I am writing to let you know that I appreciate them very much. I am sure they will be mutually helpful.

JUSTIN MILLER
President
NAB
Washington

RADIO RESULTS VALUABLE

As a new station, only on the air since 1 December, 1949, we are proud of the results we have been able to produce for the Central Federal Savings and Loan Association of Wellsville, Ohio. From what we have been able to learn of the radio activity of such firms, use of an extensive spot schedule is unusual.

Within a few weeks, I will be able to give you another report that will be extremely unusual in this same field. In that time we will be able to get some idea of the results another bank is getting from their sponsorship of major league baseball games! This particular account's activity has arrested the interest of the *Banker's Monthly* magazine. The most unusual part about this story is that the bank is located in a small town 20 miles from our 250-watt transmitter and serves largely a farmer market. We find that "Radio Results" is extremely valuable to us in passing on valuable program selling ideas.

JOHN W. RIDDER
Program Director
WOHI
East Liverpool, Ohio

TV DICTIONARY FOR SPONSORS

Will you please send us a copy of the issue of SPONSOR which has Part I of the TV dictionary. We have parts II and III. For some reason or other we do not have part I. Either we mislaid our copy or did not receive one.

JOHN R. GILMAN JR.
Assistant Advertising Manager
John H. Brock Inc.
Springfield, Mass.

Mr. Stuart Watson received one of your pamphlets, "TV dictionary for sponsors." Everyone in our advertising department has found the TV dictionary both interesting and entertaining, and Mr. Watson has asked me to write to you to see if it might not be possible for you to send him two more copies.

DOROTHY E. FENO
Secretary to Mr. Stuart Watson
Assistant Manager Adv. Dept.
Standard Oil Company (Indiana)
Chicago

We would like to take advantage of
(Please turn to page 52)

NEW YORK



F.W.
MILLER



S.B.
BEESON



W.B.
FABER



W.B.
DUNN



K.G.
DARE



P.J.
SULLIVAN



F.W.
MILLER, JR.



W.E.
SHREWSBURY



F.T.
BRESLIN



H.R.
POSTER



W.L.
KOST



B.H.
KEIT



D.J.
FERRIS, JR.



E.N.
SIMONS



H.L.
BACHMAN



I.N.
HARDINGHAM, JR.



C.A.
HIGGINS

These are your Headley-Reed contacts

These are the men who, with years of experience and willingness, are ready at all times to give you the maximum of efficiency in service. All are well seasoned in the field, all are capable.

SAN FRANCISCO



R.W.
MITCHELL

CHICAGO



J.H.
WRATH

HOLLYWOOD



G.H.
LINDLEY

ATLANTA



E.W.
SWEATMAN, JR.

DETROIT



H.V.
BARRETT



J.C.
SCHULZ



F.B.
RICE



I.L.
MORTON



HEADLEY-REED TV

3 JULY 1950



HEADLEY-REED COMPANY

WHAT'S THE INSIDE STORY?





EVERYBODY knows the *big* story. Any way you say it—audience, cost or results—50,000-watt KMOX is by far the best advertising buy in 73-county Mid-America.*

Now Pulse reveals the *inside* story!

IN METROPOLITAN ST. LOUIS (4-COUNTY HEART OF MID-AMERICA), KMOX DELIVERS A BIGGER AUDIENCE THAN ANY OTHER STATION.† AT A LOWER COST-PER-THOUSAND.

It's one inside story you can shout about. Daytime, you get almost twice as many listeners per, average quarter-hour...at a 13% lower cost-per-thousand! Nighttime, you get a 65% larger audience...at a 30% lower cost, *only \$1.55 per thousand!*

And *anytime*, all of KMOX's listeners in the other 69 counties are a whopping bonus!

You can say that again. *Inside* St. Louis—as well as outside—KMOX gives you *more* listeners at *less* cost than any other station!

*BMB 50-100% daytime listening area, 1949; 66 counties nighttime.

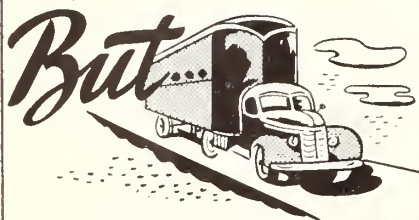
†The Pulse of St. Louis, March-April 1950, Monday through Friday ratings for St. Louis City and these counties: St. Charles, St. Louis, Madison and St. Clair.

The Voice of St. Louis • 50,000 watts **KMOX**
Columbia Owned • Represented by Radio Sales



**YOU CAN'T DRIVE
A SPIKE WITH A
TACK HAMMER...**

You must have sufficient coverage of the market to assure adequate coverage of the community... KATL's 5000 WATTS will assure YOU complete coverage of the entire Houston market area.



**YOU DON'T NEED A 10
TON TRUCK TO DELIVER
YOUR MESSAGE...**

CHECK THESE POINTS ON "CATTLE" COVERAGE:

Radio Families	393,400
Annual Income	\$ 1,873,393,000
Retail Sales	\$ 1,287,086,000

Nat. Rep.
Independent Metropolitan Sales
King H. Robinson, General Mgr.



Queries

This new feature will present some of the most interesting questions asked of SPONSOR's Research Dept. Readers are invited to call or write for information. Address: 510 Madison Avenue, New York 22, N. Y.

- Q.** Who is the agency for Hopalong Cassidy, for licensing rights to produce merchandise under his name? *Stationery manufacturer*
- A.** Contact William Boyd, Hopalong Cassidy Enterprises, Beverly Hills, California.
- Q.** How many advertisers use television? *Boston broadcaster*
- A.** N. C. Rorabough Company reports that some 2,842 advertisers were investing in television in March, compared with 2,398 in February—an increase of 18.5%.
- Q.** What radio programs are sponsored over NBC by General Mills? *Midwestern advertising agency*
- A.** NBC's report for June lists: *Live Like A Millionaire* (General Mills Products); *Night Beat* (Wheaties); *The Penny Singleton Story* (Wheaties); *Dangerous Assignment* (Wheaties); *Sara's Private Capers* (Wheaties).
- Q.** Can you give us some comparison between the number of TV set owners and radio set owners? *Baltimore advertiser*
- A.** According to the Broadcast Measurement Bureau, at the start of this year there were 40,700,000 radio families in the United States, and 4,343,000 TV families.
- Q.** In what issue have you had an article called "Is Hooper short-changing radio?" *Advertisers' association*
- A.** 22 May 1950, p. 30.
- Q.** Do you have data on the Negro market? *Small advertising agency*
- A.** See SPONSOR issues: 10 October 1949, "The Forgotten 15,000,000"; 29 August 1949, page 28; 12 September 1949, page 36.
- Q.** Can SPONSOR tell me anything about the impact of television as a selling medium? *Sales consultant*
- A.** SPONSOR's 199 TV Results gives you concrete facts which are verified by the sponsors. (The booklet is still available, free to SPONSOR subscribers, otherwise \$1.00. Bulk rates on request.)
- Q.** We have something coming up this summer in which NBC-TV might be interested, can you tell us to whom to submit it? *Veterans' association*
- A.** Send it to Special Events, NBC, Mr. Robert W. Friedheim.
- Q.** Do you have any information concerning the grocers' use of radio in comparison to other media? *Trade association*
- A.** See SPONSOR's recent publication *Radio Is Getting Bigger*. In the article "More power," statistical information is given specifically concerning grocers. (This booklet is still available on the same basis as 199 TV Results mentioned above.)
- Q.** Earlier this year you had a story on transit radio. Can you give us an idea how it stands now? *Large advertiser*
- A.** SPONSOR had a "p. s." on transit radio in its 5 June issue. At that time the system had been stretched to 23 cities with 3,300 vehicles equipped for transit radio. Advertisers had gone from 25 to 45 since 1 January, an increase of 80%. Local advertisers were reported as numbering 344.

3 July 1950

SPONSOR

New and renew

These reports appear in alternate issues

New on Networks

SPONSOR	AGENCY	NET STATIONS	PROGRAM, time, start, duration
American Oil Co	Joseph Katz Co	CBS 73	Edward R. Murrow; M-F 7:45-8 pm; 3 Jul; 52 wks
Carnation Co	Erwin, Wasey Co	CBS 95	Family Party; Sat 10-10:30 am; 1 Jul; 52 wks
Coca-Cola Co	D'Arcy	CBS 74	Unannounced; Sat 10:30-11 pm; 7 Oct; 39 wks
Quaker Oats Co	Sherman & Marquette	MBS 400	The Challenge of the Yukon; M, W, F 5:30-6 pm; 11 Sep; 52 wks
Richfield Oil Corp	Hixson & Jorgensen	NBC 16	Richfield Reporter; Sun-F 1-1:15 am (Pac); 25 Jun; 52 wks
William Wrigley Co	Arthur Meyerhoff	CBS 170	Twenty-four different programs; various times; 14 Jun to 4 Aug

Renewals on Networks

SPONSOR	AGENCY	NET STATIONS	PROGRAM, time, start, duration
Campbell Soup Co	Ward Wheelock	CBS 156	Club 15; M-F 7:30-45 pm; 3 Jul; 52 wks
General Foods Corp	Young & Rubicam	NBC 151	The Aldrich Family; Th 8-8:30 pm; 29 Jun; 52 wks
		NBC 161	Father Knows Best; Th 8:30-9 pm; 29 Jun; 52 wks
General Mills Inc	Tatham-Laird	ABC 253	Breakfast Club; M-F 9-9:15 am; 29 May; 52 wks
	Dancer-Fitzgerald-Sample	ABC 194	Betty Crocker Magazine of the Air; M-F 10:25-45 am; 1 Jun; 52 wks
	Tatham-Laird	ABC 23	Today in Hollywood (Pac Coast only); 1 Jun; 52 wks
General Mills	Knox Reeves	NBC 72	Live Like A Millionaire; M-F 2:30-3 pm; 1 Jun; 52 wks
The Kellogg Co	Kenyon & Eckhardt	MBS 400	Mark Trall; M,W,F 5-5:30 pm; 2 Oct; 13 wks
P. Lorillard Co	Geyer, Newell & Ganger	ABC 56	Dr. I. O.; 30 Aug; 52 wks
Noxzema Chemical	SSC&B	MBS 125	Gabriel Heatter; M 7:30-45 pm; 26 Jun; 52 wks
Procter & Gamble Co	Compton	CBS 83	Lowell Thomas; M-F 6:45-7 pm; 3 Jul; 52 wks
	Dancer-Fitzgerald-Sample	CBS 85	Beulah; M-F 7-7:15 pm; 3 Jul; 52 wks
	Dancer-Fitzgerald-Sample	CBS 86	Jack Smith; M-F 7:15-30 pm; 3 Jul; 52 wks
	Biow	CBS 149	The FBI in Peace and War; Th 8-8:30 pm; 6 Jul; 52 wks
		MBS 509	Roy Rogers Show; Sun 6-6:30 pm; 6 Aug; 52 wks
Quaker Oats Co	Sherman & Marquette	MBS	A Man On The Farm; Sat 12-1 pm; 2 Sep; 13 wks
Ronson Art Metal Works	Grey	MBS 498	Twenty Questions; Sat 8-8:30 pm; 1 Jul; 52 wks
Trimont Clothing Co	William H. Weintraub	ABC 196	Stop The Music; Sun 8:15-30 pm; 3 Sep; 52 wks

National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Marion Annenberg	MBS, N. Y.	WDSU-TV, WDSU, New Orleans, prom dir
Edward R. Capral	WCON, Atlanta	WATL, Atlanta, prog dir
Robert DeSousa	KNBH, Ill., tv sls	Same, acct exec
Sam Elber	AM, a daily magazine of business news, exec news ed	WIP, Phila., dir of prom and pub
Norman Evans	WFMD, Frederick, Md., chief announcer	Same, prog dir
Jack D. Funk	KNOX, Sweetwater, Texas, prog dir	KCHL, Chillicothe, Mo., comml mgr, prog dir
Eleanor Glogau	MBS, N. Y., publicity dept	DuMont tv net, N. Y., publicity dept
Ruddick C. Lawrence	Fortune Magazine, N. Y., assee adv mgr	NBC-TV, N. Y., mgr of sls dev
Dewey H. Long	Frederic W. Ziv Co, N. Y., sls	WABB, Mobile, gen mgr
Warren Middleton	KMOX, St. L., sls prom dir	WLS, Chicago, heads staff under sls mgr in creation and prod of sls material
Harold L. Morgan Jr	ABC, N. Y., tv bus mgr	Same, natl dir of tv prog operations
Donald A. Norman	WNBC-WNBT, N. Y., sls dir	KNBH, Ill., sls mgr
Kent Paterson	WOR, N. Y., sls staff	WCBS, N. Y., acct exec
Chester Randolph	KGLO, Mason City, Ia., farm syc dir	WLS, Chi., asst farm dir
Leonard Reeg	ABC, N. Y., eastern prog mgr (AM)	Same, natl dir of AM prog
Willard Schroeder	Ketchum, MacLeod & Grove, Pittsb., radio, tv dir	Grandwood Broadcasting Co (WOOD), Grand Rapids, gen mgr, sec
Alexander Stronach Jr	ABC, N. Y., mgr of tv prog	WINS, N. Y., research
G. Richard Swift	WCBS, N. Y., gen mgr	Same, natl dir of tv prog
Ralph Tuchman	KTTV, Ill., sls-svc coordinator	Same, also gen mgr WCBS-TV
Clarence Worden	WCBS, N. Y., dir of spec features and pub syc	Same, asst to gen mgr
		WCBS-TV, N. Y., asst to gen mgr

● In next issue: New National Spot Business; New and Renew on Television; Station Representation Changes; Advertising Agency Personnel Changes

Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
James Calvin Affieck	Radiomarine Corp of America (RCA subsidiary), N. Y., adv and sls prom mgr	Allen B. DuMont Labs, N. Y., sls prom mgr, receiver sls div
Robert H. Bennett	General Foods Corp (Maxwell House div), N. Y., sls, adv mgr	Same, asst gen mgr of Maxwell House div
Emil G. Best	Thor Corp, Chi., sls prom mgr	Same, adv mgr
James P. Delafield	General Foods Corp (Maxwell House div), N. Y., asst sls, adv mgr	Same, sls, adv mgr of Maxwell House div
George H. Fitch	Devoe & Reynolds, N. Y., mgr of company store system	Same, adv mgr
T. C. Fogarty	Continental Can Co, N. Y., sls vp	Same, exec vp metal div
Gene Fowler	Alfred Colle Co, M'npls., acct exec	Archer-Daniels-Midland Co, M'npls., adv mgr
Eric Hartell	Zonite Products Corp, N. Y., gen adv mgr	Same, adv vp
William C. Jordan	Sales Management Magazine, N. Y., adv prod mgr	Bristol Laboratories Inc, Syracuse, asst to adv and sls prom mgr
Dwight McAnally	Sears, Roebuck (Galveston store), adv mgr	Dearborn Stove Co, Dallas, asst adv mgr
Frank Price		Thomas A. Edison Inc, West Orange, asst to adv dir
Rol Rider	N. W. Ayer, H'wood office	Carnation Co, L. A., asst adv mgr for Friskies Dog Food
John P. Robertson	Trans World Airline, Kansas City, Mo.	Same, city sls mgr (Zurich, Switzerland)
Roland F. Roche	Coca-Cola Co, N. Y., mgr of natl youth market	Pepsi-Cola Metropolitan Bottling Co, N. Y., vp in charge of adv
Lou Scott		Thomas A. Edison Inc, West Orange, sls prom mgr for Edison Voicewriter
John E. Sloane	Thomas A. Edison Inc, West Orange, mgr of spec adv and pub	Same, adv dir
Richard Spater	Trans-World Airline, Kansas City, Mo. (city sls mgr, Zurich, Switzerland)	Same, city sls mgr (Rome)
William B. Tower Jr	Illinois Watch Case Co (Elgin American div), Chi., sls mgr	New Haven Clock & Watch Co, New Haven, sls dir
Richard B. Wilder	Young & Rubicam, N. Y.	Jasco Aluminum Products Corp, Westbury, L. I., adv mgr

New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
American Molasses Co, N. Y.	Grandma's molasses	Charles W. Hoyt Co, N. Y.
Astrow Corp, East Newark, N. J.	Filter manufacturer	Hart Lehman, N. Y.
Aron Canning Co, Stockton, Calif.	Corina tomato paste	Botsford, Constantine & Gardner, S. F.
B.Y.'s of California, L. A.	Skin lotion	Steller, Millar & Lester, L. A.
A. & G. J. Caldwell Inc, Newburyport, Mass.	Light rum	Badger & Browning & Parcher, Boston
Hal Collins Co, Dallas	Hair tonic	Gandy-Owens, Dallas
Delham Food Products Co, Cambridge	Food manufacturer	Meissner & Culver Inc, N. Y.
Del-Mar Services Inc, Chi.	"Aqua-Mite" filter	MacDonald Cook Co, Chi.
Grace Downs Hollywood Model School, N. Y.	School for models	William Wilbur, N. Y.
East Coast Packing Co, Boston	Chicken croquettes	Chambers & Wiswell Inc, Boston
Economy Gas Furnace Mfg Co, Chi.	Gas furnace manufacturer	Morris F. Swaney Inc, Chi.
Fletcher Products Inc, L. A.	Mouth wash	Hobson, L. A.
Foell Packing Co, Chi.	Rose brand canned meat	Gordon Best Co, Chi.
Great Kills (Staten Island) Board of Commerce and the Great Kills Boatmen's Association, N. Y.	Board of commerce & boatmen's association	William Warren, Jackson & Delaney, N. Y.
Griffith-Durney Co, Beverly Hills		
Havatampa Cigar Co, Tampa	Alaska pink salmon	Mogge-Privett Inc, L. A.
Henry, Leonard & Thomas Inc, N. Y.	Cigars	Henry Quednau, Tampa
John Henschel & Co, N. Y.	Cigarette holders	William G. Seidenbaum & Co, N. Y.
Herock Mfg Co, Phoenixville, Pa.	Drawing materials	Rose-Martin Inc, N. Y.
Kormon Water Co, Fall River, Mass.	Paint products	Rolley & Reynolds, Phila.
Mandel Mfg Co, St. L.	Water bleach	A. J. Kearns Co, Fall River
Marion Electrical Instrument Co, Manchester, N. H.	Junior sportswear	Douglas D. Simon, N. Y.
Market Forge Co, Everett, Mass.	Electric meters	Meissner & Culver Inc, Boston
Mayfair Mfg Co, Bklyn.	Materials handling division	Cory Snow, Inc., Boston
Melrose Cedar Point Inc, Sandusky, O.	Photographic equipment	George M. Kahn Co, N. Y.
Midland Manufacturing Products, Detroit	Resort	Kochl, Landis & Landen Inc, N. Y.
The New England Bakery, Providence	Novelties	Denman & Betteridge, Detroit
Pacific Vinegar Co, Richmond, Calif.	Harvest bread	Horton-Noyes, Providence
Patterson-Kelly Co Inc, East Stroudsburg, Pa.	Maynor's wine vinegar	Ralph G. Cain, S. F.
Penn Metal Corp, Phila.	Heat transfer equipment manufacturer	O. S. Tyson & Co, Inc, N. Y.
Plaza Studios, N. Y.	Steel storage equipment	Raymond A. Sholl & Co, Phila.
The Adam Scheidt Brewing Co, Norristown, Pa.	Blouses	Yates, Wertheim & Bahcock, N. Y.
School of Modern Photography, N. Y.	Beer and ale	Ward Wheelock Co, Phila.
A. Schrader's Son, N. Y. (div of Seovill Mfg Co.)	Photography school	Grey, N. Y.
Screw Research Association, Providence	Automotive tire valves	G. M. Basford Co, N. Y.
Scribel & Stern, N. Y.	Head screws	James Thomas Chirarg, Boston
Seneca Textile, N. Y. (div of United Merchants & Manufacturers)	Dress manufacturer	J. Gerald Brown, N. Y.
Shellenberger's Inc, Phila.	Textiles	Federal, N. Y.
Shifman Brothers, Newark	Confectionery stores	Altklin-Kynett Co, N. Y.
Toy Manufacturers of the U. S. A., N. Y.	Bedding	Max Walter, N. Y.
John Wanamaker, Phila.	Association	Grey, N. Y.
Ward & Ward, Phila.	Department store	Douglas D. Simon, N. Y.
Wisteria Hosiery Mills, Gastonia, N. C.	Men's store chain	Weightman, Phila.
WNEW, N. Y.	Hosiery mills	Edwards, Hackensack, N. J.
The Woburn Chemical Corp, Kearny, N. J.	Radio station	The Arnold Cohan Corp, N. Y.
	Chemical manufacturer	Victor A. Bennett Co, N. Y.



The Greeks had a stage for it . . .

Back in the days of the tunic and laurel wreath, the Greeks started the "arena" theatre—with no stage settings or properties—but with sharp accent on story and characters. Today, in New York, in Dallas, in Seattle, throughout the country, the "arena" theatre technique is revolutionizing the legitimate stage.

In television, the arena theatre has the important asset of *economy*.

NBC's CAMEO THEATRE brings the same swift power and dramatic impact to the living rooms of millions of viewers without the need of expensive scenery and properties . . . yet with a sharpness and intimacy that prompted *Billboard* to say of Arthur Miller's premiere script: "Gripping, beautifully produced stanza . . . a smash artistic success."

Available for immediate sponsorship on NBC, the CAMEO THEATRE combines *prestige* and *mass appeal* in a degree rarely found in television.

NBC Television

A service of Radio Corporation of America



WDEL-TV

CHANNEL 7

WILMINGTON, DEL.

Assures advertisers the clearest picture in this rich, important market. NBC network shows, fine local programming—provide an established and growing audience. Many advertisers are now enjoying profitable returns.



WGAL-TV

CHANNEL 4

LANCASTER, PENNA.

The only television station that reaches this large, important Pennsylvania market. Local programming—top shows from four networks: NBC, CBS, ABC and DuMont guarantee advertisers a loyal, responsive audience.

STEINMAN STATIONS

Clair R. McCollough,
General Manager

Represented by
ROBERT MEEKER
ASSOCIATES

New York Chicago
San Francisco Los Angeles

NBC
TV AFFILIATES



Mr. Sponsor

W. S. Brown

Vice president & advertising manager
Canada Dry Ginger Ale, Inc., N. Y.

Fortunately for Canada Dry, William Brown, its vice president in charge of advertising, is inclined to think out loud . . . often and rapidly. Small ideas grow quickly to large significant ones as he thinks them out verbally. His latest, the "television snack" theme, recently became part of one of Canada Dry's greatest promotional programs; it's a basic sales theme that associates beverages with related snack-eating, will be used on TV and at point-of-sale.

There's no magic to good advertising," says Brown (his confident manner reminds you of the proverbial dynamite that comes in small packages), "and it's hardly a matter of being strictly scientific." With a background in accounting (NYU, 1927), 47-year-old Brown has had 25 years' experience with Canada Dry, 20 years in the advertising department. A practical man, unhindered by complex theory, Brown believes that a good advertising man must first be a "damn good administrator."

Canada Dry, and Brown, are famous for "firsts." The company was first to sponsor the *Jack Benny* show, *Information Please*, and the *Meredith Wilson* regular-season show on radio. Canada Dry's latest first: sponsorship of the initial network TV program by a soft drink manufacturer, *Super Circus* on ABC. The show costs the company about \$7,000 per week. It was first telecast over 10 stations in April 1949; today, it's in 30 cities.

Extensive advertising campaigns by Canada Dry suggests huge advertising expenses. Actually, the budget is not high. Brown will work with about \$3,000,000 for 1950: \$1,600,000 allotted to company-owned plants; about \$800,000 to home office advertising; about \$600,000 to advertising for licensees. With its local bottlers, the company will spend about \$110,000 on local radio for 1950. An average of 750 announcements per week have been aired for the past three years. Over \$350,000 will be spent for TV this year.

Brown's outstanding advertising job has not been in vain. Net sales for 1949 were \$1,300,000 more than for 1948 (based on their fiscal year): \$51,400,000 for 1949; \$50,100,000 for 1948. For the six months ending 31 March 1950, net sales amounted to \$25,176,728 with a net income of \$912,663; in the like period for 1949 sales were \$24,320,380 with a net income of \$867,956. (For other information on soft drink advertising, see page 19.)

Boston still speaks for itself



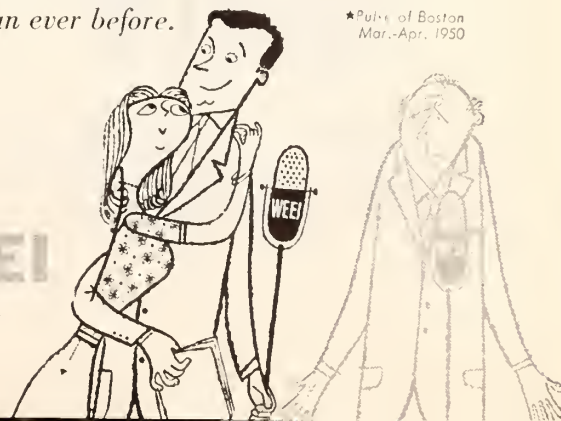
Boston is Boston...and there's no place quite like it. Remember the old story of Priscilla and John Alden and Miles Standish? It's the same today. Boston still makes up its own mind. And goes its own way. In radio, too.

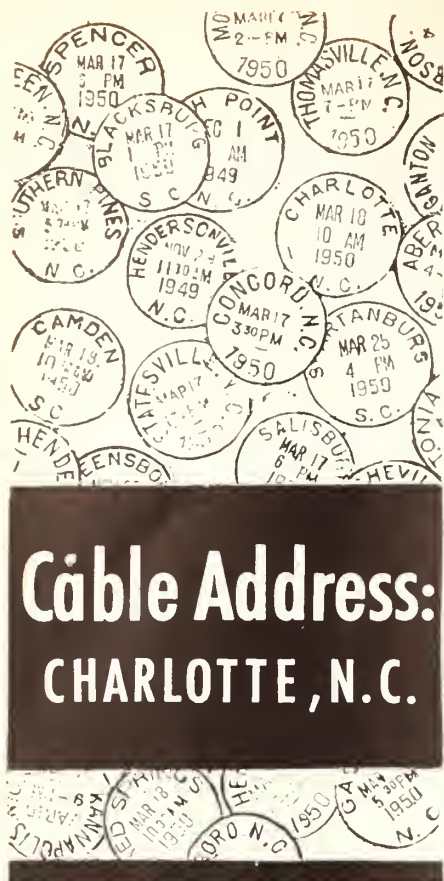
That's illustrated by WEEI's full-hour daytime program, "Beantown Varieties." This WEEI local live talent show competes with one of the most popular "other network" daytime programs in the country. Yet in every quarter-hour "Beantown Varieties" attracts a *bigger* audience than any other Boston station. Delivers a Pulse rating of 5.2!*

"Beantown Varieties" is on WEEI because WEEI knows what Boston likes. *No wonder WEEI has the largest share of audience, the highest average ratings and more quarter-hour wins than all other Boston stations combined.* And today WEEI's much bigger audiences are giving sponsors more for their money than ever before.*

*Pulse of Boston
Mar.-Apr. 1950

the station is **WEEI**
Columbia's Friendly Voice in Boston





With Charlotte activation of the co-axial cable definitely assured for September, WBTV becomes the cable address of almost 20,000 Carolina television families — and their additional thousands of friends and neighbors.

Oldest, and by 10 times the most powerful, telestation in the Carolinas, WBTV beams the choice programs of 4 networks to 59 counties, including 9 principal cities and a population of over 3,000,000.

Greatly increased set sales and intensified viewer interest in WBTV assure a responsive audience for your television advertising in the cable-conscious Carolinas.

WBTV

CHARLOTTE, N. C.

Jefferson Standard Broadcasting Company
Represented Nationally by Radio Sales

New developments on SPONSOR stories

p.s.

See: Summer selling issue
Issue: 8 May 1950
Subject: Summer sales

Plans, promotions and ideas, new ones and old, continue to stimulate 1950 summer selling. Results so far are good.

National representatives, both radio and TV, point to unprecedented summer billings which show no signs of slacking off.

TV stations, particularly NBC outlets, are sold practically solid. Discount plan of WLW-T, Cincinnati, described by SPONSOR (8 May 1950), is paying off, according to the station. The month of May showed an all-time high for the video outlet with 182 advertisers; a 23% increase over the total number of advertisers buying time during April, and 109% over the same period last year. Participation sponsorship showed the greatest increase in May as compared to April, 76 to 53; spot announcements were 43 compared to 33; sponsored programs, 63 compared to 62.

ABC reports there is every indication that the summer will see no unusual recession of spot sales from an upward trend. (Spot sales on its five owned and operated stations have registered a 27% increase in the first five months of 1950 over a comparable period last year.) New advertisers are entering the field in numbers equal to those taking the summer off. Says M. B. Grabhorn, vice president in charge of owned and operated stations, "... the continuing expansion of the television audience with set manufacturers and sales reaching new highs indicate that the summer months will find spot advertisers making use of the medium as heavily as during the rest of the year."

The TV network situation for the summer looks much better than ever before. It is reported that about 35 network programs will vacation during the summer; but 46 will not. The vacationing sponsors plan little in the way of summer replacements. The line-up has been reported as follows: ABC retaining 11 advertisers, four vacationing; CBS retaining 14, 17 vacationing; NBC split, 16 and 16. DuMont indicates no sponsor taking off for the summer. NBC has in effect a 35% discount to discourage advertisers from taking the summer vacation.

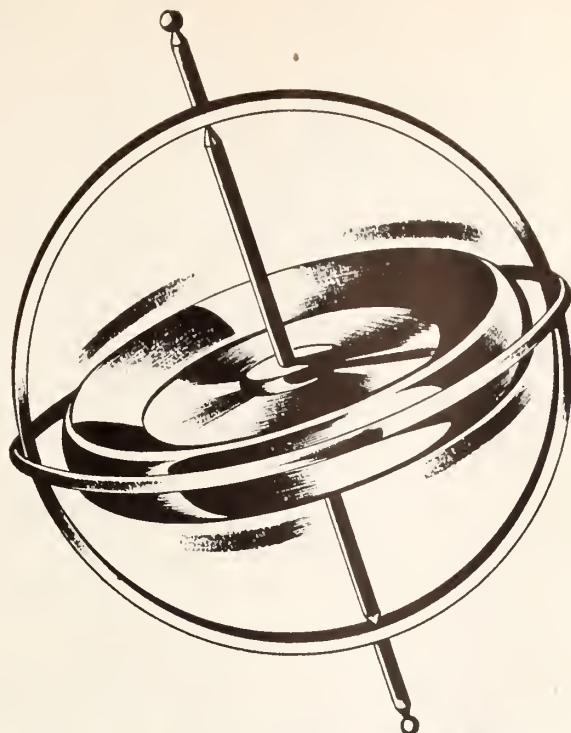
Stations generally feel that their early success forecasts a summer selling job well done. WPEN, Philadelphia, for example, added during the latter part of May and the first of June over eight program sponsors, with several new and renewed sponsors in their spot announcement and newscast departments. Typical of the 1950 summer selling impetus is that reported by WTAG, Worcester: "The Carlton Woolen Mills in Rochdale, Mass., is one of several WTAG advertisers seeing the light about not giving up advertising because it's summer."

p.s.

See: "How to 'sell' a candidate"
Issue: 22 May 1950, p. 38
Subject: Political campaigns on the air

With studios and recording equipment now set up in the Congressional office buildings, Congressmen are taking advantage of leasing the equipment at low cost. It costs them about \$3.50 a disk to make radio transcriptions to send back to their local stations, which can be used on free time. It is estimated that from 300 to 900 of these recordings are made each week, and it is not unusual for a member to send them to 40 or 50 stations; one member as high as 72 stations.

Members of Congress are expected to hit the air waves hard in view of these available facilities; about half are using the radio regularly now.



STABILIZED!

from now on...

WWJ-TV is taking circulation for granted! The number of television sets in the Detroit market has passed the quarter-million mark!

from now on...

Words like "experimental" ... "test" ... "pioneering" ... "infancy" and the rest of the vocabulary of a new medium are out. TV has come of age!

from now on...

We will back our belief in the stability of television with our new rate card (#8) which will be guaranteed to advertisers for one full year!

RATES
GUARANTEED
FOR 1
YEAR

FIRST IN MICHIGAN

Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

ASSOCIATE AM-FM STATION WWJ

WWJ-TV

NBC Television Network

WEED

and company



RADIO AND TELEVISION STATION REPRESENTATIVES

NEW YORK • BOSTON • CHICAGO

DETROIT • SAN FRANCISCO

ATLANTA • HOLLYWOOD



TREND IN SOFT DRINKS INDUSTRY: CANADA DRY IS TRYING TO HITCH SODA AND SNACK PARTIES TO TELEVISION VIEWING

Soft drinks on the air

There's no love lost

in the nickel drink field, and competition galore

over-all There's nothing soft about the soft drinks industry. High costs (they're still rising) and the fight to break the traditional five-cent price have drawn the bottlers in a line as hard as the bottles their drinks come in. Ad budgets have felt the pinch.

Though soft drink sales have risen steadily in recent years, profits and advertising budgets in general have not. About \$75,000,000 was spent for advertising in 1948 by the soft drink

companies; the figures have increased only slightly since then.

But there are signs that the bottling industry is about to blow its five-cent top. Already, Canada Dry has added a penny to the price of small bottles in many markets. And, on a regional basis, Grapette, Dad's Root Beer, Nesbitt's Orange and other beverages have begun to increase prices. On the West Coast, 10 cents may soon be the prevailing price for the traditional "nickel bottle" of pop.

Price increases are the key to increased air advertising. Until sales win a respectable margin of profit, most beverage manufacturers aren't going to expand advertising budgets to get more sales. When the break does come, television will get a big share of the new money. The soft drink people aren't forgetting what radio has done for them; but they're intrigued by the opportunity to show their product and its trademark over the air to large audiences.



ANYWHERE IN U. S., COCA-COLA'S ON TAP. THAT'S WHY COMPANY USES NETWORK RADIO EXTENSIVELY TO KEEP SALES UP

One of the first companies to raise its prices, Canada Dry is also the first soft drink manufacturer with a network TV show, *Super Circus* on ABC. On the other hand, Coca-Cola, which has been hewing to the five-cent line, has TV program plans as well. One

possibility: a Charlie McCarthy show on TV. Coca-Cola can make expansion plans without raising its price because of its tremendous sales volume (about \$150,000,000 annually).

To understand advertising strategy in the soft drinks industry, you have to know the business itself. It's a complex structure made up of "parts and parts of parts," as one bottler put it. Most ad budgets, consequently, are broken down on a national, regional, and sub-regional basis.

There are more than 6,662 bottlers of carbonated beverages in the United States. They break down into two distinct groups: independent bottlers who manufacture beverages from standard extracts and concentrates; and franchise bottlers who prepare beverages from a concentrate furnished them by a parent company owning exclusive rights to some secret formula and a national trademark name. The Pepsi-Cola, Coca-Cola, and Seven-Up companies are typical of those which give bottling franchises to local companies.

Though not more than half the bottlers are franchise companies, they do about 80% of the total business. Most parent companies allot advertising

money for use locally by the franchise organizations. Spot radio gets a big slice of the local money, though no accurate estimate of how much is possible because bottlers are so scattered.

The Broadcast Advertising Bureau of NAB, recently prepared an extensive roundup of information about the soft drink industry. BAB found that retail sales in the industry totalled over \$1,250,000,000 in 1949. During the past 10 years, there's been a huge boost in consumption. In 1939, 482,995,576 cases (an average of 24 bottles to a case) went down the throats of consumers. Wholesale value of all this pop was \$361,690,917. In 1949, the total was up to 1,030,061,000 cases valued at \$836,648,400.

But, in this period, costs rose as well. From the prewar price of around four cents a pound, sugar jumped to between seven and one half and eight cents. Bottles cost 40% more; bottle tops 30% more; labor costs have doubled since 1939.

It's no wonder bottlers feel they have to make the buffalo on the nickel scream in order to keep the traditional five-cent price. But Coca-Cola, giant in the field, shows no inclination to up its prices.



Spot radio helps sell ex-Champ's pop in South



Morton Downey puts listeners in Coca-Cola mood thrice weekly on NBC



Super Circus is first network TV show sponsored by a soft drink firm

Some facts about Coca-Cola's position in the trade show why; and also indicate what's behind Coca-Cola advertising strategy.

Coca-Cola placed first in a 1949 Scripps-Howard product distribution survey among nearly 200 types and brands of products studied. Four markets showed Coca-Cola represented in 100% of the retail outlets checked. Coke dropped below 93% distribution in only one of the markets checked. Pepsi-Cola and Royal Crown ran Coke a poor second; neither were represented 100% in any one market. Canada Dry Ginger Ale and Seven-Up had complete distribution in the markets covered, generally falling below the colas within each market.

Not only within the cola field, but among all carbonated beverages, Coca-Cola is by far the favorite soft drink on the market. Pepsi-Cola has been the only serious contender for the title, but it still doesn't approach Coke's annual sales.

Coca-Cola may well be the heaviest advertised single product in America. And, of the \$13,000,000 to \$15,000,000 spent for advertising this year, about \$3,000,000 will be devoted to radio. The total budget is about the

same as for last year. Coca-Cola shares cost of advertising with its 1,056 bottlers all over the country.

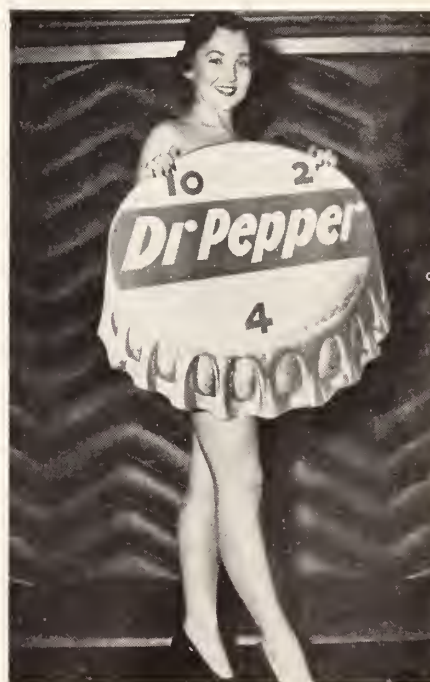
Armed with top distribution (internationally as well as nationally), a strong financial structure, and the high spot in popularity, Coca-Cola finds it relatively easy to maintain the soft drink's nickel price. (The company's net profit last year was approximately \$33,000,000.)

Throughout the years advertising has contributed greatly to Coca-Cola's over-all success. The theme of its advertising remains that of "pleasantness": pleasant atmosphere, pleasant girl, pleasant music and, of course, a pleasant drink—"The Pause That Refreshes."

More than any other company in the industry, Coca-Cola needs national radio; and they are the top spenders for network programs among soft drink companies. The company sponsors the *Charlie McCarthy Program* over CBS, half an hour on Sunday evenings, at an estimated time cost of over \$20,000 per broadcast. Also sponsored are *Songs By Morton Downey* over NBC, 15 minutes three times a week, at an approximate time cost of \$22,000 per week; and the *Pause*

That Refreshes On The Air (CBS), a Sunday evening half-hour show (summer replacement for the *McCarthy* show).

The company has been prone to pick up, change, or drop shows more (Please turn to page 48)



Promotion for new bottle top includes TV spots

PART ONE

OF A 2-PART STORY

Nearly every station has one

The hundreds of telephone gimmick shows on the air aren't original, but they're doing fine for sponsors

Jim Shelton, Quiz MC on WIBC, Indianapolis, loves that phone

over-all

There is hardly a radio station in the United States that hasn't combined Bell and Marconi with gratifying results. With almost 30,000,000 telephone-equipped radio homes, and the telephone book available to every radio station MC, this is no surprise.

SPONSOR surveyed network and spot to find out how telephone shows stand today. It came to the following conclusions:

1. The high-water mark of network phone programs has passed; there are fewer now than in the past five or 10 years.
2. But telephone programs are in-

creasing on individual stations.

3. There's nothing like a telephone quiz show to bolster weak listening periods. Adjacent spots shine in reflected glory.
4. Phone programs are naturals for participations; just as good for complete sponsorship.
5. Although "something for nothing" gives network shows appeal, entertainment is essential. Local programs can get away with less entertainment because the chance of winning is greater.
6. Spot telephone shows can be bought as syndicated packages or they can be cooked up in the

home kitchen.

7. Don't guess about the anti-lottery law, find out definitely from your lawyer when considering a new telephone show. The FCC has some rules pending that will make present ones seem tame by comparison.

There are two basic ways of linking the telephone to a radio show: the program can call the listener; or the MC can invite wholesale calls from the audience. Actually, the hectic days of Major Bowes and his tens of thousands of incoming calls are coming to an end. Few current network or local shows invite mass audience response

Posters at Pittsburgh gas station promote Tello-Test stanza on KDKA

Check these points before putting on your own telephone quiz show:

1. See a lawyer first. He'll check what's permissible, what isn't
2. Have the station call the listener, rather than vice versa—telephone banks cost money, take time, and tying up of lines disrupts normal phone service
3. Choose an MC with personality. That's what holds a show together, keeps it going indefinitely
4. Put part of the contest in your store to increase traffic. Tune-o is an example
5. Give the show advance and continuing publicity. And don't overlook the free publicity that comes from human-interest stories on the program
6. Look around carefully for prizes. There are well-defined sources of supply today
7. If there's a choice between a few large prizes and many small ones, choose the smaller ones and maintain interest
8. Don't rely on the giveaway appeal alone, incorporate entertainment, competition, and curiosity as well

by phone. Station-to-listener calls are the pattern today.

With a few exceptions (like *Welcome Traveler* on NBC), the phone is a device for extending the reach of quiz programs. This holds true for network shows, for syndicated package programs, and local-station inspirations.

Whether network or local, telephone-quiz programs have basic appeals which give them their perpetual popularity. The differences between them are a matter of the amount of each appeal provided for in the format of a given show. A composite opinion from research experts like Dr. Herta Herzog of McCann-Erickson and Oscar Katz of CBS boils down the four main satisfactions of telephone quizzes. The listener gets:

1. A chance at something for nothing.
2. Entertainment (the quiz tunes, chatter, skits).
3. A feeling of superiority when contestants mull the easy questions.
4. A chance to learn about the personalities of the contestants, satisfying the curiosity all people have about other human beings.

The format of network telephone shows leans most heavily on point 2—entertainment. Mark Goodson and Bill Todman, producers of *Stop the Music* on ABC and *Hit the Jackpot* on CBS, explain it this way: "In local shows the chance of winning is fairly good, but when you spray the whole country with a dozen calls, you need more than just big prizes to keep an audience. Our specialty is entertainment; the telephone is only along for the ride. If you still think the prize is the big thing, one program reduced its jackpot last year by one-half. Their audience since then has risen 40%."

Goodson and Todman's *Stop the Music* was the first big network telephone program. Its format involves random calls to people all over the country. Phone contestants are first asked to identify the title of a song whose lyrics have been changed by the program's vocalists. Correct identification of the first tune entitles the contestant to a crack at the "Mystery Melody." So far, 27 of the 1,200 people called have guessed its name and collected a total of \$500,000 in jackpot prizes. Studio contestants can win a smaller prize if they succeed in identi-

(Please turn to page 42)



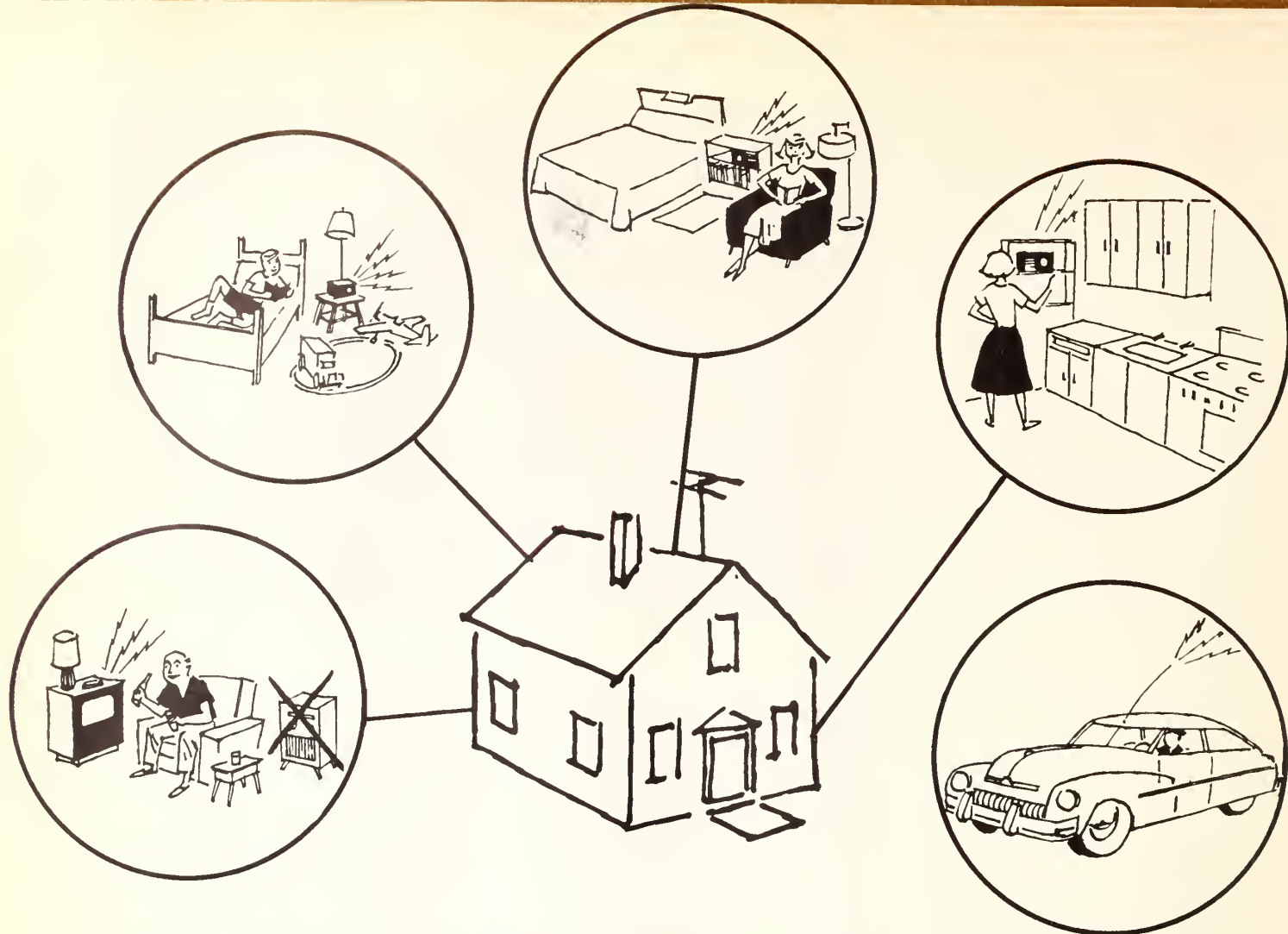
NETWORK: "Stop the Music" emphasizes entertainment along with its telephone quiz format



SYNDICATED: "Know Your America," on WJR and other outlets, is sold by W. E. Long Co.



LOCAL-BUILT: KASI Telequiz sold coffee effectively. It's home-brewed phone program



Minutes: new radio/TV measurement

Researcher Sindlinger substitutes time for share

of audience in study of every-room listening

over-all Put away the crying towels; radio is more alive than ever.

In atypical Philadelphia, where TV sets have burgeoned from 85,000 to 207,000 in the past year, evening television viewing (7 to 10 p.m.) soared 123% from April 1949 to February 1950. Yet total radio listening fell off only 19%! (With outside-the-home listening placed at roughly 15% of home listening per day by other surveys, radio's drop is even less.)

Just as important, recent research by the Sindlinger company shows that after a year of decline radio listening bounces back substantially in TV homes. There is more than twice as much radio listening in homes which have had telesets over one year, as in those with TV less than a year. To be exact, 34.0 minutes of radio listening after a year's TV ownership; 14.8 minutes before.

These are only two of the stimulating findings recently made known to

clients of Sindlinger & Co., media analysts of Philadelphia. Clients sponsoring the study were CBS, MBS, NBC, KYW, WCAU, WDAS, WFIL, WIBG, WIP, WJMJ, and WPEN. Copies of the report are also available to others. The Sindlinger organization expects demand from stations all over the country.

How can these findings be correct when other media analysts announce that TV is playing havoc with radio? The answer lies in a radically differ-

ent approach to measuring radio and television listening. The Sindlinger technique measures the medium against minutes available in a day, using an electronic device and a fixed sample.

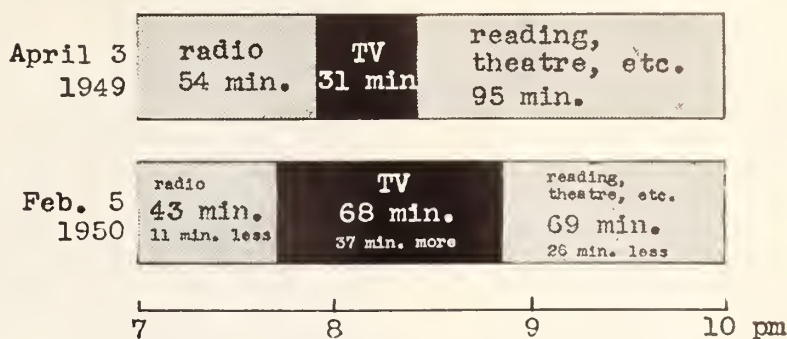
Here's how the system works. Every radio and television set in the 342 sample Sindlinger homes is tapped by Radox, a device which permits Sindlinger monitors to hear what's coming out of loudspeakers. By turning one set of switches, operators can listen in on first one receiver, then another. A second set of switches tunes in any one of Philadelphia's several radio and TV stations. Matching up home signal and station signal enables operators to tell where listeners are tuned. No home signal at all, means there is no listening going on.

In deciding how to present his listening measurements, Sindlinger side-stepped what he calls "rubber rulers." From the first, his findings rested on one unshifting base: the 24 hours in a day. By using time as a yardstick, every human activity within the day can be measured and reported in a standard manner. Further, the system entailed converting the hours into minutes—1,440 per day. Thus, the rating of any particular activity (like radio listening or TV viewing) is reckoned in so many of the 1,400 minutes per day. This makes broadcast ratings comparable to reading time, card playing time, and so on.

It was the time approach which led to the vital discovery that, despite increasingly heavy tele-viewing, radio listening didn't suffer in the same proportion. TV's gain of 37 minutes from other evening activities over the past year did not mean a cut of 37 minutes in radio listening time. Sindlinger's study showed that of the 37 minutes added to TV viewing between 7 and 10 p.m., only 11 minutes were subtracted from previous radio listening time. *The other 26 minutes came from activities other than radio listening: reading, conversation, even sleeping.* The total time devoted to the broadcast media is 33% up over a year ago.

Sindlinger would be the last to claim that radio listening has dropped only 19% during the 7 to 10 p.m. hours in television homes, over the past year. This figure is an average of *all* Philadelphia homes, TV with radio and radio only. What partially offsets more

Activities other than radio lose most time to TV*



*Source: Sindlinger and Co.

intensive tele-viewing, is the continuing increase in the size of Philadelphia's radio audience. Radio homes have increased by 12,000 or two percent; the number of sets has risen 68,000 or six percent in the last year. Coupled with this is the increasing amount of radio listening among TV owners of more than a year's standing. *This group* now listens to the radio 34.0 minutes an evening, between 7 and 10. Radio-only homes listen to radio an average of 89 minutes an evening, but as soon as these families acquire a TV set, radio listening dives to 14.8 minutes. The trend toward more radio listening after the TV set has been used for over a year continues, according to present indications.

Other findings of equal interest in the Sindlinger study include evidence of definite radio listening patterns.

One pattern among a number spotted by Sindlinger: Saturday evening listening is not as strong as weekday or Sunday evening listening. Evidence points to deficient programing rather than lack of available listeners as the cause.

TV viewing patterns are not well-defined, Sindlinger found. Individual families vary tremendously in their preferences. The key factor in time spent on TV viewing is programing, rather than the age of a teleset, the Sindlinger report shows. There are no indications yet as to whether viewing habits will settle down or continue to fluctuate with individual families.

Another interesting Sindlinger finding is the shift in program preferences which takes place with purchase of a TV set. When TV viewers go back to their radios after the initial novelty (Please turn to page 51)

Philadelphia TV ratings are not typical*

	New York	Chicago	Los Angeles	Philadelphia
CBS	13.7	13.6	11.0	16.3
NBC	17.6	16.4	8.1	24.1
DuM	9.6	10.3	7.0	12.6
ABC	8.9	11.8	7.1	12.6

*Ratings are for average quarter hour, seven days, 6-12 p.m., April, 1950.
Source: Telepulse

How Borden's does it

**Firm is busy buying the
most ears per dollar, has
open mind on shows**

spot The month of June was—if the Borden Company will pardon the expression—National Dairy Month. The vital role played by the cow in the U.S. economy was underlined by the disclosure that one out of every 15 persons in this county depends on the dairy industry for his livelihood, directly or indirectly. It follows that Borden's and its major (and larger) competitor, National Dairies, as leaders in the industry, are two of the most important businesses in the nation. Borden's near-\$700,000,000 gross in 1949 makes it a leader in any sales category. And its decision to drop network radio for spot, announced last February, provided food for thought for thousands of other national advertisers.

A \$10,000,000 advertiser—and a \$1,500,000 radio and TV spender—doesn't leap without looking. Borden's had looked long and searchingly into its merchandising empire before leaping into spot radio. Since only three months have elapsed since the change-over (the spot campaign began at the end of March) it's too early to tell whether Borden has leaped to solid ground. But, already, an interesting



OLD Borden campaign was anchored to network radio. *County Fair*, on CBS, went off in April

picture has emerged of how Borden has been implementing its new radio timebuying philosophy.

To set the stage for the story of Borden's current activity it's necessary to backtrack a bit, to 1 April. On that date the company pulled the plug on its CBS radio show, *County Fair*. This was no reflection on the show, on CBS, or on network radio. It was simply the result of Borden's conclusion that its merchandising structure was incompatible with the structure of network radio.

Borden's sells cheese, coffee, and other groceries in addition to milk and ice cream; the latter products represent about 65% of the company's total sales. And only half of the 165 cities where *County Fair* was heard were market areas for Borden fluid milk or ice cream. Obviously, at a penetration cost of nearly \$5.00 per thousand homes, Borden's was not getting full sales value for its advertising dollar. (The company's position, however, is that it did get a necessary and extremely valuable buildup for the Borden name from the network show.)

If network radio was not the answer to Borden's merchandising problem, some sort of spot plan definitely was. The company's distribution pattern forms a vast patchwork blanket thrown across the nation, but the patches are irregular and unevenly spaced. Borden's decentralized operation and its complicated marketing mechanism are a challenge even to the extreme flexibility which is the greatest virtue of

spot radio advertising.

The company's approach to spot buying is as simple and as direct as can be: Borden will buy a station only in an area where it has something to sell. And if in that market the company sells only grocery products, the Borden commercials will plug only groceries and not milk and ice cream too.

Accordingly, Borden's advertising men sat down some months ago with a map of Borden's U.S. markets, a station map, and a delegation from the Borden agency, Young & Rubicam. The result of that session was a list of more than 70 cities to which the company is anchoring its current spot campaign.

The list matches, as closely as station facilities permit, Borden's pattern of distribution. Concentration is heavy along the Middle Atlantic seaboard, Florida, the Gulf States, parts of Ohio, much of Illinois and Wisconsin. In addition, there are operations in San Francisco, Pittsburgh, Kansas City, and St. Louis.

There is nothing static or necessarily permanent about this setup. Borden's can and will shift out of these markets and into others to meet changing seasonal marketing conditions and to shift sales emphasis as the need develops. However, a close look at one segment of Borden's radio pie, as it existed several weeks ago, will give an insight into what, how, when, and where Borden is waging its spot revolution.

Since 27 March, Borden has sponsored an estimated total of 18 hours of program time each week on 27 sta-



NEW radio pitch is built around spot. A standout is Borden's daily variety show on WNEW

tions in important Southern and Southwestern markets. The station list follows:

KALK	.....Alexandria, Louisiana
KGNC	.....Amarillo, Texas
WJBO	.....Baton Rouge, Louisiana
KFDM	.....Beaumont, Texas
WLOX	.....Biloxi, Mississippi
KRIS	.....Corpus Christi, Texas
KRLD	.....Dallas, Texas
KSET	.....El Paso, Texas
KGCM	.....Gulfport, Mississippi
KTRH	.....Houston, Texas
WJDX	.....Jackson, Mississippi
KPLC	.....Lake Charles, Louisiana
KFRO	.....Longview, Texas
KMHT	.....Marshall, Texas
KCRS	.....Midland, Texas
WKRG	.....Mobile, Alabama
KMLB	.....Monroe, Louisiana
WWL	.....New Orleans, Louisiana
KTOK	.....Oklahoma City, Oklahoma
KTAR	.....Phoenix, Arizona
KTSA	.....San Antonio, Texas
KTBS	.....Shreveport, Louisiana
KCMC	.....Texarkana, Texas
KGKB	.....Tyler, Texas
KVOL	.....Lafayette, Louisiana
WAML	.....Laurel, Mississippi
KFYD	.....Lubbock, Texas

Almost half of the stations (11) are 250-watters. Three are 50-kw outlets, nine are 5-kw, two are 10-kw, and two are 1-kw. Program types include newscasts, disk jockey shows, hillbilly music, and transcribed package shows in five, 10, and 15-minute segments. Frequencies range from three times weekly to cross-the-board. Time of broadcast ranges all the way from 7:30 a.m. to 4:15 p.m.

Borden's basic plan in these markets was simply to buy "whatever type of program was required to deliver the most listeners per dollar in that particular market." Thus Borden bought the five-minute *Popular Hit Tune of the Day* in Alexandria, La., Monday-Friday, 11:25 a.m.; 15 minutes of luncheon music in Jackson, Miss.,

Monday-Friday at 12:45 p.m.; a 15-minute Bing Crosby record show in Texarkana, Monday-Friday at 11 a.m.

In Beaumont, Texas, Borden bought a five-minute daily newscast at 4 p.m. and in Lafayette, La., a five-minute newscast at 9:55 a.m. The company bought 15 minute of news in El Paso at 8 a.m., and 10 minutes at 7:30 a.m. in Tyler, Texas. In Baton Rouge, the Borden buy was a 15-minute transcribed Bob Eberly package show at 8:45 a.m. on Monday, Wednesday, and Friday. In Dallas, a transcribed Barry Wood package on the same schedule. A 15-minute *Hillbilly Jamboree* got the nod in Lake Charles, La., Monday-

Friday at 1:15 p.m., and a five-minute *Cowboy Jamboree* at 1:25 p.m. Monday-Friday in Shreveport.

Where no satisfactory program was available, Borden selected time spots on the basis of Hooper, Conlan, and BMB ratings, and then bought a packaged program that would fit into the station's established program block.

Borden's product diversity created a multitude of commercial copy problems. For example: the company sells five kinds of cottage cheese in the 27 markets listed, and so individual copy was written for each market. "Creole Cream Cheese" for New Orleans, "Cottage Cheese and Chives" for Phoenix, and so on. These and all other Borden spot commercials are planned carefully to tie in with local product promotions. Extensive newspaper and point-of-sale merchandising covers the same products at the same time.

At this stage, Borden's has no one program format in mind. It's seeking to get the most listeners per dollar in each market with whatever programs are available locally or in packages. In some cases, announcements rather than programs or announcements in addition to programs are aired. Of interest to advertisers is Borden's feeling that it will take at least a year or two before it can assess the worth of programs vs. announcements and other phases of its spot operation.

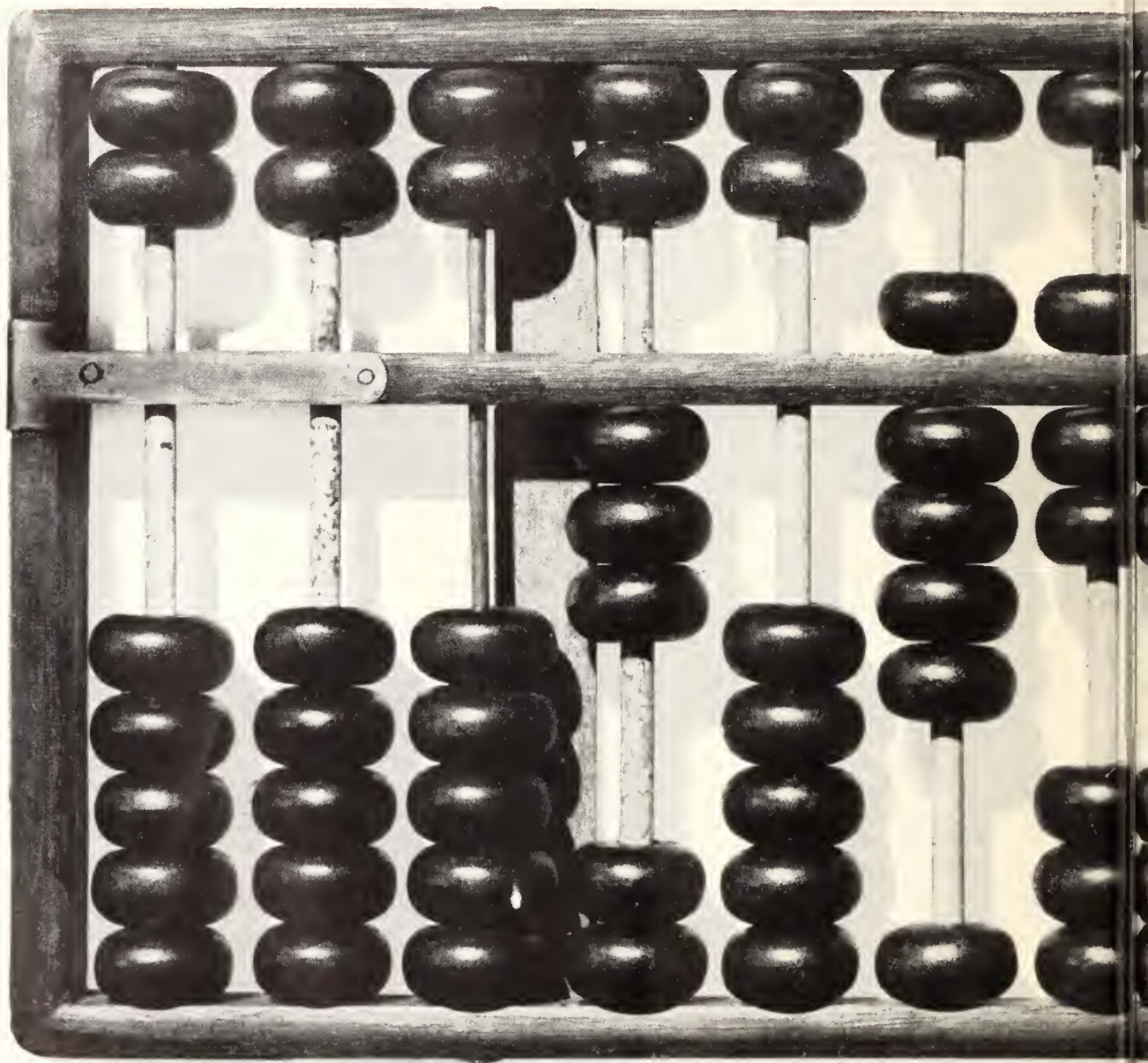
The switchover from network to spot has meant some decentralization in ad-

(Please turn to page 46)



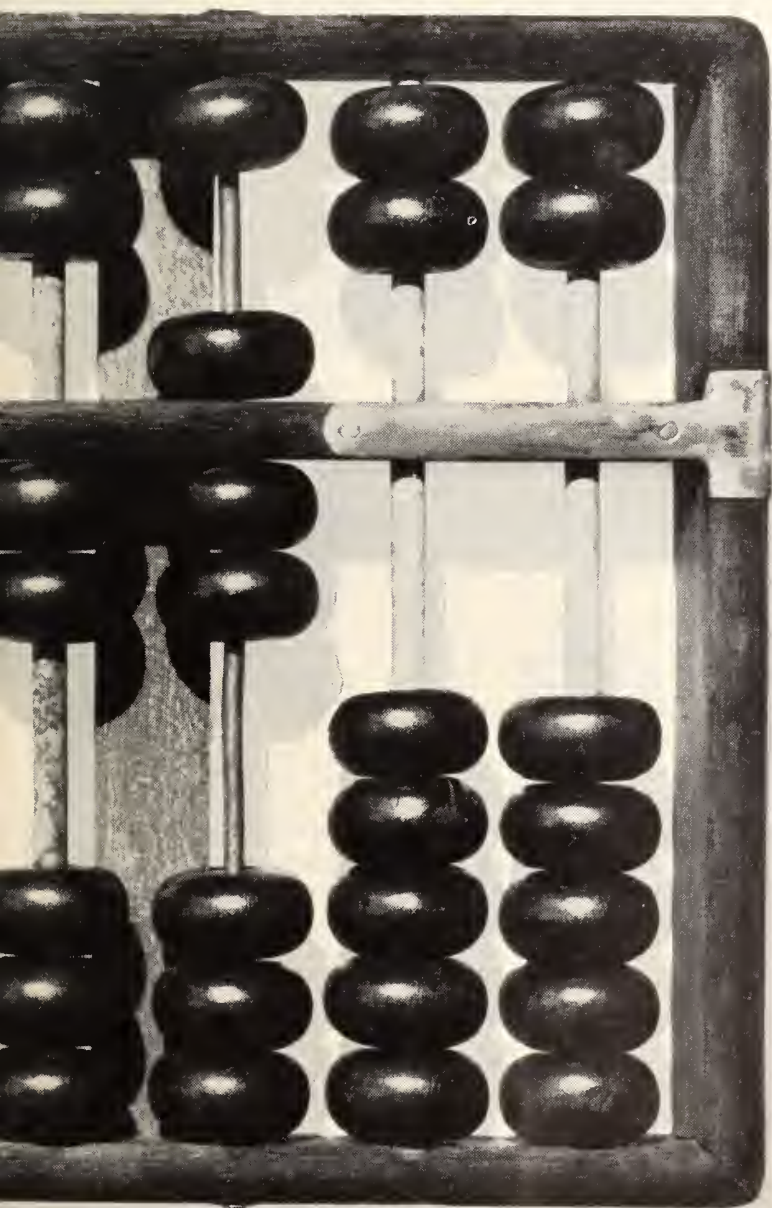
During evening hours in major markets Borden's uses TV announcements featuring Elsie, Elmer

By anybody's



3 0 , 9 7

count . . .



2 , 7 0 0

There's been some pretty complicated arithmetic in radio lately. But the 1950 Winter season is over now and all the figures are in. No matter *who* totals them...no matter *what* you count...two things come clear every time. Radio's clear leadership over all media in reaching people. And the continuing leadership of CBS in all radio.

COUNT CIRCULATION... CBS reaches 30,972,700* different families weekly...biggest circulation in radio. (And far bigger than any other advertising medium.)

COUNT PROGRAM POPULARITY... CBS has broadcast 15 of the 20 most popular programs this year**...more than 3 times as many as the second-place network.

COUNT AVERAGE RATING... CBS has an average nighttime rating of 11.9...32% higher than the second-place network.**

COUNT HOMES PER DOLLAR... CBS reaches the average of 489...17% more than the second-place network.***

COUNT TOTAL BILLING... CBS advertisers increased their investment to \$23,911,229****...giving CBS the only 1950 network gain... 8% higher billings than the second-place network.

This is CBS in 1950

—the greatest single advertising opportunity of them all...and you can count on that.

* NRI, February-March, 1950

** NRI, January-April, 1950

*** Time and talent night—January-March, 1950

**** PIB, January-April, 1950

Who's looking where?

Sponsors want more detailed information about TV coverage as medium expands and rates grow



This spring the Mohawk Carpet Company sponsored a series of colorcasts over WNBW, Washington, D. C., mainly in return for the delight and edification of experimenting with a new gadget (and a ream or two of newspaper

clippings). Only last year sponsorship of standard black and white television was at the same papa-playing-with-the-electric-train stage.

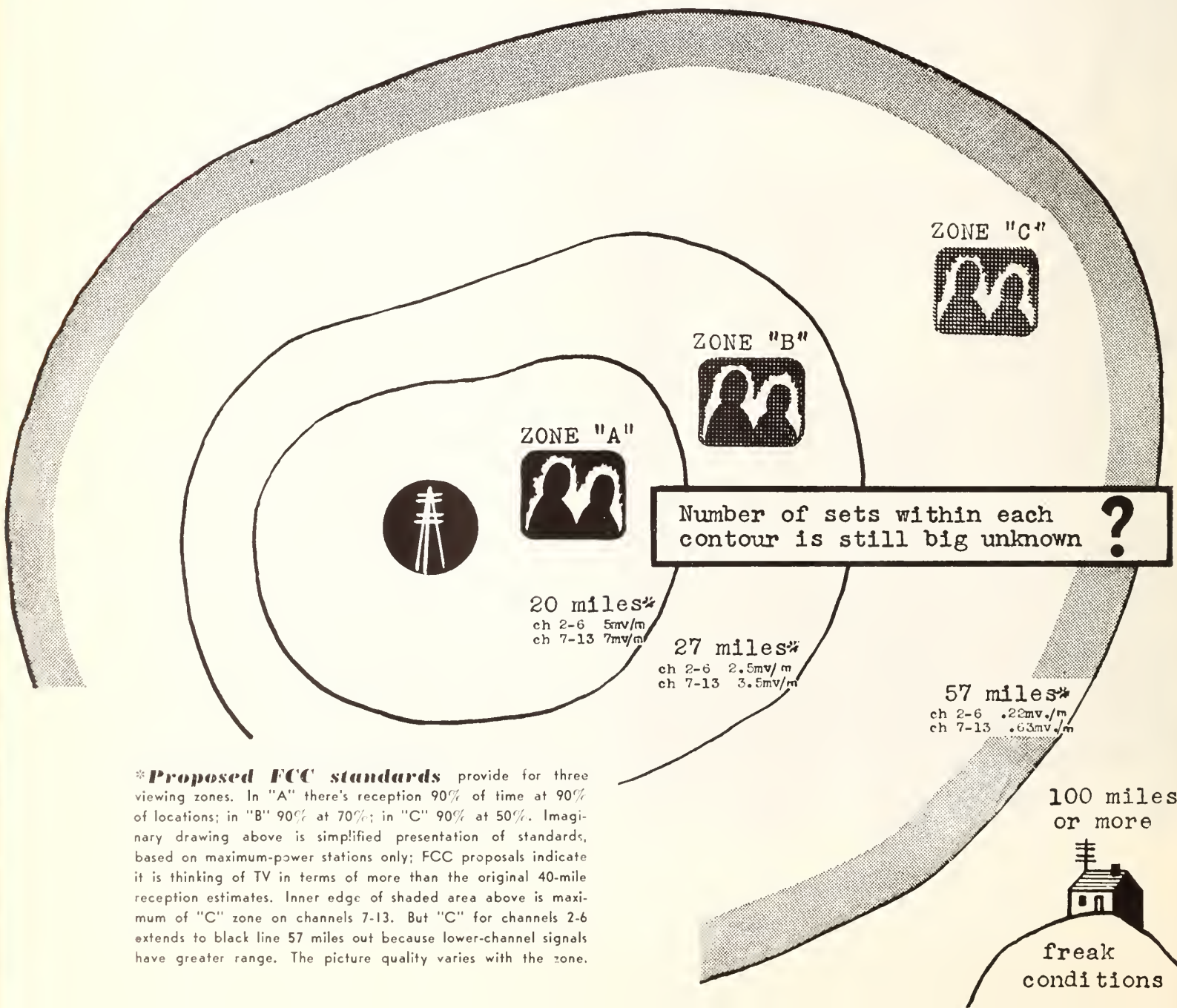
But the black-and-white medium has grown up in a hurry. The executive who tossed \$50,000 into TV three years

ago so he could be the first \$100,000-a-year man in his neighborhood to sponsor a television program, has settled down to a more serious approach. TV sponsors today measure many factors before they buy. In addition to costs, they want to know:

1. How many sets are there in the market?
2. How far out will my program reach?
3. Is reception strong and clear everywhere I'm counting on TV to put across my message?

They will become increasingly anxious for such facts (called coverage data in academic circles) as stations continue raising rates.

But the coverage data available today is meagre: actual location of sets within each market is still unknown; measurement of area coverage is based on engineering and mail maps rather



***Proposed FCC standards** provide for three viewing zones. In "A" there's reception 90% of time at 90% of locations; in "B" 90% at 70%; in "C" 90% at 50%. Imaginary drawing above is simplified presentation of standards, based on maximum-power stations only; FCC proposals indicate it is thinking of TV in terms of more than the original 40-mile reception estimates. Inner edge of shaded area above is maximum of "C" zone on channels 7-13. But "C" for channels 2-6 extends to black line 57 miles out because lower-channel signals have greater range. The picture quality varies with the zone.

than on accurate in-home surveys.

This article and its accompanying illustrations are designed to help sponsors interpret the few facts which are available; and to remind them that if they want the full picture, it's up to them to demand it. To let grass grow under the feet, is human . . . and TV executives are busy with countless other problems. Probably, pressure from advertisers won't get immediate results, but as more stations get in the black, more money for surveys will become available.

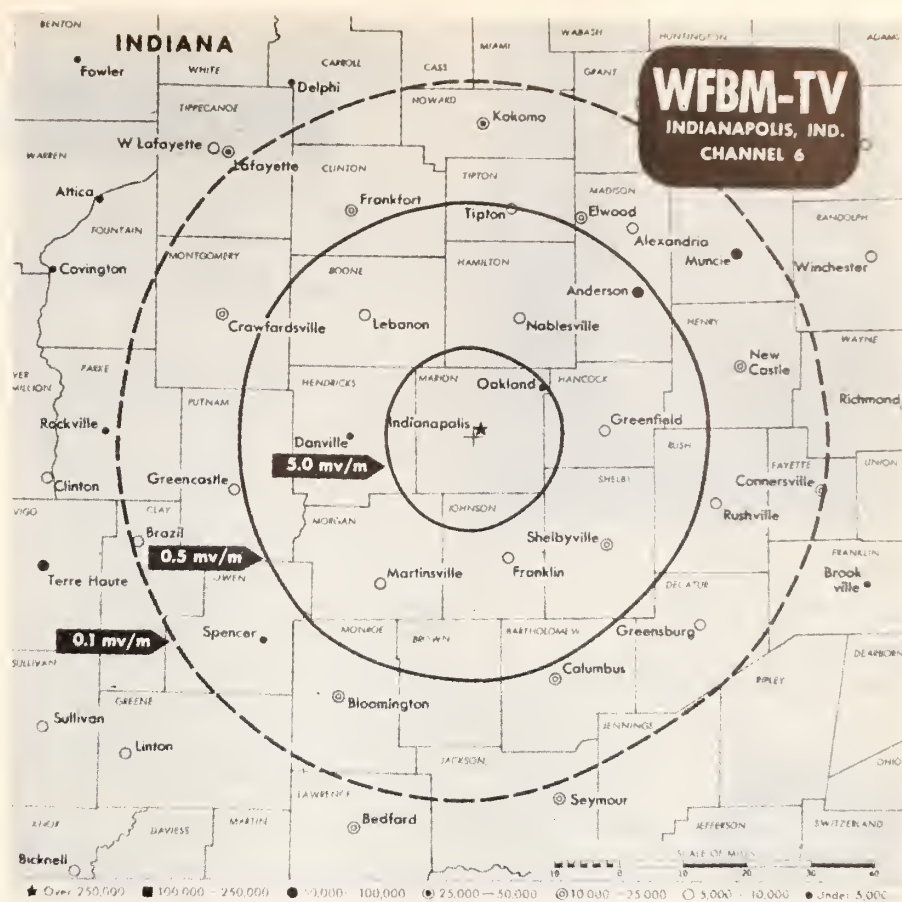
If you ask a station for coverage information today, the answer you're most likely to get is in the form of an engineering chart. A typical specimen is shown at right. As a glance will reveal, the chart consists of three irregularly shaped circles (called contours in technicalese), surrounding the station location. Contours are irregular because terrain variations influence strength with which the signal carries.

The first contour is labeled 5 mv/m (for millivolts per meter). Millivolts are a measure of signal strength in TV broadcasting as they are in AM. Within the 5 mv/m contour, potential customers are most apt to get strong and clear pictures.

The second and third contours in the sample chart are labeled .5 mv/m and 0.1 mv/m respectively. They mark off secondary and tertiary viewing areas. In general, viewing will be easier on the consumer's eyes within the second than within the third contour. But the reverse is frequently true in large cities where interference from busses, diathermy, and other TV sets plagues second-contour reception which would otherwise be good.

You'll notice that the 0.1 mv/m line in the chart is dotted. That's because it's a relatively new measurement. The stations have found reception can go on almost indefinitely. Freak cases have been reported in which viewers picked up stations 500 miles or more away. And anyone who's taken a ride in a car through the "fringe areas" surrounding a television city knows that roofs are still pronged with antennas 50 or more miles from the station. Many stations have mail maps indicating reception 60 or more miles away.

WKY-TV, Oklahoma City, for example, reports consistent sales results for sponsors 90 miles away from Oklahoma City. And the station recently received a letter reporting good recep-



Millivolts per meter (mv/m) is measure of signal strength. Outer contour is over 50 miles out

tion in Hatfield, Arkansas 200 miles away.

Bob Tincher, general manager of WNAX, Yankton, S. D., reports an even more amazing case. He says there is a man in Yankton who picks up WBTV, Charlotte, N. C., two or three times a week.

The F.C.C. has proposed a set of coverage standards for "A," "B," and "C" service. And the large drawing accompanying this article is based on these standards.

Once the TV urge becomes strong in a locality, viewers spare no expense to bring Milton Berle, Hoppy, and the Keystone cops into their living rooms. They buy antenna towers 50 feet high, gadgets for remote control rotation of the antenna, and electrical boosters.

Just how many sets with fancy antennas there are catching signals back in television's outfield, no one knows. Home-by-home surveys aren't yet considered worth their cost. No one knows, in fact, just how ownership of TV sets divides between all the various sections of any TV city. But, as sponsors will discover, every station has an estimate of total sets in its area.

The basic source for most estimates of set installations is the area distributor. But there are several different ways in which installations are reported.

In one-station markets, a station manager can easily get figures from distributors and adjust for differences between them and dealer sales. In larger markets, however, it is easier for a committee representing all stations to do this chore. Station committees in Washington and Baltimore, for example, do the job.

Electrical associations frequently take care of the checking for stations in their areas (as is the case in Chicago, Philadelphia, St. Louis, and elsewhere). Some stations contact dealers every month for sales records; some cross-check by comparing distributor-dealer reports with the number of new names who write in for schedules.

In adjusting the distributor-dealer figures, more conservative stations allow a 30-day lag for sets to move off the dealer's floor. In other areas, stations claim four or five days are enough. Sponsors who are given sets-in-the-area estimates should check into

(Please turn to page 40)



Mr. Sponsor asks...

In my consideration of TV advertising, from which part of the budget should the money come?

Olof V. Anderson

President
Anson Incorporated, Providence, R. I.

The picked panel answers Mr. Anderson



Mr. Runkle

My viewpoint on this question must necessarily be that of an agencyman who is handling regional and local accounts with advertising budgets that are more limited than those of national advertisers. Perhaps I can best answer your question with a question.

What happens when a family is blessed with a new baby? Where does the money come from to buy clothes and food for the new arrival? Is it taken away from other children in the family? Are they given less to eat, less to wear?

Obviously, the answer is "No." Regardless of how limited the family income may be, the budget must be rearranged to take care of the "new baby."

In my opinion, it's much the same way with the newest member of the media family—television.

With the limited budgets we have for local and regional advertisers, we cannot afford to siphon money from other media to buy television. Yet how can his advertising counsel recommend that an advertiser sit by and watch his competitors take the lead in using a powerful new medium that is growing by leaps and bounds?

It seems to me that the only solution

is for advertisers to increase their advertising budgets sufficiently to allow them to include television without sacrificing the media they have been using. Later, if this new medium proves to be more potent than the older members of the media family, the normal adjustments that would be made in any advertising budget under such circumstances can be made.

While television, through its power of demonstration, probably comes closer to being an actual salesman than any other advertising medium yet devised, it cannot, except for mail orders, close the sale and collect the money. Therefore, money for television should not come from the sales budget unless, of course, an additional appropriation is made for this purpose.

In short, until television has proved what it can or cannot do for an advertiser, I believe that the money to buy it should come from a special appropriation, rather than at a sacrifice to other media or to the sales force.

LOWE RUNKLE

*Lowe Runkle Company, advertising
Oklahoma City, Oklahoma*



Mr. Wallace

The most direct answer I can give, to what is certainly a very real problem, is that the money for television advertising should come from that part of the budget very clearly marked "television." This impact-loaded medium has surely reached the stage where it warrants an appropriation of its own rather than living on money purloined

from other parts of the budget.

Television has dramatically come of age and any national advertiser who does not recognize the impact of television and fails to establish a franchise now, may soon be facing a serious competitive disadvantage. At the same time, for any advertiser selling a mass-consumed product, a direct line of communication with *all* of America is essential. Television has already proved that it can pay its own way; yet even its most ardent supporters do not claim that it is a national medium nor that it can do the entire advertising job. Thus the need for an additional appropriation.

However, during this transitional period while television is growing to its full maturity and actually growing faster than many advertising budgets, it is understandable that in many cases advertising expediency may replace long-range planning. In such cases, where budgetary restrictions are such that the present advertising appropriation must be realigned to accommodate television, it seems only logical to look at the media budget for any possible duplication of effort. Television is basically a *visual* medium. Therefore, it would seem sensible to inspect that part of the budget devoted to other visual media to find the necessary funds for television. Specifically, this means newspapers and magazines. On a straight cost-per-thousand comparison, television is already out-matching printed media in many of the nation's top markets. On the basis of visual impact, there can be no doubt of television's superiority. If network radio is also part of the budget, there is no substitution for the mass coverage job it can do and it is the only medium which is entirely complementary to tel-

evision. The two media together add up to mass coverage plus impact.

GEORGE W. WALLACE

Manager radio sales planning & research

NBC

New York



Mr. Adams

Television has taken its place as a major mass advertising and selling medium. It is deserving of the same study and consideration which is given other mass media.

Television is the only medium which can successfully sell all products and services. Television can replace home and store demonstration. Television can implement a manufacturer's sales force in opening up new channels of distribution and dealer outlets. Television can sell by mail or phone. Television can present a message most compellingly.

Because television is a new sales force, I believe that the budget for television should come from three places: 1) new money; 2) from sales and sales promotion budgets; 3) from budgets for other advertising media.

Any manufacturer realizes that in order to create a new demand for his product, he must spend new money. Television can create a new demand, and in anticipation of a wider sales horizon, the manufacturer should set up, wherever possible, a new budget to cover his television expenditures.

Because television can show a product in use and demonstrate its utility and beauty, it must be considered as part of the sales force, and, therefore, a part of the sales and sales promotion budget should be diverted to television.

Consideration should be given to the effect television has on all other advertising media. How a budget should be adjusted would to a great extent be dependent on the media formerly used and how much effect the advent of television has had on each of these media. It is logical to conclude that the advertising budget for other media should share a percentage of any consideration for television.

J. TREVOR ADAMS

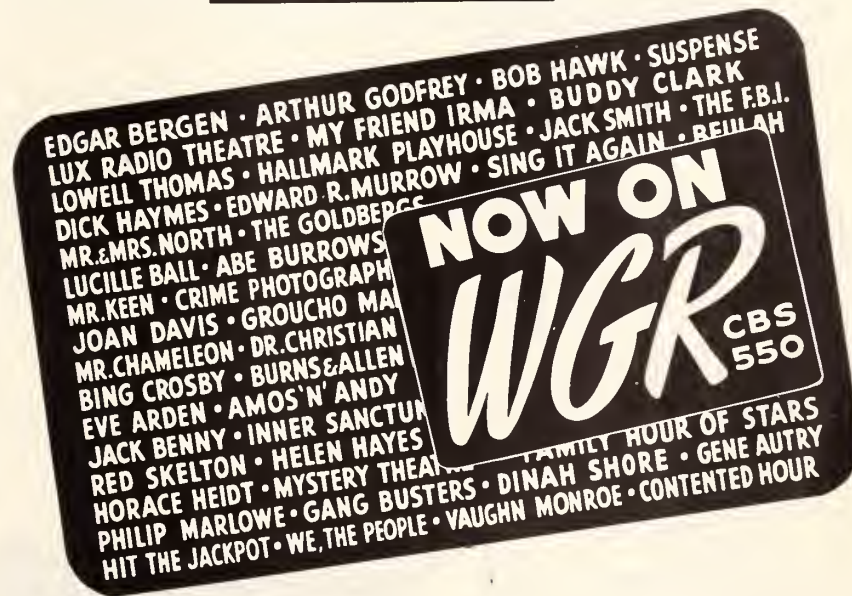
Assistant director of sales
DuMont
New York

In Buffalo you can go places

fast with WGR



---AND ITS HIGHER-THAN-EVER RATINGS



Leo J. ("Fitz") Fitzpatrick

I. R. ("Ike") Lounsberry



Broadcasting Corporation

RAND BUILDING, BUFFALO 3, N. Y.

National Representatives: Free & Peters, Inc.

NOT JUST

BUT **BETTER** **OR**
BEST
WRNL

the **1** and **ONLY**
RICHMOND, VA.
STATION THAT
GIVES COMPLETE

*DAYTIME
Coverage &
Audience*

IN THE
RICH-RICHMOND
TRADING AREA

HERE'S WHY:

There are 5 Radio Stations in
Richmond, Virginia.

1. 50,000 WATT
1140 KC—DIRECTIONAL
2. 5000 WATT
1380 KC—DIRECTIONAL
3. 250 WATT
1450 KC—LOCAL
4. 1000 WATT
950 KC—DAYTIME

and the **1** and **ONLY**

WRNL

5000 WATTS
NON-DIRECTIONAL
910 KC
ABC
AFFILIATE

EDWARD PETRY & CO., INC.
NATIONAL REPRESENTATIVES

roundup

This is a new SPONSOR department, featuring capsuled reports of broadcast advertising significance culled from all segments of the industry. Contributions are welcomed.

Announcer is important cog in radio sales pitch

Sponsors worry about getting the proper time slots, commercials that sell, and good coverage. They often forget an important element in their sales pitch—the man who delivers their message.

WAEB, Allentown's, traffic manager, Martin Muskat, warns that on some stations sponsors lose out when:

a) the announcer fails to look over the commercial copy and product names and slogans are mangled or mispronounced.

b) a celebrity shows up unexpectedly in the middle of a disk jockey show. The announcer may be so impressed at this opportunity to interview the star he forgets to read the spot for Whoozis Soap.

Mr. Muskat adds it may not be a life or death matter to stick grimly to a split-second timetable but it makes for better production and happier sponsors to have a staff man read a 25-second chain break in 25 seconds instead of drawling lazily through and fading clumsily into the next net program.

\$2.50 promotion sparks mail pull of WSTC program

WSTC, Stamford, wanted to develop a write-in audience for jackpot con-



\$2.50 for balloons helped build up audience

tests on their *Mr. Tall & Mr. Small* show—and they did for \$2.50.

Spot promotion was run on WSTC for a week in addition to a broadcast

buildup through a public address system 30 minutes before the promotion.

Then came the audience building device. One hundred balloons were filled with certificates entitling the bearer to jackpot prizes, throwaways with program information, and theatre passes as consolation awards.

The balloon barrage attracted a crowd of several hundred in front of the studio, causing police to halt traffic. Now, *Mr. Tall & Mr. Small* is well established on the 7:30 p.m. time slot three times a week with a good daily contest mail pull.

That promotional cost again—\$2.50 for the balloons.

"Sell It" Campaign alerts CKX staff

Promotional procedure was reversed recently at CKX in Brandon, Manitoba.

A "Sell It" campaign was directed



Sponsor products remind staff to sell hard

to the station staff instead of a sales pitch aimed at the buyer. Its main point was to show the station staff that CKX was in the selling business.

One night after sign-off time, Promotion Director Archie Olson took boxes full of merchandise to the CKX building. He displayed the goods on studio walls, offices and desks. In the merchandise was pinned "Sell It" signs.

It came as a big surprise to station employees the next morning but drove home an important fact: behind each program and announcement was real merchandise that retailers were selling, with the help of station personnel.

Clothing concern uses "dummy" to MC quiz show

The Rockingham Clothing Company of Richmond uses its "trademark" to MC its *Vis-A-Quiz* on WTVR, Richmond, Va.

The "trademark" is Rocky, a life-sized dressed dummy who opens the quiz show with his head bobbing up and down as he invites the audience to help him quiz his guests. The dummy's voice is furnished, out of camera range, by quizmaster Harry Luke.

The program features four guests, representatives of city organizations, who work in teams of two. Rocky gives the questions and shows the clues. The winning team receives a check for \$25 to be used in any charity they pick.

Live models are used, showing the latest styles and fabrics of Rockingham clothiers. As each model is shown to



MC of this WTVR, Richmond, quiz is dummy

the video audience, Rocky explains the salient features and points out the fine quality of Rockingham clothes.

Rocky and his bosses, the Rockingham Clothing Company, are in their second season of quizzing and selling the people of Richmond via WTVR.

Four Tucson stations plug summer selling campaign

Four network affiliates, the Chamber of Commerce, and the merchants of Tucson don't believe in a radio hiatus. Instead, they've banded together promotionally to invigorate summer business in their city.

The merchants are cooperating by paying for broadcast time on KVOA (NBC); KCNA (ABC); KTUC (MBS); and KOPO (CBS), plugging the "summer selling" campaign.

During July merchants will give their customers a dollar certificate for each dollar spent. At the end of the month, these certificates will be good at an auction.

The four cooperating stations are also distributing a series of 18 promotion pieces showing why radio is the advertising medium to use.

Before-and-after story proves power of radio

This before-and-after story is not a plug for hair restorer or weight reducing pills. It is the story of the Sutliff Chevrolet Company of Harrisburg and what they achieved with their radio advertising on WHP.

Before using radio, the company averaged 450-500 lubrication jobs a month. Then owner Ellis Sutliff decided to use radio.

From 489 lubrication jobs a month, the company hit a high of 1,104 monthly after a year on the air. Their original goal was 1,000.

Radio expenditures come to some \$600 a month in addition to announcements.

The company sponsors *Top of the Morning* daily from 7:45-8 a.m., 15 minutes of news, sports and music.

Besides the lubrication jobs, Mr. Sutliff uses his air time to sell new and used cars and trucks.

Briefly . . .

KFEL, Denver, cancelled their 10 p.m. broadcast of *I Love a Mystery* because of commercial commitments—then the deluge started. Listeners swamped the switchboard with calls, and over 500 written requests were received pleading for continuation. As a result, the show was rescheduled from 10:30 to 10:45 p.m.

* * *

WAVZ, New Haven independent, specializes in on-the-scene reports for their newscasts. Everytime there is a fire in the city, a gong rings in the radio station, and reporters equipped with battery-powered recorders are on the scene like old fire horses.

* * *

The first television show and exhibit in the history of Houston will be sponsored by the *Houston Post* from 3-5 July. The affair will celebrate the 25th anniversary of the *Post's* NBC affiliate KPRC and the paper's entry into video. The *Houston Post* acquired KLEE-TV, will change call letters to KPRC-TV.



Key to KLEE-TV, Houston, changes hands

KVOO

OKLAHOMA'S GREATEST
STATION FOR 25 YEARS

1 Spot and 1 Spot Only

Your spot announcement on KVOO is the only one heard between the two programs scheduled at the time of your announcement. No double spotting is permitted at KVOO.

Before you okeh any radio schedule on any station make sure there's . . . One spot and one spot only scheduled at the time of your announcement.

The Difference

between an effective announcement and one that is merely "heard" on the air is often-times just the difference between one announcement and two!

One announcement properly delivered with enough time for the emphasis of silence as well as message is worth many times that of hurried, word-piled-upon-word announcement. Get everything out of your announcement by using KVOO.

EDWARD PETRY & CO., INC.
NATIONAL REPRESENTATIVES
50,000 WATTS
NBC AFFILIATE

KVOO

BLANKETS OKLAHOMA'S
NO. 1 MARKET

VARIETY STORE

SPONSOR: Watertown Variety Store

AGENCY: Direct

CAPSULE CASE HISTORY: *One announcement at an approximate cost of \$8 brought the following sales results within the next six hours: 152 Canasta trays sold at 29c; 74 decks of cards at 89c; 60 score pads at 10c. Thus, there was a total volume of \$115.94, according to the manager of the store. The manager also notes that this one announcement brought at least 150 other customers into the store, adding greatly to usual traffic.*

WWNY, Watertown, N. Y.

PROGRAM: Harriette Meets
The Ladies

RADIO RESULTS

FOOD

SPONSOR: Milani

AGENCY: Jordan Co.

CAPSULE CASE HISTORY: *The company took on partial sponsorship of the Living Should Be Fun program (\$250 cost). To test the pulling power of the program, they offered a free bottle of Milani's 1890 Salad Dressing. The offer was made for one week in January and approximately 20,000 letters and cards were received. In fact, as late as 28 March, letters were still coming in although offer was good for only one week.*

WMGM, New York

PROGRAM: Living Should Be Fun

TREE NURSERY

SPONSOR: Sterns AGENCY: Kiesewetter, Wetterau, & Baker

CAPSULE CASE HISTORY: *This tree nursery firm in Geneva, N. Y., decided to plug their chestnut trees. They used seven one-minute announcements on an early morning show, Chanticleer. The trees had to be ordered direct from the nursery with cash enclosed. The result was some \$900 in sales with a total expenditure for radio advertising of only \$148.75 or an investment of a trifle over 16% of the sales.*

WGY, Schenectady

PROGRAM: Chanticleer

AUTOMOBILES

SPONSOR: Ward Motors

AGENCY: Direct

CAPSULE CASE HISTORY: *Between 28 March and 15 May, the above firm sold 20 Hillman-Minx cars. The gross take was over \$35,000. The outlay for radio advertising was \$159.80. A sidelight to the story is that the sponsor was a new account and skeptical. He had started his radio advertising on the recommendation of other local businessmen. He is continuing his radio advertising and is pleased with the results.*

CKX, Brandon, Manitoba

PROGRAM: Announcements
Co-sponsor of two sport broadcasts

SAVINGS ASSOCIATION

SPONSOR: Central Federal Savings

AGENCY: Direct

CAPSULE CASE HISTORY: *This savings and loan association had never used radio before. Then three daily announcements were bought at an approximate cost of \$20. For the first three weeks of the campaign, savings accounts were emphasized, with a radio given to each new account of \$20 or more. Original supply of radios was exhausted and two reorders cleaned out. Sponsor then plugged FHA loans. After two weeks, they were swamped with applications. No other media were used.*

WOHI, East Liverpool, O.

PROGRAM: Announcements

APPLIANCES

SPONSOR: General Appliance Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *This advertiser used three 5-minute programs daily at an approximate cost of \$48. In one month, the sponsor sold 126 Apex washing machines; he gave merchandise certificates worth \$25 toward purchase price for the correct identification of a mystery tune. In addition, the store sold Apex driers, vacuum cleaners, refrigerators, and ranges. The sponsor says it added up to the biggest sales month he ever had.*

KLX, Oakland

PROGRAM: Music

NOVELTIES

SPONSOR: Save-By-Mail Inc.

AGENCY: Direct

CAPSULE CASE HISTORY: *An offer of five animal balloons for \$1.00 was spread over seven programs during a two-week period. Ten one-minute announcements on Your Neighbor Lady; 18 announcements on Calling All Kids; announcements on one Saturday evening Missouri Valley Barn Dance and the Sunday Get-Together. Total number of orders sold: 6,049—total sales \$6,049. Cost to the advertiser \$872.50. Cost per order 14.4c.*

WNAX, Yankton, S. D.

PROGRAM: Various

Mr. Time Buyer:

*Before you run off on your vacation,
check your Fall Schedules against this!*

**BIGGEST RADIO BARGAIN
IN THE U.S. TODAY!**

**1-MINUTE SPOTS ON
50,000 WATTS
WNOE-NEW ORLEANS
ONLY \$13⁰⁰ (360
EACH TIME
RATE)**

**Available Right Now: Spots between High-Rated
National Shows!... Spots on or between long-
established Local Shows!... News Programs!
Sports! Mutual Co-ops! (1060 ON YOUR DIAL)**

25 YEARS OF SUCCESSFUL SERVICE TO ADVERTISERS!

WNOE

**MUTUAL
BROADCASTING
SYSTEM**

James A. Noe, Owner
James E. Gordon, Gen. Mgr.

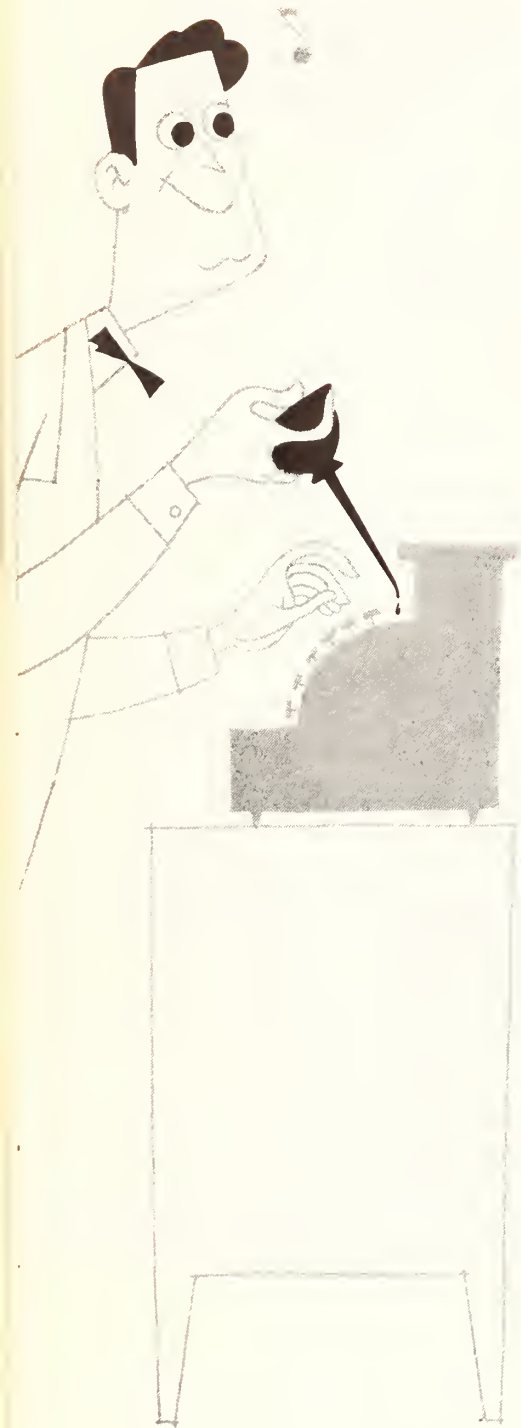
Nat'l. Reps.
RA — TEL
420 Lexington Ave.
New York City

50,000 WATTS DAYTIME — 5,000 WATTS NIGHTTIME

Get in Your Orders Now!



The leading station in the leading



*The leading market—*Los Angeles
County's food sales are the highest in the
nation . . . \$1,220,244,000. per year. In
fact, Los Angeles County's volume of food
sales is greater than the *combined* dollar
value of such sales in the home counties of
Pittsburgh, Cleveland, Baltimore and
Atlanta. There are 6,950 outlets for food
store products in Los Angeles County.

For a bigger share of the nation's biggest
food market, be sure your story is told on . . .

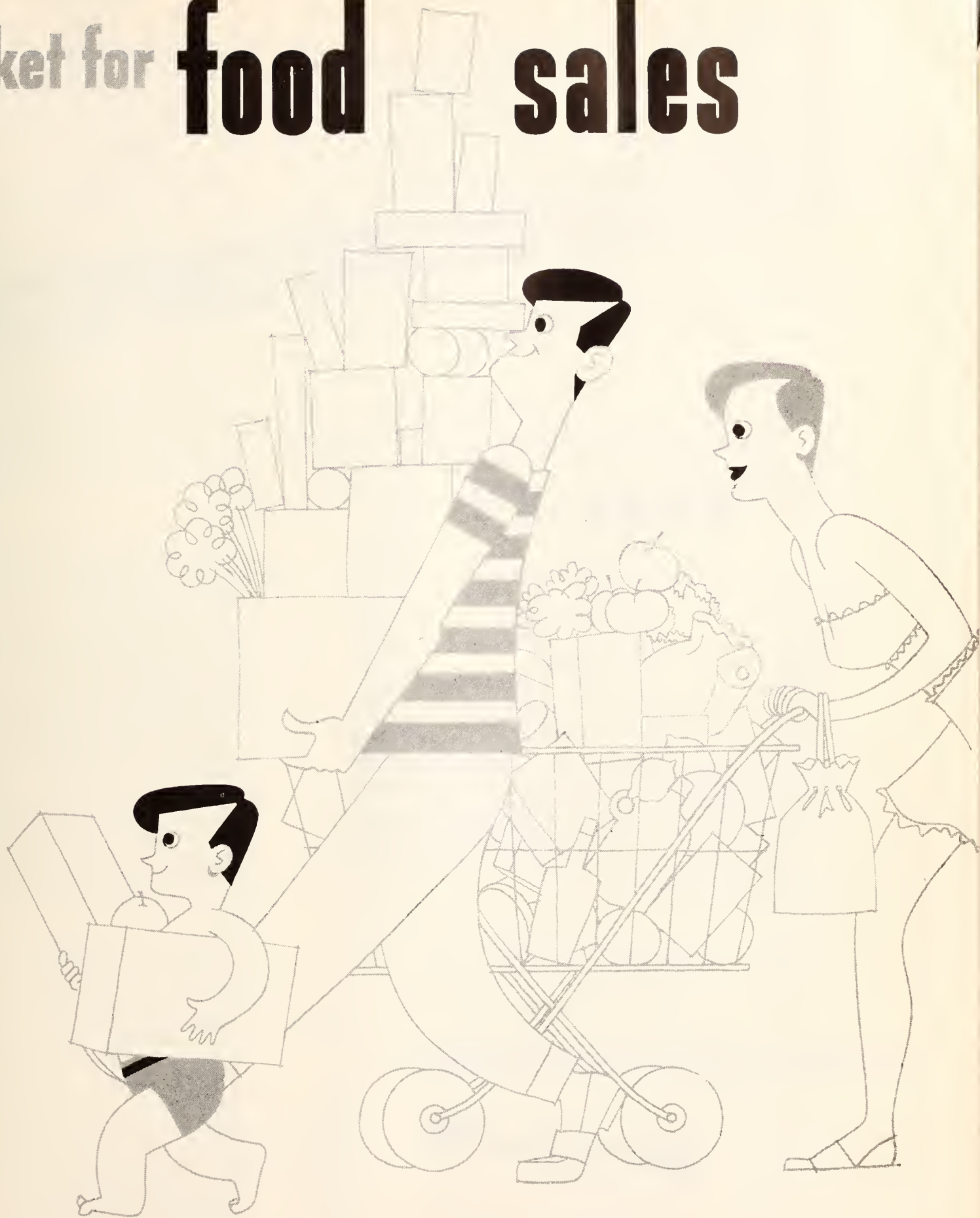
*The leading station—*KNX is the
most-listened-to station in Los Angeles. Says
Pulse: KNX is first in twelve out of the total
of eighteen one-hour time periods, Monday
through Friday, including one first-place
tie . . . and first in total rated time periods.

KNX

LOS ANGELES
50,000 WATTS
COLUMBIA OWNED

Sources:
Sales Management, May 1949
California State Board of Equalization
Pulse, January-February 1950

market for **food** sales



WHO LOOKS WHERE?

(Continued from page 31)

the way in which they were derived. As one New York TV representative confided to SPONSOR the other day, "Sets still piled up in the warehouses are added to the pie in some areas."

Is anything being done about a better set count?

Actually, there is. The Radio Manufacturers' Association has started to break down figures for set shipments on a county-by-county basis. This is a good move, as far as it goes. But the RMA does not cover all counties in TV markets; nor do all of its members

cooperate in regional breakdowns of set shipments.

Moreover, RMA figures can't tell anything about the number of sets already installed. In fact, until the census report is published next year, there won't be any really reliable basis on which to estimate the county-by-county location of sets in the country today.

Up till a short time ago, as was mentioned earlier, advertisers bought TV out of curiosity, or just to insure a place on the bandwagon. They never stopped to worry about the logic. The case of one big regional advertiser is not typical—but it is indicative.

This advertiser, a user of network

radio, came to the network one day with a proposal to drop radio entirely. He wanted to buy the 38 TV stations which lay within his distribution area. When the network raised the rather academic question of what he would do with the 42% of his distribution area not covered by TV, the would-be TV advertiser blushed and headed back to his local golf course.

Few TV sponsors were this badly stricken with fever for the new medium at even the high point of its novelty stage; but most TV sponsors were ready to plunk down their dollars without too much exposure to statistical sales pitches. Tighter competition, however, is causing more and more users of TV to check closely the distribution of their TV coverage in order to coordinate it more carefully with other advertising and promotion. In addition, there's a trend among listeners to be selective about viewing. This adds to the need for specific coverage data.

There's one significant difference between radio and TV coverage in multi-station markets, incidentally. Different radio stations show wide variation in coverage areas because of differences in power. But all TV stations in a market are assumed to cover approximately the same area.

Because differences between station coverage are so much less in TV than in radio, a BMB-type study isn't as vital for TV as it is for radio. When the time is ripe for such a study it will probably be done as part of a BMB-type study for radio. It's felt, also, that it'll be some time before program competition and station loyalties are developed to a point that would justify the cost of a study to analyze these factors.

What's next in order are more complete efforts by individual stations to supplement the new RMA data on county-by-county set distribution. Advertisers who want to make exacting use of the medium will put the necessary push behind such fact gathering.

They'll be asking:

"How many sets are there in X township?"

"How many of the lower income neighborhood families have sets?"

"Can I reach a worthwhile number of people 60 miles away?"

They won't be satisfied much longer with today's blanket answers. ★ ★ ★

KPRC-TV
formerly KLEE-TV

*A three-day mammoth TV show
will formally dedicate KPRC-TV
July 3, 4, and 5
featuring in person . . .
RED INGLE
and his natural seven
CAROL BRUCE • JUNE CHRISTIE
and a large cast of favored celebrities*

★ KPRC-TV is affiliated with KPRC and The Houston Post. The same high standards that have distinguished KPRC for 25 years, and The Houston Post for 66 years, will now be brought into the field of television through KPRC-TV—Houston's pioneer television station.

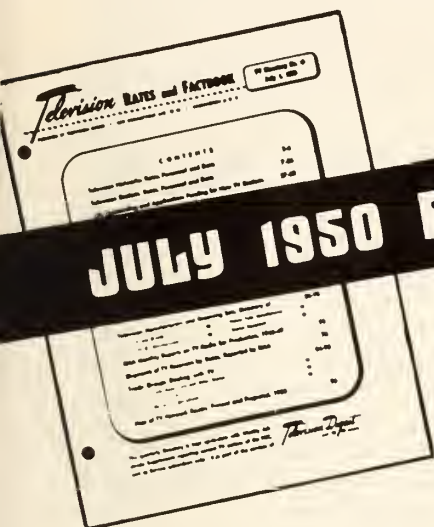
KPRC-TV
Serving Houston and Texas' famous Gold Coast
Jack Harris, General Manager
Lamar Hotel, Houston

Television RATES and FACTBOOK

PUBLISHED BY TELEVISION DIGEST • 1519 CONNECTICUT AVE., N. W. • WASHINGTON 6, D. C.

TV Directory No. 11
July 1, 1950

JULY 1950 EDITION • NEW • COMPLETELY REVISED



CONTENTS

- **Television Networks: Rates, Personnel & Data**
- **Television Stations: Rates, Personnel & Data**
With facilities, AM-Newspaper-Network affiliations
- **CPs Outstanding & Applications Pending**
Facilities granted or sought, AM-Newspaper-Network affiliations
- **Experimental Television Stations by Cities & States**
With wavelengths and powers assigned
- **Present FCC Allocations by Cities**
Allocations to first 140 markets, sales rank, population
- **Proposed FCC VHF-UHF Allocations by States & Cities**
Including suggested allocations for Canada, Mexico, Cuba
- **Television Program Sources**
Directory of owners, producers, syndicators of live and film material
- **Television Manufacturers & Receiving Sets**
Directory of manufacturers and their set lines, including Kit Manufacturers, Private Brands, Picture Tube Manufacturers, Station Equipment Manufacturers, Transmitter Equipment Manufacturers
- **TV-Radio Set Production, Monthly Statistics**
- **Trade Associations, Labor Unions, Research Firms**
- **National Sales Representatives of TV Stations**
Including branch offices and list of stations represented
- **Number of Television Sets-In-Use by Areas**
- **Map of TV Network Routes**
In service and due during 1950-51

Dear Sir:

Next edition of TELEVISION RATES & FACTBOOK (No. 11) will be ready for distribution on or about July 1, 1950.

Our TV FACTBOOKS have become the standard reference guide for the television industry...an indispensable working tool for TV executives.

Note the table of contents at the left. Here are basic facts and figures on the rapidly growing TV industry, compiled and assembled in one convenient volume. It can save you countless hours of valuable time, give you information you need, quickly, accurately and completely.

Price of the Factbook is \$5. Use the coupon below to order your copy today. You may attach your check or we'll bill you later.

— Robert Cadel
Business Manager

Television Digest WITH AM-FM REPORTS

USE COUPON TO ORDER YOUR FACTBOOK

Television Digest
1519 Connecticut Ave., N. W.
Washington 6, D. C.

Please send me copies of July, 1950 Television Rates & Factbook (\$5.00 each).

☐ Check enclosed

☐ Bill company

☐ Bill me

NAME.....

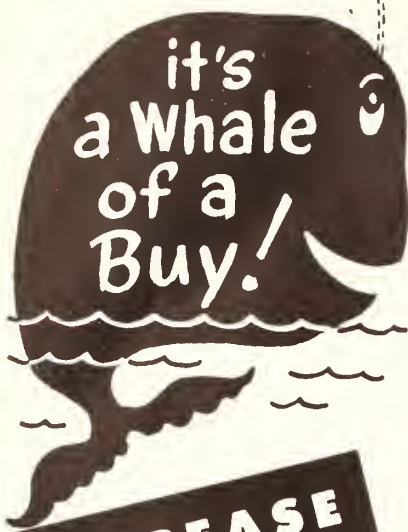
COMPANY.....

ADDRESS.....

CITY AND ZONE.....

STATE.....

**TIME BUYERS
AGREE...**



**INCREASE
in Power
NO
INCREASE
in Rates**

KONO

**NOW
860
kc.**

**5000 watts DAY
1000 watts NIGHT
Directional**

**San Antonio's Oldest
Music and News Station**

*Represented Nationally
by Forjoe & Co.*

TELEPHONE SHOWS

(Continued from page 23)

fyng the first tune after a phone contestant fails. But no studio contestant is allowed to try for the jackpot prize.

A close competitor of *Stop the Music* is *Sing It Again*. This CBS show, produced by Lester Gottlieb, makes from 11 to 13 calls every Saturday from 10:00 to 11:00 p.m. Instead of a "Mystery Melody," *Sing It Again* has a "Phantom Voice." Interestingly enough, this giveaway show has just slashed its prizes drastically. The cumulative jackpot is out altogether, with a uniform prize of \$10,000 worth of merchandise and \$5,000 given in cash instead. Lucky winners formerly received \$25,000 in merchandise, \$25,000 in cash. What effect, if any, this cut has on *Sing It Again's* future popularity should answer conclusively the question of whether giveaway or entertainment is most important on network quiz shows.

Network sponsors can afford a relatively big talent bill. Both *Sing It Again* and *Stop the Music* have several good vocalists, a large orchestra, and razor-sharp masters-of-ceremonies. One consolation: competent Bert Parks and Dan Seymour are well-paid, but draw nowhere near the salary of a Jack Benny, Arthur Godfrey, or Eddie Cantor. Package cost of *Stop the Music* to radio sponsors Speidel Co. and Trimount Clothing Co. is \$3,750 per quarter-hour. *Sing It Again* costs Carter Products and Sterling Drug Co. \$3,550 per 15-minute segment.

The network phone quizzes have been joined recently by straight audience participations which have started using the telephone as a fillip to radio listening. Mutual's *Queen for a Day* last month began to call prospective "Queen" candidates at home from a list of post-card applications. The recorded conversations are then played on the air. The studio audience votes for both in-person candidates and recorded telephone ones.

Irene Beasley's *Grand Slam* on CBS was one of the first audience participation shows. Miss Beasley aims at a friendly, family-type program. She, too, recently began giving listeners a peek into the "corners of our national living room" by telephone. Each week one call is made to someone in the 48 states who has submitted a question to the show. Miss Beasley and Continental Baking Co. think this weekly call

promotes the personal touch they are after.

The success of telephone shows on the networks is matched by the popularity of the local station offerings. The local stations develop their own shows or buy syndicated telephone quizzes. Granddaddy of all the syndicated shows is *Tello-Test*, handled by Radio Features, Inc., 75 East Wacker Drive, Chicago. After seven years of operation, *Tello-Test* is out in front in 100 markets, with Hoopers ranging from 8.6 in Hartford, Conn., to 20.3 in Kalamazoo, Mich. Its format is the simplest in the business: call people on the phone and ask a question. What keeps the show on top is the type of question and the window-dressing they get. Here is the *Tello-Test* recipe for whipping up a tasty question:

1. The answer must be "findable" in some standard reference.
2. Every question has a single, non-variable answer.
3. Appeal of the question is universal.

**LANG-WORTH
FEATURE PROGRAMS
SELL SOAP!**



LANG-WORTH

FEATURE PROGRAMS, Inc.

113 W. 57th ST., NEW YORK 19, N. Y.

Network Calibre Programs at Local Station Cost

4. Questions are provocative, blend the familiar with the unknown.
5. Each poser must have entertainment and/or educational value.
6. Questions mustn't offend or be "touchy."
7. They must have infinite variety.

Here is an example of the copy technique that lifts Tello-Test far above the amateur technique: "The big story in journalism isn't always in screaming headlines on the front page. Sometimes it's *behind* the newspaper man who quietly attains the little things of life . . . such a person for example, as our man-in-question. If *you* know the answer, you'll "scoop" the town . . . and earn \$——! So tell me: 'Who founded the first successful one-cent daily newspaper in the United States?'"

The Carnegie Library in Pittsburgh used to shrink from answering questions like this for the local KDKA Tello-Test program. After their eight-person staff had struggled manfully with half a dozen quiz programs simultaneously for a few weeks, they stopped answering all but the Tello-Test queries. The library supplies the answer given them by KDKA because it spotlights their telephone reference service.

Philadelphia's public library went through similar agony, now posts the answer on a card in the reference room. WIP, the Philadelphia station carrying *Tello-Test*, proved how important the program's entertainment content really is. The station invited 20,000 families with unlisted phones to send in their names and numbers so that they, too, might be called. Response to this appeal over the air brought in 3,644 unlisted telephone numbers from listeners who previously had no hope of being called.

The WOR, New York, edition of *Tello-Test* is run by Bruce Elliott and Dan McCullough, whose five years experience with a daily 15-minute slot has taught them plenty. Just recently WOR moved them to a half-hour segment, upped their prizes to a starting one of \$1,000 in merchandise, with weekly increases of \$1,000 up to a maximum jackpot of \$5,000.

Bruce and Dan quickly discovered that listeners kept careful check on who they called and where contestants lived. Too many calls to one telephone exchange, or too few to a certain nationality group brought immediate protests. A careful scheduling system



INCREASE YOUR SALES

in the \$400,000,000.00

Norfolk Metropolitan Market

with WTAR and WTAR-TV

Sales Management says the Norfolk Metropolitan Market — Norfolk, Portsmouth, Newport News, Virginia — racked up \$442,721,000.00* in retail sales in '49. Did you get your share? You can with WTAR and WTAR-TV.

WTAR delivers more listeners-per-dollar than any other combination of local stations. Hooperatings show that most of the people in the Norfolk Metropolitan Market listen most of the time to WTAR.

WTAR-TV, on the air since April 2nd, is the first and only television service in this largest Virginia Market. An inter-connected NBC, CBS and ABC Television affiliate, plus outstanding local programming with RCA Mobile Unit and the modern facilities of a new \$500,000.00 Radio and Television Center.

Make the mighty potential of the big, eager, and able-to-buy Norfolk Metropolitan Market with the dominant selling power of WTAR and WTAR-TV and your sales will soar. Ask your Petry office, or write us for proof.



Norfolk, Virginia

*Sales Management Survey of Buying Power, 1950
NBC Affiliate

5,000 Watts Day and Night — AM
Inter-Connected NBC, CBS and ABC Affiliate-TV

Nationally Represented by EDWARD PETRY & CO., Inc.

they developed eliminated most complaints.

Each call Bruce and Dan make takes about a minute-and-a-half: 30 seconds to establish who they are, 30 seconds waiting for an answer, and 30 seconds to get untangled and hang up. Brief personal questions add interest, but too much of this talk brings demands to "make more calls." Lulls are filled with casual by-play between Bruce and Dan—Dan's young son provides material.

The transcribed commercials are handled gently, but without formality.

Bruce Eliot, an amateur vocalist, leads into the Lydia Pinkham commercial by trying to match its beginning musical note. Another participation on their 15-minute show got this approach: "It's been a rugged morning here—only two calls completed—better relax and have a cup of G. Washington Coffee." Silver Dust and Arrid got similar treatment on the show.

An off-shoot of *Tello-Test* is another WOR program run by Bruce and Dan: *Tele-Kid Test*. Also handled by Radio Features, Inc., this weekly half-hour show on Saturday mornings caters to

kids under 16 years of age. Contestants are chosen from a list of 60,000 boys and girls who wrote in telling why they would like to be called.

Two unusual features make the program noteworthy. First, the children's half of the conversation is broadcast too. A beeper and split-second transcription satisfy FCC regulations on broadcasting both sides of a telephone call. Second, the VIM Stores in New York use the program to sell television sets! Their success has been due to a large double-audience: kids and their parents, who help them answer. The unsophisticated answers of young contestants add to the show's appeal. Right after the South Amboy munitions explosion, Bruce and Dan called a contestant in the stricken town, got an exciting first-hand tale of the tragedy.

Contestants answer two questions. The first one is easy, carries with it a bicycle for boys, a Fred Astaire ballroom dancing course for girls. Answering the second and harder question brings the lucky winner a jackpot built up by \$5 in war savings stamps for each incorrect answer.

One of the few syndicated quiz games which still require the audience to call the station is *Tune-O*. This musical variation of bingo is owned by Richard H. Ullman, Inc., 295 Delaware Ave., Buffalo; has had phenomenal success. Sponsors have been enthusiastic because of its close merchandising tie-in: *Tune-O* cards must be obtained at the sponsor's store. Each card looks exactly like the standard bingo card, with 25 numbered boxes. The numbers correspond to the title of a tune, of which there are usually 250 listed on the card. As each tune is played, listeners identify it and mark off the corresponding number. When five in a row are so marked, the listener dashes to his phone and calls the station.

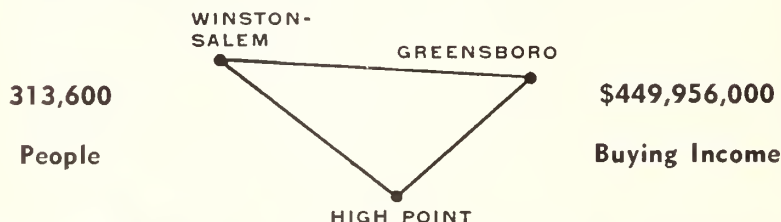
Tune-O recently did a strong sales job for the Crowgey Sausage Co., Kellysville, West Virginia. A big part of their advertising campaign was the sponsorship of a 15-minute Monday through Friday *Tune-O* program on WJLS, Beckley, West Virginia, and on WLOG in Logan. Otto Whittaker, account executive of Houck & Co. in Roanoke, Va., describes what happened: "The stations gave *Tune-O* dozens of free promotional plugs. WJLS wrote letters to Crowgey grocers, played the show up big in their regular promotional mailout sheet, and sent their

WINSTON-SALEM'S



STATION

Saturates North Carolina's GOLDEN TRIANGLE



No. 1 MARKET IN THE SOUTH'S No. 1 STATE Your FIRST and BEST Buy!

Affiliated
with
NBC



Represented
by
HEADLEY-
REED CO.

1930

TWENTIETH ANNIVERSARY YEAR

1950

men personally to call on Crowgey grocers and explain *Tune-O*. We used newspaper ads, counter cards, and posters urging Mrs. Housewife to play *Crowgey's Musical Tune-O*. . . ."

Weekly prizes of merchandise worth \$100 were given out. George Kamen, Inc., merchandise consultants, supplied cigarette lighters, blankets, hats, a host of attractive items at a cost of only \$15 per \$100 retail value. Promotional plugs made up the difference for suppliers of the prizes.

According to Whittaker: "Sales jettied as though they had been waiting for a signal. The Crowgeys told us their sales were among the highest they had ever had." Three weeks later *Tune-O* was put into five more markets. Trucks are being added to the company's fleet, new accounts have started, and routes are serviced twice a week instead of once.

There are other syndicated radio features with varying formats. *Know Your America* combines the quiz appeal with a patriotic motif. Telephone contestants are invited to answer questions based on a short historical vignette. W. E. Long Company, 188 W. Randolph St., Chicago, has been handling this feature for six years. Dale McIntyre, former General Motors public relations man, is master of ceremonies for the popular Detroit version on WJR. Program opens with a pledge to the flag, goes on to inspirational music and comment, and is climaxed by the short description of some event in America's history. The program ends with a pledge to God, the UN, America, and American industry. Winners receive a portable radio, as do those contributors whose subjects are used for the vignette.

W. E. Long Co. also syndicates *Do You Know the Answer?* and *People Know Everything*. Over 30 stations use *Do You Know the Answer?*, a simple show which can be adapted to any length from five minutes upward. Announcer asks phone contestants: "Do you know the answer?" and, to win, the contestant repeats a simple statement included in the sponsor's promotion. Deposits are built up by failure to answer correctly.

People Know Everything asks telephone contestants questions which have been mailed in by the public. If either one of the two persons called answers the question correctly, both contestant and questioner split the deposit. People without telephones are

thereby able to compete, too, by making up questions.

Hal Tate Radio Productions of 831 S. Wabash Ave., Chicago, syndicates *Who's Talking?*, a show similar to the network program *Sing It Again*. Over 20 stations use "mystery voice" recordings of 100-odd celebrities like Basil Rathbone, Hoagy Carmichael, Ray Bolger, and Bennett Cerf. Listeners try to unravel the transcribed poetic clues read off by the celebrities. As contestants who are called on the telephone fail to identify the mystery voice, additional clues are given, up to a full set of six. One interesting "extra" provided by Tate: sets of "mystery photographs" of the celebrity wearing a mask. Placed in the sponsor's store, they create traffic, help strengthen sponsor identification.

Recently a straight bingo-type program was put out by the I. F. I. Advertising Co., Duluth, Minn. New twist: Players fill in their own numbers on the "RADIO" form, then send a duplicate to the station. If they score, listeners call up immediately to be checked. Station Manager Ulbrich of WDMJ, Marquette, Mich., reports that the two-hour a week show has piled up 7,000 returns in the first three weeks.

Syndicated shows like these have been tested for listener appeal and possible violation of the anti-lottery law; they're probably the easiest to handle. But many local stations work up simple "home-made" telephone quiz games that work wonders. KASI in Ames, Ia. has been running a 15-minute *Telequiz* for the past year-and-a-half. The local public library compiles questions of state and national interest, gets its reward in publicity. Names are picked at random from phone books in the station's primary area. After a recent contest on the program, Super Valu Stores, the sponsor, discovered 2,500 pounds of Red Rooster Coffee had been gobbled up instead of the usual 800.

Here are more "home-made" local shows in capsule form:

Borden's Birthday Party on WICC, Bridgeport, Conn. From a list of cards received, two names are chosen. The first phone call is made to a person celebrating his birthday, the second to someone at random. Prizes are a cake with the winner's name on it, bouquet of flowers, and a supply of Borden Company milk products. Hooperating after three months: 13.0.

Golden Anniversaries on KFSA,

HERE IS THE COMPANY YOU KEEP ON K-NUZ

Nabisco Milk Bone Dog Food
Exchange Orangeade Base
Exchange Lemonade Base
Nucoa Oleo Margarine
Skippy Peanut Butter
Southern Select Beer
Hav-a-Tampa Cigars
Robert Hall Clothes
Interstate Theatres
Griffin Shoe Polish
O. J. Beauty Lotion
Ladies Home Journal
White House Rice
Grand Prize Beer
Selznick Releases
Red Arrow Drugs
Best Mayonnaise
Scott's Emulsion
Tender Leaf Tea
Sloan's Liniment
Lone Star Beer
Fairmaid Bread
Kool Cigarettes
Kam Dog Food
Life Magazine
Holsum Bread
Crosley Radio
N B C Bread
Realemon
Stanback
Fly-Cide
Pine-Sol
Shinola
Rit

35 New Contracts in May
133 New Contracts January
thru May

No. 1 Availability—

"Today's Hits", 11 a.m.-12 noon
Sundays, Hooper* 4.6 No. 1 in
Houston

"West's best" 1:30-1:45 p.m. Mon.
thru Fri. Hooper* 4.2 No. 1 in
Houston

*Hooper Winter-Spring Report —
December 1949, thru April 1950.

CALL, WIRE OR WRITE

FORJOE: NAT. REP.
DAVE MORRIS, MGR.
CE-8801

k-nuz

(KAY-NEWS)

9th Floor Scanlan Bldg.

HOUSTON, TEXAS

Your recordings dubbings spots pressings deserve RCA quality

RECORDING • PROCESSING PRESSING

You get the kind of service you want and the *quality* you need at RCA! Records and transcriptions of every description...slide film and promotion recording facilities. Careful handling and prompt delivery. Contact an RCA Victor Custom Record Sales Studio, Dept. 7-C:

120 East 23rd Street
New York 10, New York
MU 9-0500

445 North Lake Shore Drive
Chicago 11, Illinois
Whitehall 4-3215

1016 North Sycamore Avenue
Hollywood 38, California
Hillside 5171

You'll find useful facts in
our Custom Record Brochure.
Send for it today!

First in the
Field!



Fort Smith, Ark. As a boost to its basic purpose (acknowledging 50th wedding anniversaries), listeners are asked to give the exact year in which a described event took place. The station is called by contestants, has been asked to discontinue by the phone company due to jammed exchanges.

Women's Club of the Air on KCGM, Albuquerque, N. M. From a list of 7,500 members, 12 names are chosen each day to receive prizes. To collect, the member must call the studio within one minute of the time her name is broadcast. In addition, a mystery tune is played twice a day and the first member or non-member to call the station and give its name wins a prize. The station's three trunk lines are swamped regularly.

Mystery Tune on CHUM, Toronto, Canada. Ten times a day at varying moments, announcers call someone at random and ask for the name of a selection being played on the station. Tunes are easily identifiable by their lyrics, serve to encourage listening continuously to CHUM. Wrong answers add a dollar to the jackpot, which has gone as high as \$500.

Giveaway on WWJ, Detroit. This half-hour show across the board calls phone numbers at random, offers prizes for correct answers. One lonely lady of 71 who was contacted by the program told her story, received 350 cheering letters and cards from listeners.

Name That Tune on WCKY, Cincinnati. After obtaining a card at a Dot Food Store, housewives complete a circle with their own name and three friends. If the show's MC calls any one of the four and gets an answer of "hello," the circle is broken. If the contestant names the product advertised on the program, she and her three friends on the card all win prizes.

There is only one big draw-back to giveaways right now: the Federal Communications Commission is out to tighten up the rules. In August, 1948 it issued its interpretation of the federal lottery law. Broadcasters strenuously objected, said the FCC had no right to interpret the law and that their interpretation was incorrect. After hearings and legal tangling in the courts, the case became deadlocked. As it stands today, the Commission may not put its rules into effect until a federal court says so. The hearing on this

begins in the fall of 1950 and the verdict will undoubtedly be appealed to the U. S. Supreme Court.

Here are the rules which the FCC would like observed, on pain of not renewing a station's license:

Any scheme will be considered a lottery if:

1. Winners are required to furnish any money or thing of value, or are required to possess any product sold by the sponsor of a program.
2. Winners must be listening or watching the program to win.
3. Winners are asked to answer a question whose answer was given over the same station. Even help in answering the question or previous broadcast of the question alone will be considered illegal.
4. Winners must answer the phone in a prescribed way (such as giving the sponsor's name or product), provided this way of answering has been broadcast over the station airing the program.

The networks are concerned about this development, not alone because it threatens big shows like *Stop the Music*, but because it sets a dangerous precedent. If the rules are permitted to take effect many small stations, and a substantial number of large ones, will find their biggest-pulling programs forced off the air. And sponsors will thereby lose one of the best advertising devices ever invented. ★ ★ ★

Telephone shows are a big factor in television programming as well. A second article on telephone shows will be devoted exclusively to TV and will appear in the 31 July issue of SPONSOR.

HOW BORDEN'S DOES IT

(Continued from page 27)

vertising thinking. The knowhow of local officials of Borden's is being brought into play. In one town, the president of the local Borden operation for years had been supplementing the company's national radio efforts with his own local radio campaign. He was able to aid agency and New York executives of Borden's when they made a program selection recently.

In many of the program selections, ideas of New York-based executives have been changed through contact with local people.



willie wish, disk jockey

Willie WISH is a disk jockey extraordinary for H.F.C.*
 The popular late evening record show,
 "Variety Hour" is now in its second year
 of selling for Household Finance Corporation.
 Willie WISH and Ozzie Osborne combine their talents
 in presenting an hour long show every night for the many
 late evening listeners who long ago got the "WISH habit."
 Just one more proof that Willie Wish is a powerful puller
 in Indianapolis right up to sign off.

*Household Finance Corporation

that powerful puller in Indianapolis . . .



wish

OF INDIANAPOLIS

affiliated with AMERICAN BROADCASTING COMPANY

GEORGE J. HIGGINS, General Manager

FREE & PETERS, National Representatives

PRESTIGE

with PROFIT . . .

The new JOHN CHARLES THOMAS program will give you both. With "THE KING'S MEN" assisting he introduces and sings hymns of all faiths in "Hymns of the World." 156 — ¼ hour transcribed programs.

Other top TELEWAYS transcribed program availabilities are:

- TOM, DICK & HARRY
156 15-Min. Musical Programs
- MOON DREAMS
156 15-Min. Musical Programs
- DANGER! DR. DANFIELD
26 30-Min. Mystery Programs
- STRANGE ADVENTURE
260 5-Min. Dramatic Programs
- STRANGE WILLS
26 30-Min. Dramatic Programs
- FRANK PARKER SHOW
132 15-Min. Musical Programs

For Profitable Transcribed Shows It's

TELEWAYS

RADIO PRODUCTIONS, INC.

8949 Sunset Blvd., Hollywood 46, Calif.
Phone CRestview 67238 — BRadshaw 21447
Send for Free Audition Plotter
and low rates



"Bee Bee" King, The Beale Street Blues Boy, has had two ¼-hours daily on WDIA for more than two years. He's one more good reason why WDIA is pleasing advertisers* with amazing sales increases among our own special audience—the intensely loyal Negroes who make up 49% of the population of our primary area.

*Simoniz *Ex-Lax
*Sealttest *Kellogg's All-Bran
*Penick & Ford *Dentyne

HOOPER RADIO AUDIENCE INDEX
City: Memphis, Tenn. December, 1949 THRU April, 1950

Index	Sets	WDIA	A	B	C	D	E	F
T.R.T.P.	21.6	26.6	28.8	20.8	13.5	12.4	9.6	3.4

"WDIA, Memphis, Tennessee, Bert Ferguson, Mng'r., Harold Walker, Com'l Mng'r., John E. Pearson, Rep."

One story they tell up in Borden's Madison Avenue, New York, headquarters is that a certain local executive turned down all of the national office's suggestions in favor of his own ideas. Since the company's decentralization policy provides for such cases, the New York ideas were discarded in favor of the local man's. But at about that time the local man died, and his successor decided to go along with recommendations from New York.

On 27 March, Borden launched in New York a new local radio show; it provides one example of what Borden's is driving at in local markets. The show, *Let Yourself Go*, is aired over WNEW, 12-12:30 p.m., Monday-Friday. This program differs from many of Borden's spot buys in that it's tailor-made—custom-fitted for Borden, so to speak, while others were ready-to-wear. And it's the biggest single spot buy Borden has made to date.

Once it was noised around New York last winter that the Borden company was in the market for a local show, virtually every station in town made a pitch for the business—Y & R's time-buyers reportedly had "a stack of audition records a foot high." WNEW, an independent operation which is nothing if not alert, got the plum—a 39-week contract with 13-week options.

The WNEW show is an excellent proving ground for Borden's current theories on program content and handling of commercials, and its progress will be studied closely by the company—as well as by other thoughtful advertisers.

In planning its major show in the New York market, Borden has been shooting for a happy blend of the prestige of network-caliber entertainment, and the "intimacy" of local radio at its best. WNEW came up with an offering that obviously has satisfied the sensitive Borden palate. Borden's *Let Yourself Go* can compete on equal terms with many high-priced network productions.

Instead of the three minutes of commercial time a weekly network show would give them, Borden's can luxuriate in three minutes a day for commercials on WNEW, or 15 minutes a week. A different product can be plugged each day, in opening, middle, and closing commercials of a minute apiece. These are handled in a relaxed style by Allyn Edwards, who doubles as MC of the WNEW show. The rest

of the cast includes pianist Teddy Wilson, singer Peggy Ann Ellis, and Roy Ross and his WNEW orchestra.

The music is limited to familiar pop tunes, and the whole show is calculated to fall restfully on the ear of the busy housewife. For good commercial measure, Peggy Ann Ellis always singles a jingle or two about something or other that rhymes with the Borden product being plugged that day.

But *Let Yourself Go* is only part of the New York picture. In addition, Borden's national advertising department has a six-day-a-week participation on the Jack Sterling morning show on WCBS, backed up by an afternoon pitch three days a week by Galen Drake on the same outlet. Five-a-week participants on Mariha Deane, WOR, and Nancy Craig, WJZ, get Borden's across to the all-woman audience and, shifting to the classical music listeners, the company has nine spots a week on WQXR.

Almost without exception, Borden's is spotting its radio efforts in daytime hours. TV takes over at night. The company has bought top TV spot availabilities in every important market. Borden's strategists, who have been heavily influenced by the Hooper figures on nighttime viewing in major TV cities are congratulating themselves for having bought up TV spot availabilities months back. TV announcements are on film and feature Elsie the cow puppet sequences. ★ ★ ★

SOFT DRINKS ON AIR

(Continued from page 21)

often than would seem sound for good advertising. But with one or more shows on at a time, Coca-Cola consistently has stayed with network programming. Local level radio also gets a good play from the company and its various bottlers. For example, the Louisiana Coca-Cola Bottling Company recently signed a five year contract with WDSU in New Orleans. This extensive local campaign will feature the *Cisco Kid* series, using two half-hour programs a week.

Although 15 to 20 Coke bottlers are now using TV spots, the parent company has done nothing about network TV. It is reported that this initial smattering of TV will up the budget this year by 15% to 20%. The par-

ent company is, however, now considering TV on a large scale. They are reviewing about 14 different ideas; but no decision as to the type of program has been reached. (It's reported that Coca-Cola holds the TV rights for Edgar Bergen.) It seems likely that the company will follow on TV the same "pleasant" pattern of programming that it has used on radio: musical, variety or drama shows and certainly no give-aways, soap operas, or mysteries.

Pepsi-Cola has also been dabbling in TV. The company and its affiliates use TV spots in about 25 cities. In New York alone, the company uses over 10 a week. As is done on radio, the popular jingle "Pepsi-Cola Hits The Spot" is used on TV, with the added punch of dancing Pepsi bottles. According to the company, the extra expense for TV was not taken from the radio budget; however, more might have gone into radio had it not been for TV.

In radio, Pepsi is using both spot and network. Their advertising is set up to hit the family group, and with that in mind they have sponsored for the past year and a half, *David Harding, Counterspy* over ABC. The half-hour twice weekly show is aired over nearly 300 stations at a time cost of about \$1,500,000 annually. The company has always been a heavy user of spots, sharing the cost with the bottlers, but has not increased them to any great extent within the last three years. In 1948 Pepsi spent about \$2,000,000 for advertising; since then they have added the network radio and TV spots and have increased the overall ad budget.

Pepsi-Cola's total sales in 1948 were \$36,237,751 and just about the same last year. Margin of profit tumbled, however. Pepsi is now being sold at six cents in some parts of the country. The company with its 500 bottlers apparently has not suffered dire consequences.

Royal Crown (Nehi), on the other hand, seems to be still trying to hold to the nickel price, and not too successfully. The company reports that a majority of its 450 bottlers are operating at the old price, and that no price raise is presently contemplated. But there is also a report that the Pacific Coast area is now up to 90c a case as compared to a previous 80c. It is here on the Pacific Coast that the price raise trend for the industry as a

- **Advertising that Moves More Merchandise per Dollar Invested is Bound to be the One that Gives You the Most Coverage for the Least Money!**



- **Covers a 17,000,000 Population Area in 5 States at the Lowest rate of any Major Station in this Region!**

"It's The DETROIT Area's Greater Buy!"

Guardian Bldg. • Detroit 26

ADAM J. YOUNG, JR., INC., Nat'l Rep. • J. E. CAMPEAU, President

whole is taking firm footing.

The recent financial figures for the company indicate that they can use the price raise as well as the others in the industry. Their sales in 1947, \$9,068,000, increased to \$9,107,000 in 1948; their reported profits, however, decreased from \$1,464,000 in 1947 to \$1,119,000 in 1948.

Their advertising situation is like that of three years ago, at which time they were using spot announcements on some 250 stations; they reportedly spent about \$1,000,000 on advertising in 1948. Each bottler is now averaging about 10 spots weekly, generally on a cooperative cost basis with the parent company. No national network radio is used, primarily because of distribution holes.

The company's pitch is toward the kid market. Repetitive use is made of popular singing commercials like "When you're tired and feeling blue, RC makes you feel like new." Times of broadcasting are set to bring in a large kid audience, along with adults. The appeal is further carried through youth books, comics and teen-age club developments.

RC, along with the others, is beginning to move into TV. Spots are now being used in a few major cities, including Los Angeles, Chicago and Louisville. A charade-type broadcast is aired in Los Angeles, and the company reports good response to it. Equally satisfying to them is a telephone quiz game conducted with Jim Ameche in Chicago. There are indications that the company will increase its TV spot efforts.

One of the loudest pops heard in the industry today is coming from Canada Dry. It's not only packing the punch in advertising, with W. S. Brown (vice president in charge of advertising) doing the swinging, but it's boldly pioneering the price raise trend. (See Mr. Sponsor, page 14.)

Canada Dry is no longer pushed as a luxury-type mixer. The company is now all-out for mass consumption. They're getting the point across that ginger ale won't kill you if you don't put whiskey in it. In 1947, it had six licensees and 21 company-owned plants with about 39,000,000 people within its distribution area. Today it has 100 licensees and 29 company-owned

plants serving about 33,000,000 people. For the six months ending 31 March 1950, the company showed net sales of \$25,176,728, with net income of \$912,663. For the same period in 1949, net sales were \$23,320,380 and net income \$867,956. Net sales for the fiscal year 1949 were \$51,477,000.

Canada Dry's advertising is in line with its over-all expansions. The company will spend about \$3,000,000 this year for advertising: \$1,600,000 allotted to company-owned plants, about \$800,000 to home office advertising, about \$600,000 as aid for licensees. The bottlers' advertising costs are generally shared with the parent company.

Radio off and on has had a large slice of Canada Dry's budget. In the past, the company has sponsored the *Jack Benny* show, *Information Please* and the *Meredith Wilson* show; incidentally, Canada Dry was the first sponsor each had. The company with its licensees is currently spending about \$110,000 annually on local radio, spot and participation. They use 75 stations and average 750 announcements weekly. They are on no national radio network at the present time.

In April 1949, the company came out with another advertising first—first in the industry to pick up a TV network production. *Super Circus* on ABC. The 52-week half-hour show costs the company over \$7,000 a week, about \$2,000 of that is chalked off to talent charges. The annual cost is over \$364,000. The company has built its other advertising around the TV show. Magazine ads and point-of-sale display material are directly tied-in.

The show started on 10 stations and has now expanded to 30 cities. Canada Dry's fieldmen, bottlers and dealers, are enthusiastic because the visual aspects of the show can be keyed to point-of-sale display material. Show recognition almost becomes synonymous with brand identification.

Most of the plugging is done on the ginger ale split (small-sized bottle) rather than on the larger sizes. (It is reported that Canada Dry controls about 35% of this larger bottled drink in this country.) In the industry generally, the small bottle accounts for 30% to 90% of the total production.

When Canada Dry decided to jump into this competitive lion's den, it also

COMING!

5000

WATTS

KLX

ON **910 ON YOUR DIAL**

TRIBUNE TOWER OAKLAND, CALIFORNIA
Represented Nationally by Burn-Smith

decided to do something about rising costs and the nickel squeeze. It upped its prices. Not only didn't competition cooperate, some cut prices, in what seemed like a move to freeze Canada Dry out. The company was forced to bring its price back down.

But the situation has changed considerably. Canada Dry has again raised its prices, and many others are not following suit. So far, the upped price is meeting with success among consumers. Bottlers and retailers can do as they wish, but in most cases the five-cent splits have gone up to six cents.

A few other national companies have fallen in line with the price raise.

One firm whose business has gone flat is Dr. Pepper; it has suffered a severe decline in sales and profits. The firm has traditionally been tight with advertising money. Sales dropped in 1947 from \$8,992,000 to \$6,851,000 in 1948; profits went from \$1,046,000 to \$686,000. The unit volume for last year approximated that for 1948. The company recently began pouring \$250,000, in addition to its regular budget, into promotion of its newly-designed bottle cap. TV spots are expected to get a heavy share of this, especially in the South.

Local independent bottlers are numerous, and often do a good high-volume local job. They account, however, for but a small amount of the total soft drinks business. An unusual operation is that of the All-American Drinks Company which produces Joe Louis Punch. Almost a "paper-office" in operation, the company has an extract made up exclusively for them, and then distributes it to franchised bottlers. In backing up the bottlers, the company spends about \$125,000 annually for advertising; approximately 18% of this goes to radio. There are many other similar outfits which use radio locally.

All in all, the soft drinks industry is in the midst of a topsy-turvy price adjustment. The trend is up, in line with higher costs. Until the adjustment is worked out, the pinch on advertising will continue. Once the nickel squeeze is off, advertising should forge ahead as never before, and television as well as AM radio will probably get a tremendous amount of the money allotted.

★ ★ ★

MINUTES: NEW MEASURE

(Continued from page 25)

wears off a bit, they look for different types of programs than before. For example: Evening dramatic programs on radio are listened to 36% of the time in radio-only homes; 17% of the time in TV-plus-radio homes.

These are some of the high-points in the Sindlinger survey; many of the details are equally important to sponsors and their agencies. One question still remains: what is so different

about the Sindlinger method from others being used and why are his results at odds with other findings?

The Hooper method involves making a maximum of 8,400 phone calls in each "single unit" market over a two-month period. Altogether, 100 cities are covered for radio, 40 for TV. From the phone calls are computed monthly "share of audience" percentages and "sets in use" figures. As popularity measurements for individual programs, these results are valuable. But using them to see how

There's Far Too Much Talk about the "Decline of Radio"

1. KTUL today has a GREATER SHARE of Audience than EVER BEFORE!

2. KTUL Sales are FAR AHEAD of ANY January thru May period in our 16 year history!

3. We THINK that is true of ANY ALERT, Audience ACTION station. We KNOW it is TRUE with KTUL!



KTUL..CBS..Plus "Know How" on the Local Level . . . in Tulsa

EVERY-KNODEL, INC.
National Representative

JOHN ESAU
Vice-President - General Manager

radio and TV listenership match up is risky. Here is what Sindlinger discovered in Philadelphia about telephone ownership:

1. 90% of TV homes have a phone.
2. 69% of radio-only homes own a phone.

Speaking for Philadelphia, at least, Hooper operators will call 21% more people with television sets than they should, giving TV too big a share.

Further, Sindlinger shows in detail how "share of audience" figures can be confusing. With shifting bases of listener-viewers, inevitable in "share of audience" computations, 20% could refer to 100 or 1,000 people. It's also easy to mistakenly assume from the figures that every minute gained by TV viewing necessarily cuts into radio listening. As Sindlinger has found, more than twice as much of the time now devoted to television comes from activities other than radio. With two broadcast media instead of just one, the problem of how big the audience pie is for each medium at a particular time becomes crucial. Sindlinger's individual measurement on a time scale is the most clear-cut answer.

Nielsen's method in theory is similar to the Sindlinger one. His fixed sample of 1,500 people dotting the country provide Audimeters with listening and viewing data. Besides the popularity-type ratings, the Nielsen organization compares the radio sets it measures and television on a time basis somewhat similar to the measuring stick Sindlinger uses. Two criticisms that researchers have aimed at Nielsen's method, however:

1. A sample of 1,500 people for the whole country is too small to permit accurate sub-sampling — as, for instance, investigating only members of the sample with TV sets for over a year. Then, too, turn-over is about 20% among sample members, raising the question of whether the sample can be completely representative when so many people are replaced regularly.
2. Another point: is every secondary set in sample homes covered by an Audimeter? Nielsen figures put the average number of Audimeters in his sample households at 1.3. But Sindlinger finds that his 1.7 sets per home of a year ago have risen to 1.9. Radio listening in TV homes is largely done on secondary sets; leave them uncovered and you miss considerable radio listening.

As the man says, you spend your money and take your choice. What causes a station or sponsor to use a particular research service is sometimes the complexion of its figures. The organization which can deliver the most attractive results often has the most clients. One caution is always in order: research results are no better than the methods which produce them and the understanding of them. Unless a client still believes in black magic, he should know that the answers to complex questions cannot be drawn from a hat, or without expense.

With the burden of choosing the best advertising buy getting tougher every month for sponsors, some simplified way of evaluating them is overdue. Sindlinger believes the 24-hour system, which he has been plugging for years, is the best way out of the present media jungle. One thing is certain: only general acceptance of the time yardstick will prove him right or wrong. ★ ★ ★

510 Madison

(Continued from page 6)

your kind offer of the TV dictionary in booklet form. We would also like to buy two extra copies. Not knowing how much they are, I presume the best thing would be to send them collect. Will you please handle?

DON L. BAXTER
Vice President
Wilhelm-Laughlin-Wilson
& Associates
Dallas

Thanks for your TV dictionary. It's good.

CLARENCE B. GOSHORN
Chairman of the Board
Benton & Bowles Inc.
New York

We would very much appreciate receiving two of the TV dictionaries which you offer to subscribers of your magazine to cover the two subscriptions coming to this office to S. Ramsay Lees and Miss G. Race.

We are enclosing a money order for \$2.00 for which we would ask you to send us eight more copies of this TV dictionary.

Needless to say we find SPONSOR very informative and we are only sorry that your articles do not include more Canadian information.

S. RAMSAY LEES
Ruthrauff & Ryan Inc.
Toronto

Do you have the complete TV dictionary in a condensed form, or reprints thereof? If so, your subscriber requests one copy. You may bill us accordingly.

JASON N. SILTON
Silton Brothers Inc.
Boston

Please send us one copy of the TV dictionary as published in installments in recent issues of SPONSOR.

MARGARET KEMP
Radio Program Coordinator
General Mills Inc.
Minneapolis

SELL THE COTTON BELT

WITH THE
"COTTON BELT GROUP"

WGVM GREENVILLE, MISS.
1000 Watts-1260 Kc

KDMS EL DORADO, ARK.
1000 watts-1290 Kc

KTFS TEXARKANA,
TEX.-ARK. 250 watts-
1400 Kc

Sell over a million* folks in the Delta—South Arkansas and East Texas—by use of the Cotton Belt Group. One low rate gives you blanket "not secondary" coverage in this multi-million dollar market!

*Primary .5mv

**COTTON • OIL • LUMBER
AGRICULTURE**

"The South's Billion \$ Market"

Write—Wire—Phone
Cotton Belt Group
c/o KTFS
Texarkana, Tex.-Ark.



SPONSOR

6

Months of
SPONSOR
at Your Fingertips
IN THIS BEAUTIFUL BINDER

order today

SPONSOR Publications Inc.

510 Madison Ave., New York 22

Please send me new leather binder holding 13 issues of SPONSOR at cost of \$4.

Name _____

Firm _____ Title _____

Street _____

City _____ Zone _____ State _____

- ☐ Two binders holding 26 issues \$7
☐ Payment enclosed ☐ Bill me later

The new binder will easily hold a full six-month supply of issues. It is built of strong, durable material and opens flat to put every page within easy reach. Stamped in gold.

1949 Index to stories in SPONSOR included with each purchase of new binder.

A few bound volumes of the 1949 SPONSOR issues still available at \$12.50

OUTSTANDING FOR

- Showmanship
- Leadership
- Results



KDYL
NBC Network
SALT LAKE CITY, UTAH

National Representative: John Blair & Co.

GROWING GROWING GROWN

Now First in Mobile
MORNING PERIOD*

PLUS...

a 14.8 Over-all Audience
Increase Since 1949

ANOTHER BONUS FOR ADVERTISERS...

Special merchandising
department for extra
promotion of sales.

*January, February, 1950 Hooper

WABB AM 5,000 Watts
FM 50,000 Watts
ABC and MUTUAL

OWNED AND OPERATED BY
THE MOBILE PRESS REGISTER

NATIONALLY REPRESENTED BY
THE BRANHAM COMPANY

510. Madison

Our hat is off to you again. Your latest promotion piece—"TV dictionary for Sponsor's" is further proof that you fellows again hit the bull's eye.

Could we please take advantage of this offer to have 25 more copies at cost.

JAMES SONDEHEIM
Promotion Director
WATV
Newark, New Jersey

• Answering the hundreds of reader inquiries regarding SPONSOR'S TV Dictionary, compiled by Herbert True, SPONSOR replies that copies still are available free to subscribers (limit, one). Additional copies are 1-4 25c each; 5-49 15c each; 50 or more 10c each.

TV FILMS STORY

I imagine your mail is frequently cluttered with letters of complaint about this or that. This is not one of those.

I do want to express my appreciation to you and your staff for their very generous mention of Official Television and its plans of action in your recent issue. We do appreciate this public notice of the efforts we are making to serve stations and advertisers with more effective programing materials.

The representative you sent to call on us with reference to the article was extremely courteous and we were glad to cooperate in his efforts to get facts as we will at any time SPONSOR wants to run a story involving programs on film.

It isn't fair to close this note without saying that we thoroughly enjoy every issue and look forward to its arrival.

W. W. BLACK
Vice President
Official Television Inc.
New York

GODFREY AND BEETHOVEN

My mind had already been made up about sending you a note and my compliments for the delightful essay in the issue of 5 June. Irving Marder's "The great Godfrey."

Then, turning a few pages, the familiar design of the WABF Program Magazine caught my eye, and now I also want to send my compliments and thanks for the article it accompanied, "Is Beethoven commercial?" We're

grateful to you, not only for including us in your story, but for the sense you make.

Thanks a lot.

WILLIAM GEIB
Program Director
WABF
New York

We are delighted with your article "Is Beethoven Commercial?" in the 5 June issue of SPONSOR.

Your comprehensive reporting provides those of us who are broadcasting "good music" with excellent material to add to our presentation to advertisers.

If reprints of your article are available, we would like very much to have 50 copies. If such large quantities are not available, we would sincerely appreciate your sending as many as you can spare.

In addition we would like to have a dozen reprint copies of your exceptionally fine article "Reading vs. listening" report by Dr. Lazarsfeld.

HORACE W. GROSS
Commercial Manager
WFMZ
Allentown

HOUSE OF COMMONS READER

Please send me a copy of your issue dated 22 May, 1950. I am enclosing 50c to cover the cost of this magazine.

A. L. SMITH, M.P.
House of Commons
Ottawa, Canada

LOUISVILLE'S MR. SPONSOR

I would like a copy of SPONSOR which was published in the last two or three months.

I am interested in an article in this publication in which you discussed advertising programs for a Savings and Loan Association. The principal media used by this particular advertiser was radio. I realize this is not much to go on, however, I hope you will be able to find this issue for me.

I like your magazine very much. It has proven very helpful in many instances.

T. FRANK SMITH, JR.
Manager
KVAL
Brownsville, Texas

The article to which Mr. Smith refers is titled "Louisville's Mr. Sponsor." It ran 2 January 1950.

READING VS. LISTENING

I notice from your 5 June SPONSOR that a few copies of Lazarsfeld "Reading vs. listening" study are still available. I would appreciate it very much if I could have two copies of the reprint.

BETTY W. HADDIX
Timebuyer
The Biow Co.
San Francisco

• The "Reading vs. listening" study will be sent free to subscribers as long as the supply lasts.

RADIO IS GETTING BIGGER

"Radio Is Getting Bigger" is just what I've been looking for. Will it be possible to get 250 additional copies? If so, what cost per copy?

JIM HAIRGROVE
Manager
KFRD
Rosenberg, Texas

• Radio's role as an accelerating advertising medium is emphasized in the 32-page "Radio Is Getting Bigger." Single copies are available on request to subscribers. Additional copies, \$1 each.

WANNA SPIN A WEB AROUND SPIDER (Ky.)?

If you're bugged up about increasing your sales in Spider (Ky.), don't call on WAVE, Brother! We ain't squeamish — we just don't catch any audience up in them thar mountains!

Instead we set our NBC trap for the Louisville Retail Trading Area. WAVE's signal spins in every nook and cranny of these 27 high-income counties, delivering a real sales-sting to 215,000 radio families who have almost as much buying power as all the rest of the State combined!

Why be bugabooed by Spider when you can flit with WAVE? Quick, Henry, the contract!

LOUISVILLE'S
WAVE

NBC AFFILIATE . . . 5000 WATTS . . . 870 KC
FREE & PETERS, INC.
National Representatives



NEWSPAPERS' USE OF TV

We would be interested in obtaining any information you may have regarding newspapers' use of television.

MISS JAN GILBERT
Radio-TV Director
Harold Cabot & Co
Boston

• Reader Gilbert will be pleased to know that use of TV by newspapers is the subject of a forthcoming SPONSOR study.

FARM FACTS HANDBOOK

Recently we received a copy of your Farm Facts Handbook. Since we and our affiliates sponsor a number of radio programs in Indiana, we were naturally quite interested in a booklet devoted entirely to farm radio. I was a little surprised that you failed to mention the radio research done by Dr. C. H. Sandage who is currently at the University of Illinois. Dr. Sandage did much of the pioneer work on the diary method of measuring radio listening, and while at Miami University made several radio diary studies both in rural and urban areas. At Harvard University he wrote a book titled *Radio Advertising For Retailers*. Just in case you have not seen the results of some of his later work, I am enclosing a bulletin from the University of Illinois which describes some radio research done in rural and urban areas in Central Illinois. In addition to this published material, they currently have underway at the University a rather extensive series of radio diary studies. One of the purposes is to measure the effect of a station's program on various programs.

We have found the results of Dr. Sandage's study quite useful in developing our own programming and I merely wished to call his work to your attention if you did not already know of it.

RICHARD E. SMOKER
Indiana Farm Bureau
Cooperative Association
Indianapolis

V. S. BECKER PRODUCTIONS AVAILABLE

Women's appeal, musicals, serials, dramas, comedies and children's shows completely packaged for television. Representing talent. 562 - 5th Ave., N. Y. Luxembourg 2-1040

ask

JOHN BLAIR & Co.

about the

HAVENS & MARTIN

STATIONS

IN

RICHMOND

WMBG-AM

WCOD-FM

WTVR-TV

First Stations of Virginia

BMI

Scripts About Music

It's the successful sponsor who ties together his programming of listenable music with a fresh, bright and timely commentary.

And hundreds of alert program producers everywhere are cashing in on BMI's "scripts about Music."

BMI's Continuity Department serves its Radio and TV licensees with a regular series of distinctive, effective program scripts calling for recorded music.

Ask your Station Representative for further details regarding

According to the Record
THE INSIDE STORY
SPOTLIGHT ON A STAR

BROADCAST MUSIC, INC.
580 FIFTH AVE., NEW YORK 19
NEW YORK • CHICAGO • HOLLYWOOD

SPONSOR SPEAKS



Is reading obsolete?

When Andrew Heiskell, publisher of *Life*, labelled his 12 June speech at MIT "Is reading obsolete?" he was touching on a point that is sorely vexing magazine and newspaper people.

It's all linked with the general confusion engendered by television's power to draw the family into its orbit.

Of course reading isn't obsolete, any more than radio is obsolete. And Mr. Heiskell doesn't assume for a minute that it is.

The printed media fraternity is worried because initial studies are

showing that actually more of television's time is coming from other activities than radio. For example, the Sindlinger study reported in this issue (see page 24) reveals that in the peak evening viewing hours in Philadelphia more than twice as much time is garnered by television from reading, theater going, card playing, etc., as from radio.

The printed media weren't worried as long as the radio-hysteria period held forth. But now that advertisers are taking a more scientific look and the finger points at magazines and newspapers, you can look for a period of printed media unrest.

But that will pass, too. Magazines and newspapers will remain important media. We believe they'll continue to grow. At the same time, radio is getting bigger, too.

The sponsor wants to know

When SPONSOR introduced its first FALL FACTS Issue in July 1947 there was plenty of reason for a single issue that would help sponsors and their advertising agencies get oriented with respect to fall buying.

The first issue had its place. So had the second, and the third. But as we buzz around getting set for our fourth

a great truth dawns.

At this stage in radio and TV's progress, trends are developing overnight. New situations of note are developing overnight. Problems are popping up like dandelions. And, by and large, business is wonderful.

The fourth FALL FACTS Issue will mirror what's happening in July, what we think will happen in September. Out of the maze of questions staring a broadcast buyer in the eyes, our job is to ferret out the most meaningful ones, supply the most meaningful answers. Included will be such tidbits as what will be available, time and programwise, on radio and TV networks this fall; the outlook on rates; a special section titled "Air Power" which provides tangible evidence of the sales effectiveness of radio and television; the reasons behind the spot boom; the trend toward marginal radio time; a big foldout TV map including many of the most vital facts that every sponsor requires. These are just a sample.

How well SPONSOR interprets the trends, provides the answers, furnishes the tools remains to be seen. But this we know: the need for a FALL FACTS briefing was never greater; we've never worked harder.

Applause

Radio: sales Samson

Like the bottled genii in the Aladdin story, hard-hitting proofs of the remarkable selling impact of radio are coming forth at the very time when radio needs them most.

In Seattle, Washington, the newly-formed Advertising Research Bureau, Inc., has devised an ingeniously useful technique to determine the effectiveness of advertising media right at point-of-sale. In the first 16 pilot tests, each of which compared newspaper and radio on a dollar for dollar basis, radio outstripped newspapers nearly two to one in the number of people pulled into the stores; nearly three to one in dollar volume sales. In every case but one radio outpulled newspapers.

ARBI is extending its point-of-sale survey method nationwide, under the

guidance of Research Analyst Joseph B. Ward. Advertisers and agencies will soon have an opportunity to decide whether radio is as powerful a selling force in other areas as in the Northwest. SPONSOR has checked the first tests and is impressed with their impartiality, equality, and astonishing simplicity. Not least impressive are the down-to-earth comments by customers (immediately following purchase) on why newspaper or radio pulled them in.

At the AFA Convention in Detroit late in May, J. S. Stolzoff, vice president of Cramer-Krasselt, Milwaukee, and a leading purchaser of both TV and radio advertising, pointed out that those in the know are using radio increasingly as a direct-sales and near-direct sales tool. He foresees an expansion of radio advertising, particularly on a local level. Said Mr. Stolzoff in Detroit:

zoff in Detroit:

"It is today, more than at any previous time in history, a powerful, flexible medium with a sales power limited only by the ingenuity of the people who use it. The biggest radio success stories are still to be written."

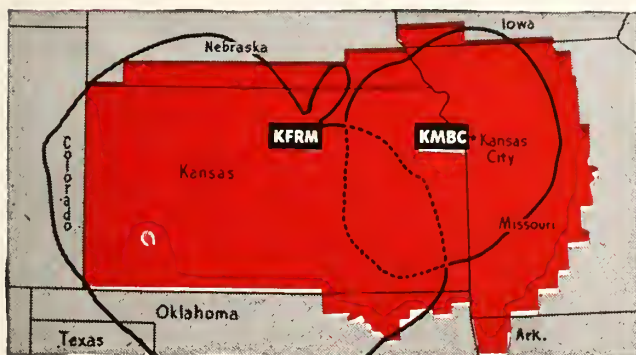
SPONSOR, going about its daily job of analyzing the effectiveness of the air media, knows that *radio is getting bigger*. What has obscured a clear view of radio's true dimensions? Why must it fight to convince advertisers that its force goes on unabated? Perhaps the maze of ratings and coverage analyses are partially responsible. We suspect that the terrifically potent salesmanship of the Bureau of Advertising of ANPA has more than a little to do with it.

But you can't obscure the spotlight of truth. And it's shining on radio now.

The **KMBC-KFRM** *Team* *Wins Again!*

The Spring 1950 Kansas City Primary Trade Area Survey—a coincidental survey of over 80,000 telephone interviews in one week by Conlan — just off the press — shows The Team even further ahead of its nearest competitor than a year ago! It is one of the most comprehensive listener studies ever made — and one of the most revealing.

Together with the Fall 1949 Kansas City Primary Trade Area Survey—an aided recall survey made through 2,122 personal interviews at the 1949 Missouri State Fair, Kansas State Fair and the Kansas City American Royal—it provides irrefutable proof of The Team's outstanding leadership. Yes, *current proof*, not moth-ball evidence.



Daytime half-millivolt contours shown in black.

THE TEAM AGAIN WINS FIRST!

Spring 1950 Kansas City Primary Trade Area Radio Survey, just completed, shows KMBC-KFRM far ahead of all other broadcasters trying to serve this area.

The KMBC-KFRM Team with Coverage Equivalent to More than 50,000 WATTS POWER!

Yes, The Team covers an area far greater than KMBC alone, at its present location, could cover with 50,000 watts with the best directional antenna system that could be designed. With half-millivolt daytime contours tailored by Jansky & Bailey, America's foremost radio engineers, to enable The Team to effectively cover Kansas City's vast trade territory (a rectangle—not a circle), The Team offers America's most economical radio coverage.

Contact KMBC-KFRM, or any Free & Peters "Colonel" for complete substantiating evidence.



The **KMBC-KFRM** *Team*

6TH OLDEST CBS AFFILIATE — PROGRAMMED BY KMBC

This is CBS in 1950....

Long established CBS clients like Liggett & Myers, Pillsbury,
Procter & Gamble, Philip Morris, William Wrigley—
are increasing their CBS appropriations.

where

New advertisers—some of them never in network radio
before—are coming to CBS. Names like Brock Candy,
Carnation, Carter Products, Phillips Petroleum,
Quaker Oats, Richfield Petroleum, Rosefield Packing

most network dollars

In 1950's first four months, CBS was the only network to increase its billings.

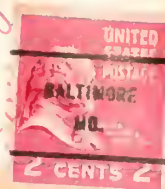
work

In 1950, advertisers invest more on CBS
than on any other network.





RECEIVED
JUL 19 1950
NBC GENERAL



12220
FRANCE SPRAGUE
NATIONAL BROADCASTING
30 ROCKEFELLER PLAZA
NEW YORK 20 N.Y.

Fall Facts
Issue: 1950

Who Are The TV Reps?

see page 90

What 24 Points Should Sponsors Remember?

see page 32

Are Transcriptions Getting Better?

see page 55

Is Use Of Marginal Time Increasing?

see page 107

Where And When Can I Buy TV?

see TV map, page 33

What Selling Proof Can Radio And TV Provide?

see Air Power, page 47

Will Unions Muddy TV Waters?

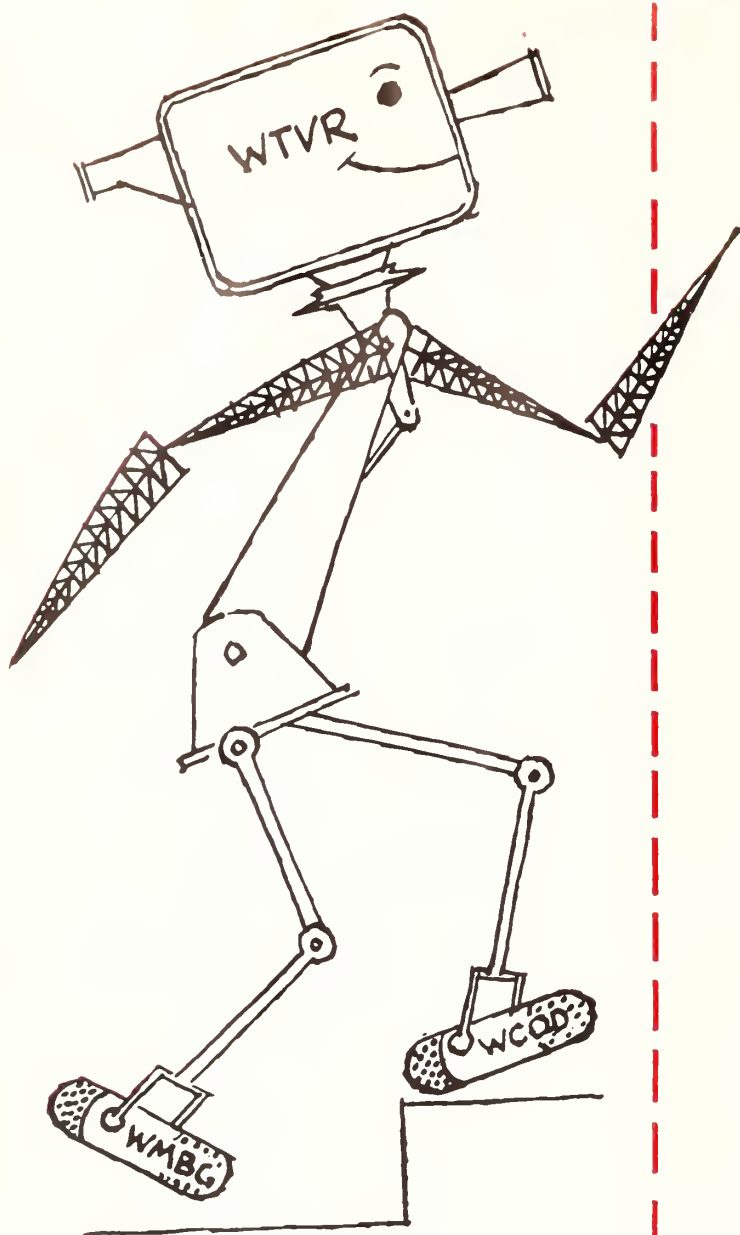
see page 94

Will Nighttime Net Rates Decrease?

see page 80

Are Radio Networks Declining?

see page 79



FIRST STEP TO SALES IN RICHMOND

Like the child that takes the first step
and discovers it can walk,
your first step in Richmond
to discover the sales power of radio
and television is to use
the Havens and Martin stations.

These pioneer NBC-programmed facilities
have established an enviable history
of listener loyalty in Virginia's first market.

An advertising message on WMBG, WTVR, WCOD
will give you maximum exploitation
of your potential sales power
in this high-effective-buying income area.

Your nearest Blair man
is anxious to tell you more.

**Havens & Martin Stations are the only
complete broadcasting institution in Richmond.**

WMBG AM

WTVR TV

WCOD FM

FIRST STATIONS OF VIRGINIA

Pioneer NBC outlets for Virginia's first market.
Represented nationally by
John Blair & Company.

TS...SPONSOR REPORTS...

...SPONSOR REPORT

17 July, 1950

**Fall, 1950 to
mark sponsorship
shift of some
key programs**

You'll find most top radio network shows whose sponsors have made the shift to daytime or TV still on the nighttime air come October and November. But under new sponsorship. "Fibber McGee & Molly," dropped by S. C. Johnson, was snapped up by Pet Milk. "The Fat Man," which produced so well for Norwich Pharmacal, will go to work for Camel cigarettes next fall. With competitive bid for business being stepped up in many lines, proven packages, especially those reasonably priced, should find ready sponsors.

-SR-

**Fall spot campaigns
to start earlier
this year?**

Competition for time slots on desirable stations is intense this summer. Representatives and stations predict that, as a result, spot campaign planning is earlier this year. One West Coast observer notes that cold remedy advertisers, among shrewdest of spot users, are scrambling for availabilities weeks earlier than usual.

-SR-

**Campaigns to
watch this fall**

There's plenty of money, but consumers are getting choosier about where it goes. That creates competitive situations in many fields worth watching this fall. Some worth keeping your eye on are (1) battle of cigarette brands, especially if federal bill to sharply reduce tax of cigarettes selling for 12c a pack or under goes through; (2) margarine vs. margarine, and margarine vs. butter; (3) battle of the automobiles. Production has stepped up to point where tougher competitive techniques are inevitable. Kaiser-Frazer will be in there slugging; (4) battle of the toothpastes. Will Colgate hold its dominant position? Will Pepsodent, the former leader, move up from third? (5) Consumption of bread is going down. What strategy will bakers use? (6) Production of milk is up, but so are prices. Dairies will be doing more advertising to meet this situation.

-SR-

**Pepsi-Cola and
Biow relax long-
standing aversion
to transcriptions**

When Pepsi-Cola, through Biow, recently announced test of Golden Gate Quartet transcription series (sold by Transcription Sales, Inc.) over WDIA, Memphis, history was being made. Both Pepsi and agency had long-standing aversion to e.t.'s; this marks first exception. If successful, series will be extended to 31 markets and local bottlers will be urged to participate. WDIA is Negro audience station, indicates Pepsi "soft-spot" strategy in fight to top Coca-Cola.

-SR-

**"TV Results" and
"Radio Results"**

There's no shortage of TV or radio result stories these days. A few years ago the advertiser wanting sales effectiveness data on broadcast advertising found it in very short supply; today a note to SPONSOR will bring facts and figures on most kinds of businesses.

REPORTS... SPONSOR REPORTS... SPONSOR R

More tape being used by networks

Unobtrusively, tape recordings are becoming more in vogue among network advertisers. This fall plenty of net programs will be tape recorded. Tape got its start on networks when inferior quality of e.t.'s almost lost ABC the Bing Crosby Philco series several seasons back. ABC hastily bought 24 tape recorders and saved account. Most individual stations have tape recorders now; by turn of year, Tape Network, Inc. (coalition of stations geared to give tape reproductions on fast schedule) may be open for business.

-SR-

A word of caution about nighttime radio

Agencies who have seen media scares come and go send out word of caution about deserting night radio because of TV effect. They reason: there will be 7,000,000 to 8,000,000 sets this fall. But there are nearly 90,000,000 radio sets. Sure, potent TV is having effect on nighttime listening. But it isn't knocking out 90,000,000-set medium. If you're not in TV areas, you have nothing to worry about. If you are, nighttime radio may still be your answer, providing you find out how to program to capture the available radio audience.

-SR-

MBS and NBC doing most mood programing among nets

ABC, which used to feature a dominant programing mood each night, isn't worrying about block these days. CBS, which started mood programing, isn't either. MBS is big mood programmer with mystery-adventure on Monday and Tuesday, drama and variety Wednesday, drama and adventure Thursday, musical variety Friday, audience participation Saturday. MBS has audience participations from 1:30 to 4:30 and kid skeins from 5:30-6:00 weekdays. NBC features music Monday nights, comedy Tuesday and Saturday. Soap operas are big theme on NBC, CBS, and ABC weekday afternoons. Mood situation won't be far different this fall from previous spring.

-SR-

All eyes on Lever strategy

Among upcoming air campaigns, none will attract more attention than those for Lever Brothers this fall. It's certain that new management will make strenuous bid to regain ground lost to Procter and Gamble and Colgate-Palmolive-Peet during past few years. Root of Lever trouble was very late start in synthetic detergent field. Aside from soaps and detergents, there's rebuilding to do on Pepsodent, Rayve Shampoo, and Hair Wave Sets. Jelke Good Luck Margarine will be active. It'll be an exciting fall and winter for the Big Three . . . and for advertising agencies, national representatives, networks, and stations serving them.

-SR-

"Deals" waning, but . . .

Although flurry of radio and TV "deals" by agencies and advertisers is diminishing, two recent ones involve Durkee Foods and Bulova dealers. Durkee deal, evidenced on Ohio stations particularly, gives station 5% of money taken in monthly by local Durkee distributor in return for announcements. Bulova is strictly local deal devised first by Texas store that advertised watch at \$1 down via mail, with station keeping half, dealer half of first installment. Thereafter, dealer keeps all. Plan spreading fast. Fritz Snyder, Bulova radio chief, knows of p.i. technique; to date finds no way to stop it.



ROGERS HORNSBY

In Batting,*—

WHEC In Rochester

LONG TIME RECORD FOR LEADERSHIP!



In 1924 Hornsby batted a whacking .424 as a member of the St. Louis Cardinals. This modern day major league batting record of Rogers Hornsby's has never been topped since!

In 1943 Rochester's first Hooperating reported the decided WHEC listener preference. This station's Hooperatings have never been topped since!

WHEC is Rochester's most-listened-to station and has been ever since Rochester has been Hooperated! Note WHEC's leadership morning, afternoon, evening:

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
MORNING 8:00-12:00 Noon Monday through Fri.	43.9	17.2	9.6	6.6	17.8	3.1
AFTERNOON 12:00-6:00 P.M. Monday through Fri.	38.2	24.8	7.9	15.2	9.6	2.8
EVENING 6:00-10:30 P.M. Sunday through Sat.	40.6	27.7	8.0	9.6	12.9	
WINTER-SPRING 1949-1950 HOOPERATING						

Station
Broadcasts
till Sunset
Only

BUY WHERE THEY'RE LISTENING: —



WHEC



of Rochester

N. Y.

5,000 WATTS

Representatives: EVERETT-McKINNEY, Inc. New York, Chicago, LEE F. O'CONNELL CO., Los Angeles, San Francisco

Contents

SPONSOR REPORTS	1
510 MADISON	4
QUERIES	12
NEW AND RENEW	17
MR. SPONSOR: GEORGE ABRAMS	20
P.S.	22
FALL FACTS DIGEST	27
FALL FORECAST	29
SPONSOR CHECKLIST	32
TV MAP FOR SPONSORS	33
SPOT RADIO	37
AIR POWER (8-page section)	47
MR. SPONSOR ASKS	64
NETWORK RADIO	79
TV: NETWORK AND SPOT	87
OVERALL	107
SPONSOR SPEAKS	122
APPLAUSE	122

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lisher: Augusta Shearman. Office Manager: Olive Sherban.

510 Madison

COHEN HANDLES FITCH

Confirming our telephone conversa-
tion of last week, the advertising man-
ager of the F. W. Fitch Division of
The Grove Laboratories, Inc., our cli-
ent, was surprised to read in the 22
May issue of **SPONSOR** that Campbell-
Mithun was listed as the agency for
Fitch.

Harry B. Cohen Advertising Com-
pany, Inc., has handled the advertising
for Fitch since last July.

Both the client and the agency real-
ize that such a slip-up can occur very
easily. However, the client has asked
us to request that you print a correc-
tion to indicate the correct agency rep-
resentation.

MARY DUNLAVEY
Timebuyer
Harry B. Cohen Advertising
New York

FREE & PETERS SALES CLINIC

Aside from the personal publicity
you gave me in your "Applause" col-
umn in your 19 June issue regarding
the Free & Peters sales clinic, I also
wanted to thank you for giving this
the amount of space you did. I am
sure Free & Peters stole the show on
this clinic idea and they will use it to
make their operation harder hitting.
You can't go far wrong in commend-
ing these kind of efforts.

LOUIS J. NELSON
Wade Advertising
Chicago

It was fine to see your editorial in
your most recent issue regarding the
sales clinic recently held by Free &
Peters in Chicago. We are delighted
to see that recognition is being given
to the fact that radio and television
station representatives have something
important to contribute to industry
discussions of basic issues affecting
broadcasting stations, as well as to the
fact that many representatives are in
fact making that contribution to the
industry.

Many people in the industry fail to
realize that the national sales repre-
sentative has a truly national view-
point of the industry and that from the
representatives' vantage point an in-

IOWA-NEBRASKA

SALES

are made by . . .

KMA Audience Impact

Impact in 140 rural counties of
Iowa, Nebraska, Missouri and
Kansas, — that's what KMA,
Shenandoah, Iowa, offers.

KMA Programming Experience

25 years of broadcasting ex-
perience means KMA com-
pletely covers the rich rural
Omaha-Des Moines market
with programs farm and small-
town dwellers like to hear.

KMA Merchandising Cooperation

KMA merchandises accounts:
surveys its retail grocery and
drug outlets; informs all
wholesalers, dealers, and dis-
tributors of accounts on the
air; publicizes programs and
personalities who sell for ad-
vertisers; displays advertisers'
products in its Mayfair Audi-
torium, where weekly hundreds
of Midwest farmers are enter-
tained.

That's why your schedule must
be on KMA to cover the rural
Omaha-Des Moines market!

KMA

SHENANDOAH, IOWA

Represented by
Avery-Knodel, Inc.

IN OMAHA, it's Television
Station KMTV, Channel 3, op-
erating 7 days per week with
programs from two great net-
works.

CBS • ABC

Under Management of
MAY BROADCASTING CO.
Shenandoah, Iowa

COME ON IN . . .

THE MARKET'S FINE!

The San Diego Market, that is!

Retail Sales \$729,000,000*

Industrial Payrolls \$66,000,000

Navy Payroll \$97,000,000

Farm Products \$57,000,000

World's largest tuna port

Increase in Retail Sales 434%
since 1940

IN FACT . . .

San Diego—the
nation's 26th
market in population—has the high-
est Retail Sales Index of any U. S.
city in the first 40.**

YES, THE SAN DIEGO MARKET'S FINE . . . AND GETTING FINER!

And Remember

KCBQ—CBS is the only San Diego network
station to increase in over-all Share-of-Audi-
ence during 1949, with all other network
affiliates taking a nosedive!

Local and national spot advertisers buy more
programs on KCBQ—CBS than on any two
other San Diego network stations combined!

So when in San Diego . . . do as San Diegans do . . .

SELL WITH KCBQ

KCBQ

5000 WATTS **CBS**

*S. D. Chamber of Commerce

**S.R.D.S. Consumer Markets 1949-1950

Charles E. Salik, President

KSJB

(CBS)

JAMESTOWN, N. DAK.
FARGO, N. DAK.

Frequency 600 K C

Power 5000 Watts

Licensed to Operate
Full Time

Representative
George P. Hollingbery

SUMMARY DATA — DAYTIME

Percentage Levels:	BMB County Units	1949 Radio Families	BMB Station Audience Families
90% and over	5	11,120	10,560
80% and over	13	22,330	20,240
70% and over	23	34,560	29,920
60% and over	37	56,480	44,040
50% and over	54	109,660	72,650
40% and over	73	147,980	89,900
30% and over	85	172,390	98,470
20% and over	100	215,680	108,720
10% and over	119	291,590	120,500

BMB percentages indicate percent of Radio Families that comprise the weekly audience—All counties in which 10% or more Radio Families listen to KSJB at least once a week.

KCJB

MINOT, N. DAK.

(On Air August 1, 1950)

Frequency 910 K C

Power 1000 Watts

Licensed to Operate
Full Time

Operated by the Jamestown
Broadcasting Company

We offer general market information below, which is not intended to be interpreted as station KCJB coverage.

Minot, North Dakota, is the third largest city in this state, and had the largest increase in population (1950 census) of any city in the state (32%)

FIGURES BELOW INCLUDE AREA DESCRIBED AS MINOT RETAIL SALES ZONE:

Population	133,662
Radio Homes	33,415
Retail Sales	37,459,000
Bank Resources	in excess of \$40,000,000

(K C J B — MINOT, NORTH DAKOTA — Is Owned by Jamestown Broadcasting Company (KSJB) and can be purchased at reduced combination rates with KSJB)

510. Madison

dividual station in an individual market can survey the whole field and see how he is doing in comparison with other factors. The representative has access to much research material of varying kinds for widely different markets and stations; he is in a position to view a variety of management and operating techniques among stations of all types; he is in a good position to render judgments on such important factors as programing, based on his study of causes and effects in many places. And he can and should pass on this information to his stations, as Free & Peters did.

As a matter of fact, we are doing the same thing ourselves. As a result of many, many months of study of the over-all spot broadcasting picture, television, and other factors, we have arrived at a number of fundamental conclusions. We are applying those conclusions to the circumstances that exist in each of our markets, and then arriving at specific recommendations. When this point is reached, the station involved is asked to visit us especially for a meeting on the subject.

We have so far held three such meetings. Another is in progress in New York now, and two more are scheduled for Chicago this week. We feel that the results of the meetings thus far have been excellent—that we have a keener awareness of the station's problems and what it is trying to accomplish in its own local market, and that the stations go back with a fresh viewpoint and a broader perspective on the whole industry, along with specific recommendations from us on all programming and sales problems.

JOHN BLAIR
President
John Blair & Co.
Chicago

We read with a good deal of interest of the recent Sales Clinic held by Free & Peters . . . and with particular interest your editorial in the 19 June issue, which closes with the observation that this is the first sales clinic held by a representative since Petry did it in the early '40s.

We'd like to raise a meek little voice from up here to say that Kettell-Car-

Radio's most loyal audience writes one WLS program 207,000 letters in three months!

Listener-Confidence and
Acceptance Pay Off in Mail—
and in Definite Sales Results

WLS Stumpus, continuously bringing the largest daily response we have record of in Chicago radio, features the same kind of friendly voices, the same neighborly spirit and top quality talent that WLS listeners have come to expect whenever they tune the 890 spot on their dials.

WLS listeners know the products advertised on this powerful participation program will be dependable, for they have followed WLS advice for more than a quarter century.

Many young married couples, the heavy-spending age-group from whom so much of our mail comes, grew up listening to WLS in their family homes. Many were members of youth groups given special recognition by WLS... and it is only natural this lifelong listening habit carries over, for WLS has always programmed for the family.

Stumpus is typical of the clean, wholesome fun we provide, just as School Time and Dinner Bell typify our service—and Stumpus response is typical of the way radio's most loyal audience... the substantial family folks in 217 counties... respond to words from WLS and buy WLS-advertised products. Listener loyalty predicates advertising results.

CAPTAIN
STUBBY

TINY
STOKES

TONY
WALBERG

JERRY
RICHARDS

SONNY
FLEMING

STUMPUS with Captain Stubby and the Buccaneers is broadcast daily from 10 to 10:30 a.m., with advertising participation available at regular one-minute rates. For rates, availabilities and latest Midwest Nielsen figures on listenership and cost-per-thousand, call, wire or write SALES MANAGER, WLS, CHICAGO 7.

CLEAR CHANNEL Home of the NATIONAL Barn Dance



890 KILOCYCLES, 50,000 WATTS, ABC NETWORK—REPRESENTED BY JOHN BLAIR & COMPANY



These leading radio stations vary in power, network affiliation and types of markets served. The one thing they all have in common is Good Management, which automatically means top listening values for the audience, and top advertising values for you.

FREE & PETERS, INC.

*Pioneer Radio and Television Station Representatives
Since 1932*

ATLANTA

DETROIT

NEW YORK

FT. WORTH

CHICAGO

HOLLYWOOD

SAN FRANCISCO

EAST, SOUTHEAST

WBZ-WBZA	Boston-Springfield	NBC	50,000
WGR	Buffalo	CBS	5,000
WMCA	New York	IND.	5,000
KYW	Philadelphia	NBC	50,000
KDKA	Pittsburgh	NBC	50,000
WFBL	Syracuse	CBS	5,000

.

WCSC	Charleston, S. C.	CBS	5,000
WIS	Columbia, S. C.	NBC	5,000
WGH	Norfolk	ABC	5,000
WPTF	Raleigh	NBC	50,000
WDBJ	Roanoke	CBS	5,000

MIDWEST, SOUTHWEST

WHO	Des Moines	NBC	50,000
WOC	Davenport	NBC	5,000
WDSM	Duluth-Superior	ABC	5,000*
WDAY	Fargo	NBC	5,000
WOWO	Fort Wayne	ABC	10,000
WISH	Indianapolis	ABC	5,000
KMBC-KFRM	Kansas City	CBS	5,000
WAVE	Louisville	NBC	5,000
WTCN	Minneapolis-St. Paul	ABC	5,000
KFAB	Omaha	CBS	50,000
WMBD	Peoria	CBS	5,000
KSD	St. Louis	NBC	5,000

.

KFDM	Beaumont	ABC	5,000
KRIS	Corpus Christi	NBC	1,000
WBAP	Ft. Worth-Dallas	NBC-ABC	50,000
KXYZ	Houston	ABC	5,000
KTSA	San Antonio	CBS	5,000

MOUNTAIN AND WEST

KOB	Albuquerque	NBC	50,000
KDSH	Boise	CBS	5,000
KVOD	Denver	ABC	5,000
KGMB-KHBC	Honolulu-Hilo	CBS	5,000
KEX	Portland, Ore.	ABC	50,000
KIRO	Seattle	CBS	50,000

*CP

Here's the Sensational
**LOW-PRICED
 WESTERN**
 That Should Be On Your Station!

PROVED FOR 3 YEARS!...

RENEWED FOR 6 YEARS!



**AMERICA'S
 GREATEST SALESMAN!**
 Pays off with the very
 first broadcast!

**Most Sensational Success Story
 Ever Offered for Local Sponsorship!**

Interstate Bakeries (Annual Gross Sales: Over \$58,000,000) say: "The CISCO KID has certainly sold a lot of bread for us. We have never seen our sales force more enthusiastic. This applies to our grocers also. Enclosed find our renewal for 6 additional years."—Roy L. Nafziger, Pres.

Sensational Promotion Campaign—from buttons to guns—is breaking traffic records!

This **low-priced**
 ½-Hour Western
 Adventure Program
 is available: 1-2-3
 times per week.
 Transcribed for lo-
 cal and regional
 sponsorship. Write,
 wire or phone for
 details.



510 Madison

ter is presently laying plans for its fourth Sales Clinic to be held in the fall of 1950.

We held our first Sales Clinic in March of 1949; and upon its success, adopted the idea of holding two such meetings annually. Although we represent only 19 stations in New England, and are strictly Regional Representatives, the efficacy of such meetings is attested by the attendance. Our first meeting was attended by 39 radio station executives from those 19 stations. The second meeting, held in November, 1949, had an attendance of 51; and the third meeting, held in May of this year, was attended by 70 station men.

So we know from experience that heavy dividends accrue from such Sales Clinics.

Incidentally, may I say I think your magazine is doing a splendid job; is concrete and down-to-earth with real meat on its bones. Keep up the good work.

ELMER KETTELL
Kettell-Carter
 Boston

BAB'S MITCHELL ON NEWS

SPONSOR, 19 June, is one of the best yet.

I am delighted to note that BAB's comments on news were helpful to you in decorating your story "Tips to a news sponsor."

I think some stations will take exception to your suggestion that five minutes of news is enough and I am inclined to agree with them. I can remember from my experience at WTOP that we often programed 35 minutes of news in a single 45-minute period and found that any attempt to cut this volume of news down was met by a loss in audience. Surely it makes better sense to assume that the quality and not the quantity of the news presentation determines the fatigue point of the listener.

Newspapermen deny radio's claims as America's preferred news medium on the grounds that radio talks in headlines only. Although I don't concede that point, it is certainly true that restricting the news to five minute capsules forces emphasis on headlines

(Please turn to page 24)

**KFRC****SAN FRANCISCO**

For the two big ones
on the West Coast,

*use the two
sure-fire lures*

You're not just fishing around when you use KHJ, Los Angeles or KFRC, San Francisco to cover the two biggest markets in the West. 25 years of successful selling prove that these two key stations land the big ones every time. Complete coverage, more sales impressions per dollar, plus proven ability to deliver sales response — are all yours with these key stations of Don Lee — the Nation's Greatest Regional Network.

LOS ANGELES**KHJ****KFRC • San Francisco**

5000 WATTS • 610 KC

KHJ • Los Angeles

5000 WATTS • 930 KC



Represented Nationally by JOHN BLAIR & CO.

The case of the Missing Letters

Baffling case this month. Fact is, the missing letters aren't really missing at all—you can find them on practically every time-buyer's list. Just follow the clues for the answer:

CLUE NO. 1

This letter is common to all twelve radio stations in Greater Miami. Only difference is (and **W**hat a difference!) this one belongs to the 50,000 watt station, biggest in all Florida.

CLUE NO. 2

Stands for **G**reat local programs, personality shows like Butler's Pantry, Party Line, Today's Top Five (consistently out-rating all competition)

CLUE NO. 3

You'll find the third letter in **B**illings—for it belongs to the station that is attracting more local and national advertising dollars in 1950 than ever before

CLUE NO. 4

It means **S**urveys that prove this station has more daytime quarter hour "firsts" than all other stations in town put together; more top-rated local shows, more top-rated network shows; and daytime has more listeners than all three other network stations combined!

(Check your answer here)



WGBS
FIRST in Miami

Katz has the figures to prove it

50,000 WATTS

WGBS
CBS AFFILIATE
MIAMI, FLORIDA

A FORT INDUSTRY STATION

Queries

This new feature will present some of the most interesting questions asked of SPONSOR'S Research Dept. Readers are invited to call or write for information. Address: 510 Madison Avenue, New York 22, N. Y.

Q. What percentage of children view television in comparison to adults viewing it?

New York advertising agency

A. A recent study of 1,850 families resulted in a percentage ratio of 56% children viewers and 44% adult viewers. In this study the children viewing television numbered 1,050.

Q. Can you give us the dates of SPONSOR success stories on spot announcements and station breaks, like Bulova?

Network

A. The following list of SPONSOR issues should be helpful: 31 January 1949, page 32; 28 February 1949, page 23; 18 July 1949, page 41; 1 August 1949, page 48; 12 September 1949, page 36.

Q. Have you done any service or comprehensive articles on the effect of TV; also, we are interested in anything you have done on the effect of TV on other advertising media?

New York librarian

A. Two recent SPONSOR publications are available, and should be valuable for your purposes. They are *Radio Is Getting Bigger* and *199 TV Results*. (Both are free to SPONSOR subscribers, otherwise \$1.00 per copy. Bulk rates given on request.)

Q. Can you tell us how many television sets have been produced so far this year?

Clothing manufacturer

A. Latest report from the Radio-Television Manufacturers Association states: "TV set shipments during the first four months of 1950 are estimated at 1,925,000 (i.e., shipments to dealers)." The April report shows set shipments by manufacturers to dealers in 36 states and the District of Columbia.

Q. How does television affect the viewer's eyes?

Midwestern department store

A. According to a recent report from the American Optometric Association by Dr. Carl F. Shepard, "Television does not harm the eyes, but quite often it brings out the fact that a visual problem exists in the individual which might otherwise have not been discovered until later."

Q. Can you tell me which of your issues carried stories on early morning programming for farmers?

New York advertising agency

A. 3 January 1949, page 28; 31 January 1949, page 16; 18 July 1949, page 30; 1 August 1949, page 30; and 15 August 1949, page 36.

Q. In your 5 June issue, you refer to surveys of drug products distribution in several Alaskan cities. How can I get these?

Western advertising agency

A. The surveys were made by Alaska Researchers to cover Anchorage, Fairbanks, Juneau, and Ketchikan. Write to Pan American Broadcasting Company, 17 East 42nd Street, New York 17, N. Y.

Here's a **Promotion Plan** **Tailor-made** *for* **Your Station!**

YOU NEED THIS PLAN

1. If yours is a **NEW STATION!**
2. If yours is an established station with a **NEW STORY!**
3. If yours is a station which needs a **SALES and PROMOTIONAL SHOT IN THE ARM!**

Here's a time-tested promotion plan that goes to work making friends for your station the moment you put it into effect. It gets your station call letters,

frequency and slogan into locations with the highest traffic counts in your locality. It costs you nothing. Instead it pays off to you in dollars and cents. And it does not tie up your own sales or promotion department. Get the details right away on this successful promotion plan.

Wire-Write-Phone

DIXIE SALES PROMOTIONS, INC.

Sheraton Bon Air Building—Augusta, Georgia

Your sales go

up

up

The TEX BENEKE Show . . .
exclusive Beneke and Miller
arrangements by one of
America's top bands!

**"Swing and Sway with
SAMMY KAYE"**
. . . featuring
The Kaydets, the Kaye Glee
Club, other name artists.

FRAN WARREN sings . . .
a dramatic voice and
personalized style just for you
and your listening audience.
Allen Roth conducts.

OLD NEW ORLEANS . . .
starring Jimmy Lytell and
the "Delta Eight." Dixieland
jazz and happy blues.

Music by ROTH
Allen Roth's orchestra and
16-voice chorus. Everything
from barrelhouse to
Beethoven . . . richly
arranged.

THE "CONCERT HALL OF THE AIR"
. . . outstanding symphonic musicians and soloists
under the celebrated baton of Arthur Fiedler.



Here's **JUNE CHRISTY**
with the Johnny Guarneri
Quintet—a new approach in
sophisticated rhythm.

The **RAY McKINLEY Show**
... Ray McKinley, his vocals,
his drums and the most versatile
band in the land.



Johnny Desmond on
"THE MUSIC OF MANHATTAN"...
the melody and music that reflect
the mood of fabulous New York City.
Musical direction by Hugo Winterhalter.



**"CLAUDE THORNHILL presents
Win A Holiday"**... a famous
band plus a local-national contest:
listeners name untitled melodies,
win trips to New York.



"THE SINGING AMERICANS"
Dr. Frank Black's Male Chorus...
top choral performers, a con-
ductor of renown, plus varied
instrumental support. Ray
Porter, assistant conductor
and arranger.

with

the new era

in

Thesaurus

Complete shows with these big names
and many more... for top
sponsor-appeal, top sales power!



recorded
program
services

You get more practical help than ever before
from the new Thesaurus. More big stars are
being added to the Thesaurus family... drawn from
the vast fund of recording artists at RCA Victor
and other talent sources. You get comprehensive
programming, promotion, publicity... a steady
flow of hit tunes before they're hits... weekly
continuity... special shows... voice tracks,
tie-ins, cross-plugs, time and weather jingles,
sound effects, mood music... lots of production
"extras." Network-experienced writers do your
scripting. New THESAURUS can help you to more
sponsored programming!

Radio Corporation of America
RCA Victor Division
120 East 23rd Street, New York 10, N. Y.
MU 9-0500

Regional Offices:
445 No. Lake Shore Drive
Chicago 11, Ill.
Whitehall 4-3215
1016 No. Sycamore Ave.
Hollywood 38, Cal.
Hillside 5171

*Your spot advertising
belongs on WHDH — the only
Boston station to have
increased its overall audience
during the past year — further
expanding the largest Boston
audience tuned, during total
rated time periods, to any
Boston radio station for the
past twelve months!*

50,000 WATTS
BOSTON

WHDH

Represented Nationally by John Blair
Owned by the Boston Herald-Traveler

C. E. Hooper Reports • April 1948 through April 1950

These reports appear in alternate issues

New National Spot Radio Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKETS	CAMPAIGN, start, duration
American Home Products	Anacin	Duane Jones (N. Y.)	30 medium-sized cities	Annemts, chainbreak; 19 Jun-end of year
Best Foods Blatz Brewing Co	Nucua Blatz beer	Benton & Bowles (N. Y.) Kastor, Farrell, Chesley & Clifford (N. Y.)	150 mkts Four Texas mkts Major mkts	Annemts, chainbreaks; 10 Jul; 2 wks or more Annemts; summer campaign Annemts on women's partie shows; 11 Jul; 13 wks
Lever Bros	Good Luck margarine	BBD&O (N. Y.)		Annemts; 10 Jul; 8 wks
Lever Bros	Lifbuoy soap	SSC&B (N. Y.)	16 mkts	Annemts; 3 Jul; 6 wks
Thomas J. Lipton Inc	Tea	Young & Rubicam (N. Y.)	100 mkts	Annemts; 27 Aug; 5 wks
National Assoc of Tobacco Distributors	Industry promotion	Wesley Assoc (N. Y.)	27 sta; 27 mkts	
Procter & Gamble	Shasta	Dancer-Fitzgerald-Sample (N. Y.)	Major Mich., O., Indiana mkts	Annemts; 3 Jul; 8 wks
S & W Fine Foods	Coffee	Foot, Cone & Belding (S. F.)	12 Columbia Pac stns	Second Cup of Coffee Time; 7 Aug; 52 wks
Seck & Kade Inc	Musterole, Pertussin	Erwin, Wasey (N. Y.)	54 mkts 68 mkts	Annemts; Oct; 26-30 wks Sep; 26-30 wks

New and Renewed Television (Network and Spot)

SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
American Tobacco Co	BBD&O	WNBT, N. Y.	20-see film; 21 Jun; 40 wks (n)
American Tobacco Co	BBD&O	WNBT, N. Y.	20-see film; 17 Jun; 41 wks (n)
American Tobacco Co	BBD&O	WBZ-TV, Boston	20-see film; 24 Jun; 40 wks (n)
Arnold Bakers Inc	Benton & Bowles	WNBT, N. Y.	One-min partie; 22 May; 52 wks (n)
P. Ballantine & Sons	J. Walter Thompson	KNBH, Hlywd.	One-min film; 28 Jun; 27 wks (n)
The Best Foods Inc	Benton & Bowles	WNBT, N. Y.	One-min partie; 29 May; 13 wks (n)
Borden Co	Young & Rubicam	WNBT, N. Y.	20-see film; 3 Jun; 52 wks (r)
Bulova Watch Co	Biow	WBZ-TV, Boston	20-see, 10-see film; 5 Jun; 52 wks (r)
Harry T. Campbell Inc	H. Lee Hoffman	WRGB, Schen.	One-min film; 17 Jun; 13 wks (n)
John E. Coin Co	Chambers & Wiswell	WRGB, Schen.	One-min film; 19 Jun; 52 wks (n)
Allen B. Dumont	Campbell-Ewald	WBZ-TV, Boston	20-see film; 16 Jun; 13 wks (n)
General Foods Corp	Young & Rubicam	WNBT, N. Y.	Hopalong Cassidy; Sun 5:30-6:30 pm; 11 Jun; 17 wks (n)
Goodyear Tire & Rubber Co	Compton	WBZ-TV, Boston	20-see film; 21 Jun; 52 wks (n)
Gordon Baking Co	N. W. Ayer	WNBT, N. Y.	Hopalong Cassidy; Sun 5:30-6:30 pm; 4 Jun; 17 wks (n)
Great Atlantic & Pacific Tea Co	Paris & Peart	WNBK, Cleve.	20-see film; 19 Jun; 52 wks (n)
Gruen Watch Co	Stockton, West, Burkhardt	WNBT, N. Y.	20-see film; 25 Jun; 52 wks (n)
Gruen Watch Co	Stockton, West, Burkhardt	KNBH, Hlywd.	20-see film; 27 Jun; 52 wks (n)
Lamont Corliss & Co	Cecil & Presbrey	WNBT, N. Y.	20-see film; 5 Jul; 13 wks (r)
Morgan Jones Co	Vietor van der Linde	WNBT, N. Y.	One-min film; 13 Jun; 26 wks (n)
C. H. Musselman Co	Clements	WNBT, N. Y.	20-see film; 18 Jun; 52 wks (n)
North American Sweets Co	H. B. LeQuatte	WPTZ, Phila.	One-min film; 19 Jun; 39 wks (r)
Pepsi Cola Co	Biow	WNBT, N. Y.	20-see film; 9 Jun; 52 wks (r)
Polaroid Corp	BBD&O	KNBH, Hlywd.	20-see film; 15 Jun; 52 wks (r)
Potter Drug & Chemical Co	Atherton & Currier	WNBT, N. Y.	20-see film; 15 Jun; 26 wks (n)
Potter Drug & Chemical Co	Atherton & Currier	KNBH, Hlywd.	20-see film; 16 Jun; 26 wks (n)
Procter & Gamble Co	Benton & Bowles	WNBT, N. Y.	20-see film; 22 Jun; 15 wks (n)
Procter & Gamble Co	Compton	WNBT, N. Y.	20-see film; 16 Jul; 52 wks (n)
Procter & Gamble Co	Pedlar & Ryan	WNBT, N. Y.	20-see film; 3 Jul; 52 wks (n)
Ronson Art Metal Works Inc	Grey	WNBT, N. Y.	20-see film; 4 Jul; 26 wks (r)
The F & M Schaefer Brewing Co	BBD&O	WBZ-TV, Boston	One-min film; 19 Jun; 52 wks (n)
Standard Brands Inc	Compton	WNET, N. Y.	20-see film; 3, 7 Jul; 52 wks (n)
Standard Brands Inc	Compton	KNBH, Hlywd.	20-see film; 28 Jun; 52 wks (n)
TWA	BBD&O	WNBT, N. Y.	20-see film; 20 Jun; 52 wks (n)

● In next issue: New and Renewed on Networks, Sponsor Personnel Changes, National Broadcast Sales Executive Changes, New Agency Appointments

Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
KALI, Pasadena	Independent	Schepp-Reiner Co., N. Y.
WCAM, Camden, N. J.	Independent	Schepp-Reiner Co., N. Y.
WEXL, Royal Oak, Mich.	Independent	Hil F. Best, Detroit
WPIK, Alexandria, Va.	Independent	Schepp-Reiner Co., N. Y.
WPOR, Portland, Me.	ABC	Eyegrett-McKinney Inc., N. Y.
WWSW, Pittsburgh	Independent	John Blair & Co., Chicago
WXGL, Richmond	Independent	Independent Metropolitan Sales, N. Y.

Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Al Anderson	Amfra Corp., N. Y., pub rel exec	McLaren, Parkin, Kahn, N. Y., head of radio, tv dept
Stephen P. Bell	McCann-Erickson, N. Y., acct exec	Ruthrauff & Ryan, N. Y., acct exec
Joan Law Bishop	Foote, Cone & Belding, Chi.	Advertest Research, New Brunswick, mgr of tv sls dept
David Boffey	Geyer, Newell & Ganger, N. Y., copywriter	Same, copy group dir
Jack Buker	Long, S. F.	Botsford, Constantine & Gardner, S.F., acct exec
Donald A. Burns	Oakite Products Inc., N. Y.	Bass & Co., N. Y., acct exec
Jack Cahill	W. F. Coleman Co., S. F., pres	New tv stn representative outfit, Jno. J. Cahill & Assoc., S.F.
Jeanne Carroll	Compton, N. Y.	SSC&B, N. Y., radio time buyer
Taylor S. Castell	Kenyon & Eckhardt, N. Y., head of marketing, merchandising and research	Cecil & Presbrey, N. Y., acct exec
Katharine de Reeder	Pub rel consultant	John Falkner Arndt, Phila., dir pub rel
Kenneth S. Duffes	Comstock, Duffes & Co., Buffalo	Moser & Cotins, Utica, acct exec
Ward V. Evans Jr	Bauer & Black, Chi.	C. J. LaRoche & Co., N. Y., merchandising dept
Franklin H. Graf	A. C. Nielsen Co., S. F., vp	Same, vp and mgr of new western branch in S.F.
John Halpern	Erwin, Wasey & Co., N. Y., asst radio, tv dir	Pedlar & Ryan, N. Y., asst radio, tv dir
Ray Henze	Wessou Oil, sls	Ra-Tel Representatives, N. Y., sls
Roger R. Hunt	—	West Coast Radio Sales, S.F., mgr of S.F. office
Dick Hunter	George P. Hollingbery Co., Chi	Same, Atlanta office
Ruth Jones	Benton & Bowles, N. Y., time buying dept	Same, supervisor of all media on P&G's Tide
Julian Koenig	Hirshon-Garfield, N. Y., assoc copy chief	Same, copy chief
Chester Kulesza	BBD&O, N. Y., head of tv prod	Danceer-Fitzgerald-Sample, N. Y., head of tv comml prod
Robert C. Loehrie	N. A. Winter, Des Moines, acct exec	Langhammer & Assoc., Omaha, superv of copy
Stuart Ludlum	—	Duane Jones, N. Y., tv dir
Mal McCrady	N. W. Ayer, N. Y.	Brisacher, Wheeler & Staff, L.A., acct exec
Ralph E. McKinnie	WCKY, Cincinnati, natl sls mgr	Paul H. Raymer Co., acct exec
William B. Maillefort	—	Edward Petry & Co., N. Y., acct exec
Joel L. Martin	Marion Harper Assoc., N. Y., vp	Emil Mogul, N. Y., dir of research
Prescott Metcalf	Independent radio, tv prod	West-Marquis Inc., L.A., radio, tv staff member
Les Mosely	Biow Co., S.F., co-mgr	Foote-Cone & Belding, S.F., acct superv
John Neal	WINS, N. Y., prog dir, prod mgr	Products Services Group Inc., N. Y., acct exec
William B. Ogden	WFYC, Alma, Mich., vp, gen mgr	LeVally Inc., Chi., mgr of radio, tv dept
Esther Ojala	Doherty, Clifford & Shenfield, N. Y.	SSC&B, N. Y., time buyer
Richard J. Quizley Jr	St. Louis County Observer, St. L., sls	John Blair, St. L., acct exec
W. Donald Roberts	GBS, N. Y., Western sls mgr	SSC&B, N. Y., vp
Richard C. Rosenthal	Watertown, S. D., Public Opinion, natl adv mgr	Barney Levin, Fargo, N. D., acct exec
Cynthia Logan Saakvitne	J. Walter Thompson, N. Y., copy staff	John C. Dowd, Boston
Bert M. Sarazan	Hecht Co., Wash., publ dir	Robert J. Enders, Wash., vp
Jerry Schuepbach	Jim Baker & Assoc., Milwaukee, vp	Garfield & Guild, S.F., acct superv
Walter L. Seif	Better Business Bureau, Balto., vp	Theodore A. Newhoff, Balto., assoc
Gary Sheffield	head of agency same name	McLaren, Parkin & Kahn, N. Y., acct exec
Erwin Spitzer	Hirshon-Garfield, N. Y., copy chief	Same, vp in charge of creative prod
Eddie Stanley	Telemount Pictures, L.A., prod head	Vick Knight, L.A., exec vp
Brendan Sullivan	G.E., N. Y., adv and sls prom superv	Peter Hilton, N. Y., acct exec
Fred W. Swanson	Goodkind, Joice & Morgan, Chi., vp, acct exec	Bussell M. Seeds Co., Chi., vp, acct exec
William T. Todd	Geyer, Newell & Ganger, N. Y., copy dir	Monroe F. Dreher Inc., N. Y., copy dir
Eugene Waddell	J. D. Tarcher & Co., N. Y., consultant	O'Brien & Dorrance, N. Y., vp
Charles W. Yeager	Abner J. Gelula & Assoc., Phila.	Gray & Rogers, Phila., assoc media dir
Jules Marshall Zissen	Head of own public rel co., Miami, N. Y.	Melvin, Newell & Rertor, Hlywd, exec vp

Your Spot Radio Dollar Is A Better Bargain Than Ever

*WHO Costs 52% Less
Than in 1944, and Influences
66% More Buying Power!*

Even though the costs of most commodities and services have risen by leaps and bounds since 1944, comparisons prove that spot radio in Iowa actually costs less today than five years ago.

In terms of *home radio sets*, WHO cost 52% less than in 1944. This of course is due to the fact that Iowa home sets have increased by 1,236,000 (136%) since 1944* (and modern research proves that *sets* make today's audience).

Even more startling than the lowered time-cost-per-thousand-home sets, however, is the fact that Iowa income in the same period of time increased \$1,510,100,000, or 66%. (Iowa's income in 1944 was \$2,287,000,000; in 1949 it was \$3,797,100,000.) *If in 1944 the expenditure of \$1 for radio time impressed \$1,000 of income, \$1 today would impress an income of \$3,460. This means that expenditures on radio today in Iowa are more effective as regards total income by the astounding amount of 346%!*

Since 1944, Iowa radio homes have even increased 29%, for a total of 769,200. Comparing WHO's 1944 and 1949 rate cards, this represents a drop of 10.6% in time costs, per thousand radio homes. Thus, in addition to covering far more radio homes and receiving sets per dollar, spot-radio advertisers on WHO influence vastly greater purchasing power now than in 1944. And, remember this analysis is for *home sets* alone — it omits the hundreds of thousands of sets in Iowa cars, barns, stores,

schools, restaurants, offices, etc., as well as additional millions of sets in WHO's vast secondary areas in "Iowa Plus."

No wonder WHO is today a "Better Buy Than Ever." For additional facts about WHO's great audience potential, write to WHO or ask Free & Peters.

***SOURCE:** The 1949 Iowa Radio Audience Survey. This famous Survey of radio listening habits has been made annually for the past twelve years by Dr. F. L. Whan of Wichita University and his staff. It is based on personal interviews with thousands of Iowa families, scientifically selected from cities, towns, villages and farms all over the State.

As a service to the sales, advertising, marketing and research professions, WHO will gladly send a copy of the 1949 Survey to anyone interested in the subjects covered.

IOWA MARKET COMPARISONS

	1944	1949	1949 Increase
Retail Sales	\$1,240,815,000	\$2,423,608,400	95%
Income	\$2,287,000,000	\$3,797,100,000	66%
Farm Income	\$1,627,000,000	\$2,265,000,000	33%
Bank Check Transactions.....	\$2,058,885,000	\$3,159,176,000	53%

W H I

+ for Iowa PLUS +

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager



FREE & PETERS, INC.
National Representatives



NOW
WGTM
 WILSON, NORTH CAROLINA

brings
CBS

to one of the nation's
 highest cash farm
 income areas!

Write { ALLEN WANNAMAKER,
 WGTM, WILSON, N. C.
 or
 WEED & COMPANY,
 NATIONAL REP.

**5000 WATTS FULL TIME
 590 KC.**



Mr. Sponsor

George J. Abrams

Advertising manager
 Block Drug Inc., Jersey City, N. J.

"Test, test, test; then ride, ride, ride."

This is the basic advertising theory of George Abrams, advertising manager for the Block Drug Company. "Put the spot in and test it; if it proves good, then ride hard," says Abrams. One of his first self-appointed tasks at Block was to develop a systematic file system for the analysis of spot effectiveness. Through this systematic test and check, the company found last fall that 90% of the spots used increased sales in their respective markets over the previous year.

Abrams is not testing with peanuts. At 32, he is pushing around advertising dollars in the seven digit field. Block Drug has allotted him \$4,000,000 this year. Of this, \$2,000,000 will be devoted to Amm-i-dent; the remainder to 24 other products. Over 50% of the total budget is used for radio. The company usually uses five spots (at times a saturation of 50) per week in 170 markets.

Abrams began his career at 16 as a reporter for the *Orange Daily Courier*. From reporting he graduated to advertising. He made the rounds from the National Biscuit Company as an all-around advertising assistant, to the Whitehall Pharmacal Company as product ad manager, to the Eversharp Company as director of market research.

Block Drug hired Abrams as advertising manager in 1947 (he was then 29). He soon found out that the advertising had to do the selling for the company; there was no sales force. It wasn't as if sales weren't on the upgrade when Abrams entered. They were averaging 3% to 10% increase annually. However, with Abram's guidance, sales practically doubled for 1949 and thus far for 1950 as compared to 1948. His explanation is "radio." Relatively little radio had been used prior to his arrival. In 1951 air media will get over 70% of ad budget.

Continuously testing, Abrams and Block Drug recently signed for a new TV network show, *The Amm-i-dent Mystery Playhouse* (CBS, Tuesdays, 10:00 p.m.), and the daytime radio show, *Quick As A Flash* (ABC, Tuesdays and Thursdays, 11:30 a.m.).

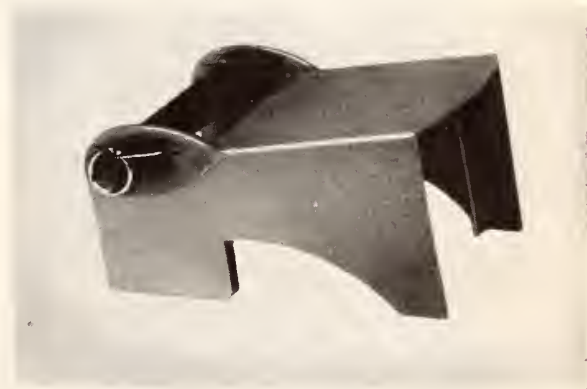
Happily married, Abrams has at least one personal problem for which his basic theory hasn't worked. "That's my golf game," says George, a little downcast, "I get the idea. I test it, and then I ride hard—I'm still in the 110's."

MR. SPONSOR:

How to Sell Vegetable Slicers—Thousands of 'em!— At 11 PM . . .

On a recent Saturday night at 11 o'clock, ten minutes of straight advertising on WJBK-TV sold over 4000 vegetable slicers. At a dollar apiece this meant over \$4000 of business at a time cost of only \$180. With no gimmicks or come-on, and in a time bracket usually considered poor, the orders poured in so fast that 6 telephone exchanges were completely knocked out. Think of it! Selling \$4000 worth of potato peelers at 11 on a Saturday night and putting 60,000 phones out of order—all this at a cost of only \$180.

Phenomenal sales results, yes, but not at all exceptional when the medium is WJBK-TV. In the abundant Detroit market, the superior programming, top-notch talent, and high listener-response of WJBK-TV combine to give your message the sales punch that pays off.



WJBK —AM
—FM
—TV **DETROIT**

NATIONAL SALES HEADQUARTERS: 488 MADISON AVENUE, NEW YORK 22, ELDORADO 5-2455

Represented Nationally by THE KATZ AGENCY, INC.

A BIG BONUS FOR SPONSORS!

ALL THIS PROMOTION



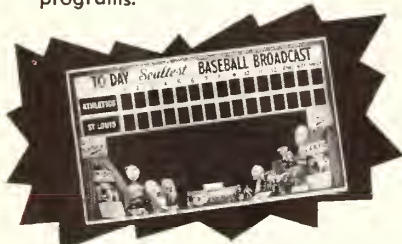
CAR CARDS...

with sponsor credit appear throughout the year and cover the entire city.



24-SHEET BILLBOARDS...

blanket the complete Philadelphia Market Area, promoting WIBG programs.



WINDOW DISPLAY...

of sponsor's products faces directly on Walnut Street—downtown—the only such display on this busy thoroughfare.

DIRECT MAIL...

goes out regularly to selected dealer lists. Hard-hitting broadsides promote sponsor's campaign and urge store cooperation.

WIBG

10,000 WATTS

PHILADELPHIA'S MOST
POWERFUL INDEPENDENT

Represented by ADAM J. YOUNG, Inc.

New developments on SPONSOR stories

p.s.

See: "Not sponsored—but big business"

Issue: 22 May 1950, p. 34

Subject: Bobby Benson

Six-shooters are blazing all over the place.

The latest newcomer to the shows of the Wild West is Wild Bill Hickok who's galloping into the field backed by the Delira Corporation which is prepared to invest \$5,000,000 to guarantee his success.

Six manufacturers of cowboy clothes for kiddies have gotten together to set up the Delira Corporation. Their idea: eliminate loose control of trademark rights that has become so prevalent among the other cowboy merchandising shows.

The Delira Corporation will have complete merchandising control over the Western gear represented. The six companies now in the plan are: Robert Bruce Knitwear Co.; Irvin B. Foster Sportswear Co.; DeLuxe Wash Suit Co.; Varsity Manufacturing Co.; Schmidt Manufacturing Co.; and Saenz Manufacturing Co. These companies will carefully choose 14 others; the 20 members alone will share in the indorsements. The retailers will be just as carefully chosen; only members of the American Merchandising Corporation and stores with a favorable reputation will carry the line.

By fall, Wild Bill Hickok should be stampeding the air waves, radio and TV. And it probably won't be too long after that that he'll be in the movies and comic books. Present plans call for a series of 52 TV half-hour shows, 39 weeks of 15-minute-daily transcribed radio shows, and four films a year. Guy Madison and Andy Devine will star in the productions. Cost of the radio and TV shows will fall to the sponsors who will be permitted to advertise whatever they wish on the programs. Cost of movies will be borne by producing company to whom profits from same will go.

The Western-type show for juveniles has been hot. As SPONSOR brought out in "Not sponsored—but big business," the Bobby Benson name sold, from March to May of this year, over \$300,000 worth of merchandise in Macy's alone. It is reported that sales of Hopalong Cassidy-endorsed products this year will reach approximately \$20,000,000. Wild Bill Hickok will be shooting for a slice of this multi-million-dollar market.

p.s.

See: "Mail orders by the millions"

Issue: 22 May 1950, p. 28

Subject: Mail orders

RCW continues to keep the mailmen moving.

Recent reports of success in mail orders by TV can be added to those given in "Mail orders by the millions." After testing Instant Photo for two weeks on KFI-TV, Los Angeles; KLAC-TV, Los Angeles; KRON, San Francisco; and KPIX, San Francisco, RCW Enterprises is now spending \$20,000 weekly on WOR-TV, New York; WGN-TV, Chicago; WBKB-TV, Chicago; WPIX, New York; WATV, Newark; KTSI-TV, Los Angeles; KLAC-TV, Hollywood; and KPIX, San Francisco, in promoting it.

The company has found that it pays to pay the premium rate on TV and use the better evening hours. As in radio, they do not buy spots but stick to five-minute participations, using from one to three per station each evening. One WGN-TV broadcast brought 2,500 dollar sales. Another on WPIX, 1,000. Sales are still on the increase as coverage is expanded. At present, 8,500 to 10,000 orders per day are being received.

Generally, RCW has found live commercials pull better than film.

MEET NEW YORK'S BEST SALESMAN!

WMGM... THE STATION WITH THE LARGEST GROSS BILLING OF ANY INDEPENDENT STATION IN THE U.S.A.



✓ More than 90 per cent of WMGM's current sponsors are **RENEWALS!** *Potent Proof of WMGM's ability to SELL—and keep on selling.*

✓ Renewing sponsors renew with **INCREASED APPROPRIATIONS!** *Convincing proof that WMGM SELLS—and keeps on selling!*

✓ And no wonder—what a program lineup:

★ Shows like MGM Radio Attractions — 8 different star-studded MGM recorded shows—to do a down-to-earth selling job for you!

★ New York's most complete sports schedule! With the greatest staff of sportscasters in America (many are WMGM "exclusives"). Including Ted Husing... Red Barber... Connie Desmond... Marty Glickman... Bert Lee... Sam Taub... Clem McCarthy... Bud Palmer... Ward Wilson.

★ And the town's brightest presentation of news, music, and special events! From the 6:00 a.m. Newsreel Theatre straight through to Jack Eigen's great celebrity-packed "night owl" show from the Copa that signs off at 4 a.m.

For FALL... It's a FACT
You should FIGURE on using

New York's Best Salesman

WMGM

"The Call Letters of the Stars"
50,000 watts. 1050 kilocycles. Clear channel. 100.3 mc.

711 Fifth Avenue, New York 22, N.Y. ... MUrray Hill 8-1000 • Radio Representatives, Inc.—737 N. Michigan Avenue, Chicago 11, Ill. Superior 7-8121

In Buffalo you can go places

fast with WGR



---AND ITS HIGHER-THAN-EVER RATINGS



Leo J. ("Fitz") Fitzpatrick
 I. R. ("Ike") Lounsberry



Broadcasting Corporation

RAND BUILDING, BUFFALO 3, N. Y.

National Representatives: Free & Peters, Inc.

510 Madison

(Continued from page 10)

and sacrifices detail. A side by side comparison of the scripts of a five-minute and 15-minute news broadcast will dramatically emphasize this point.

Finally, you must recognize the danger in overemphasis on a five-minute program segment. Many stations—notably the network affiliates—find it difficult to program in this staccato fashion. Most of them do a splendid job to the complete satisfaction of their clients with the 15-minute news segment. Why sow the seeds of discontent in the face of this situation?

My congratulations again on an excellent issue.

MAURICE B. MITCHELL
 Director
 BAB
 New York

ALASKAN RADIO

I want to congratulate you sincerely for the fine Alaska story in the 5 June issue of SPONSOR. It's a honey and tells the story most effectively. Thanks to you and all the staff of SPONSOR for giving Alaska radio a wonderful break.

GILBERT A. WELLINGTON
 National Advertising Manager
 Midnight Sun Broadcasting Co.
 Seattle

IS BEETHOVEN COMMERCIAL?

Your "Is Beethoven commercial" story in the 5 June issue certainly is a wonderful story from our viewpoint. The only thing that inhibits its usefulness for us is the headline about "markets of 2½ million." As you know, Washington is considered to be a market of only 1½ million and a few of our accounts are puzzled by this.

However, the body of the piece is so good that we would still like to keep a supply of these issues in our file and if you can forward a bundle of 100 copies we will send our check for \$25 by return mail.

Once again let me congratulate you on the outstanding editorial job you are doing at SPONSOR. Apparently my opinion is shared by advertising men in Washington because I can assure you that SPONSOR is being read by them. Several of our agency friends

called the article to our attention.

M. ROBERT ROGERS
Vice president
WQQW
Washington

199 TV RESULTS

We have your fourth edition of 199 TV Results and would like very much to review the three preceding issues.

M. ANTHONY MATTES
Standard Oil Co. of California
San Francisco

SPONSOR PULLS 'EM IN

We have just read "What pulls 'em in?" in the 19 June issue of SPONSOR and found it most interesting.

We would like to have 30 reprints of this article if available. If there is a charge for this service, please send the reprints and bill us.

A. N. ARCHER
Sales Manager
WCOM
Parkersburg, W. Va.

I want to congratulate you on presenting "What pulls 'em in" in your 19 June issue. You will undoubtedly have many requests for reprints for this and I would like to get my order in early for 200. Will you please bill us for these.

C. H. TOPMILLER
Station Manager
WCKY
Cincinnati

In the 19 June issue of SPONSOR you have an excellent article entitled "What pulls 'em in?"

We would like to circulate this article to all major retailers in Salt Lake.

GEORGE C. HATCH
President
The Intermountain Network
Salt Lake City

Will you please send us 200 copies of your article "What pulls 'em in?" in the 19 June issue of SPONSOR, and bill us for the cost.

General Manager
L. H. THESMAR
WDAR
Savannah

• In reply to numerous reader requests, SPONSOR has made reprints of "What pulls 'em in?" Single copies available without charge to subscribers. Bulk rates on request.

SPOT BUYERS:

no matter what
yardstick you use

WHAM is your best buy for Western New York

Reasons-why are legion. Here are just four, answering the most important questions that any time buyer will ask about a market and its coverage.

PENETRATION

WHAM's 50,000 watts on a clear channel provide BMB primary coverage of 15 counties — dominant superiority over any other Rochester station — plus bonus secondary coverage which draws mail from 23 states. And if you want only the smaller Rochester Trading Area, WHAM still offers dominant BMB superiority over any other Rochester station!

LISTENER LOYALTY

WHAM has been covering this area for 28 years, longer than anybody else! We know our audience; they know us. A whole generation has grown up listening to WHAM! To many a home, radio and WHAM are one and the same!

PROGRAMS

The powerful NBC line-up, plus exclusive WHAM franchises to such participation shows as "Cinderella Weekend", "Tello-Test", the "Answer Man" etc.—ideal for spot campaigns. In its own local programming, WHAM has won more awards than all other Rochester stations combined!

And it's the only clear channel upstate station with early morning and noontime programs beamed directly at the prosperous farmers, fruit growers, and dairymen in this rich farming area.

PRESTIGE

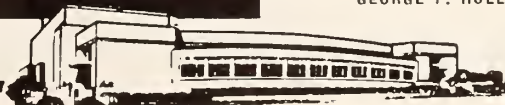
WHAM's Rochester Radio City is a showplace drawing more than 120,000 studio visitors yearly. When people in this area speak of leadership in radio, they speak of WHAM—first to bring AM, FM, and TV to Rochester!

ROCHESTER, N. Y.


Basic NBC • 50,000-Watts • Clear Channel • 1180 KC
Owned and Operated by Stromberg-Carlson Co.

REPRESENTED BY
GEORGE P. HOLLINGBERY COMPANY

WHAM



NORTH CAROLINA IS FIRST



North Carolina Rates More Firsts
In Sales Management Survey Than
Any Other Southern State.

More North Carolinians Listen To
WPTF Than To Any Other Station.

and NORTH CAROLINA'S

**NUMBER
①
SALESMAN
IS**

WPTF

also
WPTF-FM

50,000 WATTS 680 KC NBC AFFILIATE RALEIGH, N. C.

FREE & PETERS, INC. NATIONAL REPRESENTATIVES

SPONSOR

fall facts *digest*

SUBJECT	DESCRIPTION	PAGE
Forecast	The nation's economics augurs highest volume of sales in history. With buyers increasingly choosy, and mounting manufacturing costs putting emphasis on hard selling, the fall situation is made to order for advertising.	29
Checklist	SPONSOR's Checklist, revised in this issue for the fourth time, is life-insurance for every broadcast advertiser. We suggest you frame this page.	32
Spot radio booming	More and more advertisers, national as well as regional, are climbing aboard the spot bandwagon. Availabilities are going fast.	37
Station representatives	Reps are becoming increasingly valuable to advertisers and stations alike. But they may be in for years of "profitless prosperity" until their video investments pay off.	38
Participation programs	Their use and effectiveness is on an upward spiral. The ready-made audience is their strong point, and national advertisers are flocking to them.	40
Transcriptions	National advertisers are placing more money into local transcriptions to pinpoint their radio advertising—with reduced budgets for network advertising.	55

Continued on next page

Fall Facts Digest: 1950 (Continued)

SUBJECT	DESCRIPTION	PAGE
Music libraries	Sponsors owe low cost of highly effective radio-advert. local-selling music library conditions. And music libraries are growing more and more sponsor-minded in their services.	56
Mail order and P.D.	Cash-free mail order, with blessings of industry and stations, is booming in line with direct-selling adverts. P.D. is said to be declining.	59
Regional networks	The move towards spot has inspired new innovations into regional networks. They attract the advertiser attention, offer intensive coverage at attractive cost.	70
network	What's happening to networks?	79
TV	TV network notes	87
	TV spot	88
	TV national representatives	90
	TV coverage	92
overall	Midnight time	107
	Research	112
	Programming	114
	Context trends	116

4. Coal is in for a progressively rougher time. Demand is way down, despite the limitless cheap supply. The vast expansion of natural gas due to additional pipe lines to the Eastern seaboard and Great Lakes regions (with contemplated expansion to the Northwest) is causing both coal and oil interests many uneasy hours. Improved public relations will help coal to some degree; most people are fed up with John L. Lewis' shenanigans. That's a job for advertising to help lick. There is talk of an industry campaign to sell coal to the public; this is the year for it. Some regional advertisers like D. L. & W. will continue their efforts. Right now the battle that will help decide supremacy of the fuels is sale of gas appliances vs. oil appliances.

5. Packaged foods companies are showing zooming sales curves; but declining percentage of profits. The trick is to successfully launch wider-profit lines; and such companies as General Foods, American Home Products, General Mills are becoming experts at the game. Under these conditions, advertising increases on two fronts, (1) for the new product, (2) to keep ahead with the old ones. There is a vast supply of foodstuffs throughout the nation with the exception of fresh fruits hit by spring frosts. In general, the average family's consumption of meat, fresh vegetables, and eggs has been constantly rising. But bread consumption, which in 1900 was 225 lbs. annually per average individual, is now down to 135 lbs.

A prime factor in food advertising today is the full emergence of the giant market. With selection more fully in the hands of the housewife, advertising takes on a greater responsibility. Safeway will build 1,000 stores by 1955. Food chains like Kroger's, A & P, Safeway, First National are revealing more interest in radio and TV than ever before.

The mixes will be a strong advertising factor this fall, as will frozen foods, which are practically a field in themselves. They're expanding at expense of the rest of the market. In the frozen foods field, sale of fruit concentrates like Minute Maid and Hi-V are being snowballed by outstanding air personalities.

Right now some firms that are showing decided fall interest include General Mills; Ralston-Purina; Borden;

Ward Baking; Standard Brands; Kellogg; Florida Citrus Commission; General Foods; McCormick Products; Duff's Baking Mixes; Best Foods; Hunt Foods; Kroger; S & W Fine Foods.

With lifting of the 10c federal tax on uncolored margarine, and some states eliminating state taxes, margarine is in for an advertising spree. Jelke, Nucoa, Miami Margarine, and many others will participate, some regional, some national. Radio will be a favorite medium.

6. The coffee market is in a hot seat, with severe shortage and accompanying high prices taking their toll in consumer resistance. But there are hopeful signs for brand coffees: (1) some substantial advertising by Brazilian interests, (2) predictions of decreased prices and increased coffee production by the National Coffee Association, (3) large supplies bought in the fall of 1949 by many families are now generally exhausted, so sales should improve. Coffee firms must advertise in protection against competing beverages and the fall season appears to be the time when most well-known brands will be using radio and TV. Nescafe, G. Washington, Chase & Sanborn, Maxwell House, Folgers, Hill Bros. are some who will be in evidence.

7. Under the impetus of advertising, bread and cake companies are experiencing increased volume, but an accompanying narrowing margin of profit. Larger profit lines are constantly in the making. While the slogan of the bakers is "Buy it baked," such firms as General Mills are advertising brand products in effect under the general heading of "Buy it half baked." The good work of such firms as W. E. Long Co., Chicago (specialists in bakery advertising) has helped during a trying period of bread consumption decline. Purity Bakeries, Ward Baking Co., Continental Baking regard radio as basic. Arnold Bakers have recently bought Robert Q. Lewis on CBS-TV. Regional bakers throughout the U. S. should make prolific use of radio and TV this fall.

8. Dairy companies face a continuing squeeze between relatively high milk costs and consumer price resistance. Oddly enough, milk production continues to rise as scientific

methods give a better yield per animal. Firms like Beatrice Foods, National Dairy, and Borden are attempting to move on to advantageous by-products, pharmaceuticals, scientific feed, and margarine. Some dairies, like Foremost Dairies in Jacksonville, Fla., are going heavily into frozen foods. Foremost sales were up 20% during the first five months of 1950, with frozen foods accounting for virtually all of it. Beatrice Foods will test frozen and concentrated milk this fall.

In the by-product race, Kraft has come up with a sliced and packaged "sandwich size" cheese that will be nationwide by the end of 1950. One of its sterling qualities is the fact that slices don't stick together. Called by Kraft executive v.p. G. W. Round "the most important development in cheese manufacturing and merchandising in recent years," this product will get extensive advertising encouragement.

Two of the big rivalries of big business are in the dairy products field. Mammoth Borden eyes its 40% larger competitor, National Dairy, zealously; both guard their secrets carefully. Borden is currently embarked on an ambitious spot radio schedule. This fall, Pet Milk is out to outdo Carnation in the evaporated milk field with the purchase of *Fibber McGee & Molly*, recently released by S. C. Johnson Co. Carnation has upped its extensive radio activities with a daytime show in addition to its nighttime offering, and will also use cartoon films on a substantial list of TV outlets. Both Pet and Carnation were hard hit last year and early this year by the drastic drop in evaporated milk prices.

What may be worth watching are the countermoves of the butter brands against the margarine campaigns. They won't let their market get away unchallenged. The government isn't helping butter's chances with its steep butter price controls. At the moment the government has in storage some 150 million pounds, while the price of butter pushes margarine into a favored position.

9. The moppets love TV, and so do the candy manufacturers. This summer, the TV networks boast M & M, Mars, W. H. Johnson, Peter Paul, and J. Lowe among their confectionery sponsors. Spot TV has some of these and others. There's a big question: will the candy companies con-

tinue to use radio as prolifically as heretofore? The answer rests in large measure with radio programing and what happens in a TV home after the first year of fandom. Surveys point out that the youngsters drift to specific radio programs to supplement their TV viewing.

Wrigley's and American Chicle pace the gums on radio and TV.

10. There's no love lost in the nickel drink field, and there are repeated moves by Canada Dry, Grapette, Dad's Root Beer, Nesbitt's Orange and others to boost their prices. But Coca-Cola holds to a nickel. Pepsi-Cola is making strenuous efforts to push into a serious contender role with Coca-Cola, but has a long long way to go. Intriguing advertising plans are brewing in the Pepsi-Cola shop, and the summer purchase of the Golden Gate Quartet on transcription to hit Negro audiences reveals its interest in hitting penetrable markets. Pepsi will also buy TV this fall, using the sales appeal of Faye Emerson three times a week on CBS-TV. Coca-Cola will continue its heavy use of radio (it spends \$3,000,000 in the medium). Canada Dry, the first soft drink to break into network TV, has a new campaign working.

There's lots of unrest here. Advertising dollars, co-op, national, and regional, should flow freely.

11. Looks like the bigger boys, Schlitz, Pabst, and a few others, are getting bigger while many of the smaller local and regional brewers are falling victim to sharply rising costs and limited capacity. Some of the big city breweries, like Schaeffer, Piel's, Atlas, have achieved vast sales proportions with radio as the sparkplug. Schlitz will have one of the costliest programs on the air this fall with its over \$25,000 *Pulitzer Theater* TV program. It won't drop its successful radio vehicle *Halls of Ivy* to do it.

Singing commercials, many of standout calibre, have become a hallmark for beers.

Wines, too, are using radio extensively, with Virginia Dare, Mission Bell, and Italian Swiss Colony showing decided fall interest.

12. Cigarette consumption is slowly rising. Economists say that amount of smoking has a relationship to na-

tional income, which this fall will be whopping. At the moment, government activity has the industry waiting with bated breath on two counts: (1) will the proposed bill pass reducing federal tax on the "economy brands" (those selling for 12c a pack or under, including federal tax) from 7c to 4.9c a pack. If it does, well informed sources say that the 1% of sales maintained by the economy cigarettes will jump to as high as 25%. (2) What themes can the various brands employ in their advertising without treading on FTC toes? Several have been ordered to eliminate claims of less irritation and less nicotine. Whatever comes, there will be unprecedented radio and TV activity this fall. Spot sources say that Camels, Chesterfields, Kools, Old Gold, Philip Morris, Spuds, and Pall Mall are inquiring about late summer and fall availabilities. The fight between the Big Three will continue as always. Camels has just bought the *Fat Man* on ABC.

With sales steadily declining, the cigar industry is troubled. During the war many smokers, finding cigarettes hard to get, switched to cigars. But the return switch has been going on for some time. Too, prices are mounting (there isn't a good 5c cigar anywhere). A joint national campaign by cigar interests will be aired soon. Individual firms like White Owl and Roi-Tan are showing some activity.

Prince Albert and Mail Pouch smoking tobaccos will be on as strong as ever.

13. What will the Big Three do? Watching Procter & Gamble, Colgate-Palmolive-Peet, and Lever Brothers jockey for position with their diversified products is an education to any advertising observer. One Wall Street consultant believes that fall soap advertising budgets are likely to be smaller than usual (he contends that there is a semi-permanent shift in consumer spending from soft goods to hard goods), but other evidences contradict this view. Make no mistake about it: the Big Three are at war. Lever Brothers doesn't relish its backsliding of the past few years and is out to regain lost ground at the expense of its two arch-rivals.

Lever's troubles stem primarily from one oversight. It didn't smell the revolution in the soap business. Recently E. H. Little, president of Colgate-Palmolive-Peet, said: "We are

changing from a soap business to a synthetic detergent business." But C-P-P was experimenting with detergents back in the late '30s; P&G a few years earlier. Lever didn't start until 1947, shortly after Charles Luckman took over.

When the big push arrived P&G and C-P-P were ready. Lever was not. Luckman may have been the innocent victim of unpreparedness.

For a glimpse of what happened, here are some examples: P&G triumphed with Tide, a heavy-duty synthetic detergent on which it spent \$6,000,000 in advertising the first year. Colgate's Fab, which has recently been improved, and may yet come in for heavy advertising, is a poor second. But Lever's Surf is a very distant third.

Among the light detergents, Colgate's Vel and P&G's Dreft are neck and neck. But Lever's Breeze is just an also-ran.

How much preoccupation with the detergent problem threw Lever off base is not clear. Rayve (Lever) hair shampoo is behind Halo and Lustre-Creme (Colgate) and Drene, Shasta, and Prell (P&G). Rayve home permanent wave kit flopped badly; couldn't dent Toni's market which totals about 30% of sales. Pepsodent (Lever) was the No. 1 dentifrice in 1944; today it's third with Colgate's on top and Ipana (Bristol-Myers) second. On the credit side, Lux and Lifebuoy are doing well.

So you can look for action, dominantly via the air, this fall. Neither radio nor TV is being overlooked by any of the Big Three. Colgate, biggest of all spot radio users, is going all out on net TV with its \$100,000 weekly Cantor, Allen, et al extravaganza over NBC-TV and kinescope extensions. And it won't drop any of its three radio net nighttime shows, or its daytime offerings. From day to day these firms grapple for position: as this is written the announcement is made that *Beulah* will go ABC-TV beginning mid-October, supplementing its radio counterpart, with Ethel Waters starring. When Lever dropped Bob Hope, it picked up Arthur Godfrey. The numerous soap operas are continuing. One thing is certain: the list will be long, the appropriations big this fall.

Fels Naptha comes into Eastern
(Please turn to page 118)

Sponsor check list

how to use broadcast advertising†

- 1** ☐ Determine what you expect broadcast advertising to do for your organization.
(The nine items cover general requirements of manufacturing and sales organizations but each organization has its own peculiar problems. These must be ascertained in advance or else any advertising campaign will probably fail.)
 - ☐ a. Force distribution
 - ☐ b. Move product
 - ☐ c. Build prestige
 - ☐ d. Build brand name acceptance
 - ☐ e. Improve dealer-manufacturer relations
 - ☐ f. Impress stockholders
 - ☐ g. Improve employee relations
 - ☐ h. Supplement printed media advertising
 - ☐ i. Carry organization's primary advertising burden
- 2** ☐ Determine territorial coverage desired.
- 3** ☐ Centralize responsibility for broadcast advertising.
- 4** ☐ Working with your organization's advertising agency, select the broadcast form (spot radio, network radio, TV, FM, storecasting, transit radio) to carry the campaign.
- 5** ☐ Build or buy the proper program or announcement to reach the market for the product.
- 6** ☐ With the program and stations or network selected, hold conferences with your staff so that the entire organization knows the campaign and its objectives.
- 7** ☐ Hold district meetings with your sales staff, briefing them on the broadcast advertising campaign. There should be preliminary meetings during which ideas of the sales staff in the field are obtained on the campaign.
- 8** ☐ Set up a public relations conference with network or station publicity men, your organization's publicity department, agency's press staff, independent public relations men of talent, and perhaps package owner publicity men.
(Working as a team, these men can increase the audience of any program. Without organization and cooperative operation, waste through duplication of publicity material is inevitable.)
- 9** ☐ Establish a publicity plan for the campaign.
- 10** ☐ Make certain that everyone involved knows the person in the organization who is responsible for your broadcast advertising.
(That executive must be briefed on not only what the broadcast is supposed to accomplish but on the public relations aspects of the program as well.)
- 11** ☐ Make certain that talent pictures, biographies, and full program information (week-by-week details) are available to everyone requiring them.
- 12** ☐ Plan tie-in advertising, point-of-sale material, dealer mailings.
(Correlation of all advertising activity with broadcasting pays substantial dividends.)
- 13** ☐ Plan the program debut as a show, not as an opportunity for organization executives to discourage listeners through long talks.
- 14** ☐ See that effective on-the-air promotion of program starts at least two weeks before the program makes its bow.
(Free network and station time is available, but many advertisers are finding it productive of sales and increased audiences to buy bigger announcements to supplement what the stations and networks do.)
- 15** ☐ See that a complete promotion kit goes out to stations (if yours is a network program, the web's publicity department will work with your agency and your advertising manager on this).
- 16** ☐ Design a dealer and distributor promotion kit on the program.
(Make certain that the material does not duplicate that which network stations will use for the same purpose.)
- 17** ☐ Once the program has started to build its audience, travel it around the country.
- 18** ☐ Formulate plans for continuing promotion. Only through week-in-week-out exploitation can a new program really be sold to its full audience.
- 19** ☐ Tie program in with all merchandising and advertising plans.
- 20** ☐ Make certain that everything that is done promotion wise (guest stars, special exploitation, etc.) reaches the publicity departments of the stations, networks and your distributors and dealers in time for them to obtain newspaper space.
- 21** ☐ Plan mail-pulls (contests and give-aways) far enough in advance so that they may be merchandised at the point-of sale as well as on the air.
- 22** ☐ Don't forget to write "thank you's" to the stations that make promotion reports on your program.
- 23** ☐ Where possible have product packaging include reference to the program.
- 24** ☐ Check newspaper reaction to the program.
(A special press clipping order is broadcast advertising life insurance.)

†Broadcast advertising is a living thing; it requires broadcast-by-broadcast watching, nursing, cultivating. It's a product that is being sold as well as one that is selling for you. Broadcasting has to be worked at and with to return full dividends. The easy way is the non-productive way.

City & Station	Network Affiliation	Hours on Air	Station Rep.
Albuquerque		4,100 sets in market	
KOB-TV	NBC, ABC, CBS, DTN	Starting Sep M-Th 6:45-10 pm; F 6:45-9:30 pm; Sat 7-9:30 pm; Sat afternoon 2:30-4:30 pm; Sun 7-10 pm	
Ames		11,500 sets in market	
WOI-TV	NBC, ABC, CBS, DTN	M-F 6-10 pm	Weed
Atlanta		38,500 sets in market	
WSB-TV	NBC, ABC	M-Th 12:30-11:25 pm (approx); F 12:30-11 pm; Sat 1-11:30 pm; Sun 4:30-11 pm	Petry
WAGA-TV	CBS, DTN	M-W 4:30-10:30 pm; Th 4:30-10 pm; F-Sat 4:30-10 pm	Katz
Baltimore		182,000 sets in market	
WBAL-TV	NBC	M-F 12-12; Sat 3:15-11:45 pm; Sun 3:15-11:20 pm	Petry
WAAM-TV	ABC, DTN	M-F 1-11:55 pm	HR&P*
WMAR-TV	CBS	M-F 1-11:30 pm (approx); Sat 3-11:30 or midnight; Sun 4-11 pm	Katz
Binghamton		15,500 sets in market	
WNBF-TV	NBC, ABC, CBS, DTN	M-F 6-10 pm; no Sat; Sun 6-10	Bolling
Birmingham		17,000 sets in market	
WBRC-TV	NBC, DTN	M-F 12-3 pm; 5-10 pm	Blair
WAFM-TV	ABC, CBS	M 6:30-9:05 pm; T 6:30-10:30 pm; W 6:30-10:05 pm; Th 6:25-9:35 pm; F 6:30-10:05 pm; Sat 6:25-10:05 pm; Sun 5-10:05 pm	CBS
Bloomington		7,900 sets in market	
WTV	NBC, ABC, CBS, DTN	M-F 6:45-9:30 pm	Barnard and Thompson
Boston		395,000 sets in market	
WBZ-TV	NBC	M&Th 1:45-12:15 am; T-W 2:45-12:15 am; Fri 2:45-12:15 am; Sat-Sun 1:15-11:45 pm	NBC
WNAC-TV	ABC, CBS, DTN	M-W 12:02 am (approx); Th-F 10-11:47 pm (approx); Sat 4-12:17 am; Sun 3:30-11:52 pm	Petry
Buffalo		100,000 sets in market	
WBEN-TV	NBC, ABC, CBS, DTN	M-Sat 3:55-11:30 pm; Sun 3:25-11:30 pm	HR&P*
Charlotte		18,000 sets in market	
WBTV	NBC, ABC, CBS, DTN	M-W 10:45 pm (approx); Th 6:30-10:45 pm; F 6-10:45 pm; Sat 5:30-11:15 pm; Sun 5:30-10:30 pm	CBS
Chicago		540,000 sets in market	
WNBQ	NBC	M-F 4:10-11 pm; Sat 5:55-11 pm; Sun 3:25-11 pm	NBC
WENR-TV	ABC	M 11-10:38 pm; T-F 11-11:38 pm (approx); Sat 4-11 pm; Sun 12-11:15 pm	ABC
WBKB-TV	CBS	M 10:30-11:30 pm; T 11-11:55 pm; W 10:30-12:20 am; Th 11-11:20 pm; F 11-11:45 pm; Sat 3-12:10 am; Sun 3:30-11:35 pm	Weed
WGN-TV	DTN	M-T 10-11:30 pm; W 10-11:15 pm; Th 10-12 am; F 10-12:45 am; Sat 12:50 pm-1:15 am; Sun 12:50-11 pm	N. Y.—Ben H. Berantson, West Coast — Keenan and Eickelberg
Cincinnati		127,000 sets in market	
WLW-TV	NBC	Sun-F 10:55-midnight; Sat 10:55-12:30 am	
WCPO-TV	ABC, DTN	M-F 5:15-11 pm (approx); Sat 6 pm-10 pm; Sun 4:15-10:30 pm	Branham
WKRC-TV	CBS	M,W,F 3:30-11:05 pm; T&Th 3:30-10:05 pm; Sat 5:30-10:05 pm; Sun 5-11:05 pm	Katz
Cleveland		240,000 sets in market	
WNBK	NBC	M-F 1:30-12:05 am; Sat 5:30-midnight; Sun 4:30-10:45 pm	NBC
WEWS-TV	ABC, CBS, DTN	M&Th 10-12:30 am; T&F 10-12:45 am; W 10-1 am; Sat 9:30-12:15 am; Sun 11-11:30	Branham
WXEL-TV	ABC, DTN	M-F 2-midnight; Sat 5-midnight; Sun 4-11:30 pm	Katz
Columbus		71,000 sets in market	
WLW-C	NBC	Same schedule as WLW-TV, Cincinnati	
WTVN-TV	ABC, DTN	M-F 10-midnight; Sat & Sun football	Headley-Reed
WBNS-TV	CBS	M-Sun 3-10:45 pm	Blair

*Harrington, Righter & Persons
**Boston—Bertha Bannan


City & Station	Network Affiliation	Hours on Air	Station Rep.
Dallas		35,000 sets in market	
KRLD-TV	CBS	M 2-9:35 pm; T 11-10:05 pm; W&F 2-10:20 pm; Th 11-10:20 pm; Sat 2-10:35 pm; Sun 3:45-9:55 pm	Branham
WFAA-TV	DTN	M 5-9:30 pm; T 5-10:15 pm; W 5-9:55 pm; Th 5-10 pm; F 5-11 pm; Sat 6:30-10:30 pm	Young
Davenport		14,000 sets in market	
WOC-TV	NBC	M-F 6-10 pm; Sun 6-9:30 pm	Free & Peters
Dayton		\$9,000 sets in market	
WLW-D	NBC	Same schedule as WLW-TV, Cincinnati	
WHIO-TV	ABC, CBS, DTN	M-F 6-midnight (approx)	Hollingbery
Detroit		260,000 sets in market	
WWJ-TV	NBC	M 3-11:50 pm; T-W 1:15-11:40 pm; Th 3-11:40 pm; F 12:45-11:40 pm; Sat 1:15-11:15 pm; Sun 2-10:40 pm	Hollingbery
WXYZ-TV	ABC	M-Sat 1:30-midnight; Sun 3:30-10:45 pm	ABC
WJBK-TV	CBS, DTN	M-F 11:30 pm; Sat-Sun 5-midnight	Katz
Erie		24,000 sets in market	
WICU-TV	NBC, CBS, DTN, ABC	M-F 3-midnight	Headley-Reed
Fort Worth		27,000 sets in market	
WBAP-TV	NBC, ABC	M-F & Sun 3-to signoff; Sat 5:45-signoff	Free & Peters
Grand Rapids		24,000 sets in market	
WLAV-TV	NBC, ABC, CBS, DTN	M 4:10-11 pm; T 12:20-11 pm; W 4-11 pm; Th 12:30-10:30 pm; F 4-10 pm	Pearson
Greensboro		14,700 sets in market	
WFMY-TV	NBC, ABC, CBS, DTN	M-F, Sun 5-10:30 pm; off Saturdays	HR&P*
Houston		24,000 sets in market	
KPRC-TV	NBC, ABC, CBS, DTN	M-F 12-11 pm (approx) Sat 5:30-10:40 pm	Young
Huntington		11,400 sets in market	
WSAZ-TV	NBC, ABC, CBS, DTN	M-F 6:30-10 pm; Sat indefinite; Sun 6-10	Katz
Indianapolis		42,000 sets in market	
WFBM-TV	NBC, ABC, CBS, DTN	M off; T-Sun 5:55-10 pm	Katz
Jacksonville		11,700 sets in market	
WMBR-TV	NBC, ABC, CBS, DTN	M-F 5:30-10 pm	Avery-Knodel
Johnstown		27,500 sets in market	
WJAC-TV	NBC, ABC, CBS, DTN	M-F 6-11 pm	Headley-Reed
Kalamazoo		11,500 sets in market	
WKZO-TV	CBS	M-F 2-5 pm; 5:30-11 pm	Avery-Knodel
Kansas City		41,500 sets in market	
WDAF-TV	NBC, CBS, ABC	M-F 6-10 pm	HR&P*
Lancaster		45,000 sets in market	
WGAL-TV	NBC, CBS, DTN, ABC	M-T 4-11 pm; W 4-11:45 pm; Th 4-midnight; F 4-10:45 pm; Sat 4-midnight	Meeker
Lansing		9,600 sets in market	
WJIM-TV	NBC, ABC, CBS	M 6-11 pm; T-Th 6-10:15 pm; F 6-11 pm; not on Sat; Sun 6-9:30 pm	H-R Repts.
Los Angeles		540,000 sets in market	
KNBH	NBC	M-F 1-11 pm (approx) Sat 6-10:55 pm; Sun 4:45-10:55 pm	NBC
KLAC-TV		M-F 6:15-10:30 pm; Sat 2-10:30 pm; Sun 1-9:15 pm	Katz
KFI-TV		M 9-9:45 pm; T-F 9-9 pm; Sat 11-10 pm; Sun 10:30-6:30	Petry
KECA-TV	ABC	M-F noon-11 pm (approx); Sat 5-10:30 pm	ABC
KTTV	CBS	M-F 1-midnight; Sat 6-midnight; Sun 6-10	CBS
KTSL	DTN	M-F 6-11 pm; Sat wrestling, indefinite hrs.	Blair
KTLA-TV		M-F 5:15-midnight (approx); Sat 1:17-12:13 am	Paramount

City & Station	Network Affiliation	Hours on Air	Station Rep.
Louisville		36,500 sets in market	
WAVE-TV	NBC, ABC	M-Sat 5:30 pm-signoff; Sun 1:45-signoff	Free & Peters
WHAS-TV	CBS	M,W,Th,F,Sat 2-10 pm; T 2-10:30 pm; Sun 6:30-10:15 pm	Petry
Memphis		38,000 sets in market	
WMCT-TV	NBC, ABC, CBS, DTN	M 10-10:55 pm; T 10-10:10 pm; W 10-10:20 pm; Th 10-10:35 pm; F 10-9:35 pm; Sat 10-10:10 pm; Sun 1:15-11:05 pm	Branham
Miami		27,000 sets in market	
WTVJ	NBC, CBS, DTN, ABC	M-Sat 2 pm-signoff; Sun 4:30 pm-signoff	Free & Peters
Milwaukee		119,000 sets in market	
WTMJ-TV	NBC, ABC, CBS, DTN	M-F 2:27-11:30 pm	HR&P*
Minneapolis-St. Paul		96,000 sets in market	
KSTP-TV	NBC	M 3 signoff with ball game; T 3-10:15 pm; W 3-signoff; Th 3-10:15 pm; F 3-10:45 pm; Sat 6-10 pm	Petry
WTCN-TV	ABC, CBS, DTN	M-F 2:15 pm-signoff; Sat 6 pm-signoff; Sun 4 pm-signoff	Free & Peters
Nashville			
WSM-TV		No regular programing till 15 September	Petry
Newark		Included in New York market	
WATV	Independent	M-F 2-midnight; Sat 2-midnight; Sun 1-11	Weed
New Haven		84,000 sets in market	
WNHC-TV	NBC, ABC, CBS, DTN	M-F 10:30 noon-4:43 pm; 5-11 pm; Sat 1:35-5 pm and 6:30-11 pm; Sun 5-10:30 pm	Katz
New Orleans		29,000 sets in market	
WDSU-TV	NBC, ABC, CBS, DTN	M 3:30-10:30 pm; T 4:30-11 pm; W 3:45-10:30 pm; Th 1:15-10:40 pm; F 1:10-10:30 pm; Sat 3:15-10:30 pm; Sun 2:30-10:30 pm	Blair
New York		1,410,000 sets in market	
WNBT	NBC	M 9:20-midnight; T-F 9:20-midnight; Sat 3:20-11 pm; Sun 9:50-11:15 pm	NBC
WJZ-TV	ABC	M-T no programming; W,Th,F 12:25-11 pm (approx); Sat 12:10-11 pm; Sun 4:15-11 pm	ABC
WCBS-TV	CBS	M-F 3:15-11:30 pm; Sat 6:30-10:30 pm; Sun 4-11:30 pm	CBS
WABD	DTN	M-F 9:30-11 pm (approx); Sat 2-midnight; Sun 6:50-10:15 pm	DuMont
WPIX	Independent	M-F 1:15 to signoff; Sat 12:30 to signoff; Sun noon-signoff	Free & Peters
WOR-TV	MBS	T-Sat 2-midnight	Boston — Kettell-Carter S.F., L.A., Portland — Keenan and Eickelberg
Norfolk		14,900 sets in market	
WTAR-TV	NBC	M 1-10:15 pm; T-W 1-10:15 pm; Th 1-10:45 pm; F 5-11:18 pm; Sat 1:15-10:33 pm; Sun 3:30-11:08 pm	Petry
Oklahoma City		29,500 sets in market	
WKY-TV	NBC, ABC, CBS, DTN	Sun-F 7-9:30 pm	Katz
Omaha		25,000 sets in market	
WOW-TV	NBC	M-F 3:30-10 pm; Sat 4-5 pm; Sun 4:30-10	Blair
KMTV	ABC, CBS	M-S 6:10-9:40 pm	Katz
Philadelphia		525,000 sets in market	
WPTZ	NBC	M-W&F 1:25-midnight; Th 1:25-11:30 pm; Sat 1:30-10:30 pm; Sun 3:20-10:55 pm	NBC
WFIL-TV	ABC, DTN	M 5:55-11 pm; T&W 5:55-12:15 am; Th 5:55-11:30 pm; F 5:55-12:15 pm; Sat 2:15-6:20 and 6:45-10:15 pm; Sun 1:30-11:30 pm	Katz
WCAU-TV	CBS	M&T 9-12:10 pm; W 9-11:30 pm; Th-Sat 9-midnight; Sun 10:45-10:30 pm	CBS
Phoenix		7,200 sets in market	
KPHO-TV	NBC, ABC, CBS, DTN	M-F 3-10:15 pm; Sat 6-10:15 pm; Sun 5:30-10 pm	Petry
Pittsburgh		124,000 sets in market	
WDTV	DTN, ABC, CBS, NBC	M-F 11-midnight (approx) Sat 3-midnight; Sun 2:15-11:30 pm	DuMont

City & Station	Network Affiliation	Hours on Air	Station Rep.
Providence		58,000 sets in market	
WJAR-TV	NBC, CBS	M-F 10:05-midnight; Sat noon-11:45 pm; Sun 1:15-10:45 pm	Weed**
Richmond		31,000 sets in market	
WTVR	NBC	M-F 4-10:45 pm; Sat 2:30-10:15 pm; Sun 2-10 pm	Blair
Rochester		45,000 sets in market	
WHAM-TV	NBC, CBS, DTN, ABC	M-F 3:55-11:30 pm; Sat 1:45-11:15 pm; Sun 11:35-11:25 pm	Hollingbery
Rock Island		Included in Davenport market	
WHBF-TV	ABC, CBS, DTN	M-T off the air; W-F 6:30-9 pm	Avery-Knodel
Salt Lake City		18,000 sets in market	
KDYL-TV	NBC	M-Sat 3-10:30 pm	Blair
KSL-TV	ABC, CBS, DTN	M 4:50-10:35 pm; T 2:25-10:25 pm; W 6:45-10:20 pm; Th 1:30-4:45 pm; F not on air; Sat 6:15-10:25 pm	CBS
San Antonio		15,500 sets in market	
WOAI-TV	NBC, ABC, CBS	M 6:25-9:30 pm; T 6:25-10:05 pm; W-F 6:25-10:30 pm; Sun 6:25-9:55 pm	Petry
KEYL	DTN	M-T off the air; W 5-10:03 pm; Th 2-3:20 and 5-10:17 pm; F 5-9:48 pm; Sat 5-10:18	Young
San Diego		43,000 sets in market	
KFMB-TV	NBC, ABC, CBS	M-F 5:15-11 pm (approx); Sat 6-10 pm; Sun 4:15-10:30 pm	Branham
San Francisco		69,000 sets in market	
KRON-TV	NBC	M-F -signoff; Sun 6-signoff	Free & Peters
KGO-TV	ABC	M 6:30-10 pm; T-W 5-10:30 pm; Th 5-10 pm; F 6:30-10:30 pm; Sat 6-9:30 pm	ABC
KPIX	DTN, CBS	M off the air; T 6:30-9:45 pm; W-F 2-5 pm and 6:30-10:15 pm (approx); Sat 2-5 pm and 6-9:45 pm	Katz
Schenectady		82,000 sets in market	
WRGB	NBC, ABC, CBS, DTN	M 4-midnight; T-F 4-midnight; Sat 5:15-midnight; Sun 3:45-11 pm	NBC
Seattle		36,000 sets in market	
KING-TV	NBC, ABC, CBS, DTN, Paramount	M-F 5-10:30 pm; Sat off the air; Sun 6-11 pm	Blair
St. Louis		140,000 sets in market	
KSD-TV	NBC, CBS, ABC, DTN	M-F 2:30-signoff; Sat 11-noon; 2:15-signoff; Sun 12:30-signoff	Free & Peters
Syracuse		46,500 sets in market	
WSYR-TV	NBC	M-F 4:30-midnight	Headley-Reed
WHEN-TV	CBS, ABC, DTN	M-T 5-10:30 pm; W,F-Sat 5-11 pm; Th 5-10:30 pm; Sun 6:45-10:30 pm	Katz
Toledo		49,000 sets in market	
WSPD-TV	NBC, CBS, DTN	M-F 1-11:30 pm; Sat 1-9 pm; Sun 4-10:30 pm	Katz
Tulsa		25,000 sets in market	
KOTV	NBC, ABC, CBS, DTN	M-F 5-10:30 pm (approx); Sat 5:30-10:15 pm; Sun 5:30-11:30 pm	Young
Utica		16,000 sets in market	
WKTV	NBC	M-F 1:30-midnight; Sat 1:30-11:45 pm; Sun 3-11:15 pm	Cooke
Washington		138,000 sets in market	
WNBW	NBC	M-F 3-midnight; Sat 3:30-11:40 pm; Sun noon-1 pm; 4:30-11:30 pm	NBC
WMAL-TV	ABC	M-F 2:56-11 (approx); Sat 2:26-11:16 pm; Sun 3:56-11:01 pm	ABC
WOIC	CBS	M-F 4-11 pm (approx); Sat 6:15-10:05 pm; Sun 4:30-10:15 pm	CBS
WTTG	DTN	M 12:55-11 pm; T 12:55-10:05 pm; W 12:55-10:55 pm; Th 12:55-11 pm; F 12:55-10 pm; Sat 6:45-10 pm; Sun 6:30-10 pm	HR&P*
Wilmington		33,500 sets in market	
WDEL-TV	NBC, DTN	M-F 5-11 pm (approx); Sat 1:15-10:33 pm; Sun 3:30-11:08 pm	Meeker
Total		6,400,000 sets (NBC estimate, 1 July)	

TV MAP FOR SPONSORS: FALL 1950





spot

The rush for availabilities is on

Spot boom

Q. Is the trend in spot continuing upward, or has it reached a peak?

A. "Onward and upward" is still the keynote in spot; there is no indication of a levelling-off trend. On the contrary, indications are that the steady progression of spot business, with each year's volume topping the year before, will be maintained strongly. It is indicated, however, that while the overall dollar volume of spot business will be higher, some individual stations will find their spot income falling off, for this basic reason: the spot business is being spread thinner as more and more stations go on the air. There is considerably more spot money around, but more stations are competing for it. Big

important stations as a rule will be sold out or close to it.

Q. What product categories will be most active in spot this fall?

A. Automobiles; drugs — particularly the anti-histamines; hard goods in general; breakfast foods; frosted foods; margarines; dairy products.

Q. What factors are upping the use of spot this fall and winter?

A. The answer lies in the nature of the spot itself, and in the economic outlook. Spot's greatest selling point — flexibility — has never loomed larger than it does today. The Borden story is an obvious case in point. You can get a lively argument on both sides as to the wisdom of the Borden move,

but Borden knew what it wanted and this was something network couldn't provide: pinpoint coverage designed to fit the firm's complex marketing pattern. Another key factor bearing on spot is television. No national advertiser, or even regional advertiser, can afford to ignore it. Even if he decides against buying TV himself, the thoughtful advertiser is weighing that medium's effect on his market area. The scramble into daytime radio is a direct result of such thinking. Because of the general economic uncertainty, the Displaced Advertiser is inclined (perhaps prematurely so, as will be discussed under networks) to choose the precision rifle of spot over the heavy artillery of network. This is being intensified by the current international upheaval, and the market convulsions stemming from it.



When reps share ideas with key advertising buyers like W. D. Howard, Vick, H. M. Schachte, Borden (seated left and right) everybody profits



Esty timebuyer Richard Grahl (2nd from right) explaining Camel spot techniques to Meeker, Hollingbery, and Avery-Knodel execs

Agencies using spot radio most

Q. Which advertising agencies place the most national spot advertising?

A. According to N. C. Rorabaugh, the following are included among the top 20 spot placing agencies (not in order of ranking): N. W. Ayer; Biow; BBD&O; Young & Rubicam; J. Walter Thompson; McCann-Erickson; Ruthrauff & Ryan; Benton & Bowles; Ted Bates; William Esty; Sherman & Marquette; SSC&B; Foote, Cone & Belding; Compton; Badger, Browning and Hersey.

Radio representatives

Q. What's happening to the radio station representative in the TV era?

A. He has become more important than ever before, to the advertiser as well as the station, for this reason:

the advent of television has enormously complicated the whole business of timebuying—already a highly involved process. The situation changes daily, sometimes hourly, and the station rep is perhaps better equipped than anyone else to keep abreast of these changes. Because of this, the head of the average station rep firm is becoming more and more an administrator, relying on his expanded pavement-pounding organization to keep on top of accounts.

Q. What new or added functions are station reps performing?

A. The reps, in increasing numbers, are furnishing stations and advertisers with statistical data and research findings often available nowhere else in comprehensive form. Practically all of the larger firms have set up separate TV departments which are supplying clients with media and market data of inestimable value in planning advertising campaigns.

Q. Do the reps have any broad, general advice for the radio adver-

tiser who is concerned with video competition?

A. Yes. (1) Improve program content. Radio has followed the error of the movie industry in underestimating the level of public taste. The radio advertiser can increase his audience by "talking up" to it, program-wise, rather than "talking down." (2) Make use of the one-minute opportunities in participation programs. (3) Use spot radio to do the job beyond the 40-50 mile effective zone of TV coverage as well as reach practically all homes in the TV community.

Q. What's the business outlook for the station reps themselves?

A. The general outlook is good, since they are sharing in the overall spot business increase. One reliable industry source is of the opinion, however, that because of their recent heavy investment in special television departments, station reps as a whole are moving into an era of "profitless prosperity." The opinion in that quarter is that it may be four or five years before the reps' investment is balanced.

Sometimes both client and agency attend. Here Frank Silvernail, Hope Martinez, BBD&O, separate Al Brashaw, Frank Towers, American Tob.

Alfred Nathan, Ronson (seated, 2nd left), talked TV to execs of Free & Peters, Katz, Raymer, Weed, Petry, Blair during March session





When Stewart Boyd, National Biscuit (2nd left), and Fritz Snyder, Bulova (right), start talking spot radio no smart rep fails to listen



NARS's Flanagan inaugurated spot clinic luncheons. At this one Pat Gorman, Philip Morris, greets Headley-Reed and Blair men

Chain and station break advertising

Q. Is there an increase in chain and station break advertising?

A. There is a steady increase, but it represents the continuation of a trend rather than a new development.

Q. What factors are contributing to the increased use of station and chain breaks?

A. The general upsurge in spot buying, primarily. Advertisers are learning to make a variety of time buys do a variety of advertising jobs—station breaks, one-minute announcements, participations, programs. Advertisers likewise are giving their agencies, who pass it on to the station reps, more latitude in their choice of what kind of programs or announcements to buy. Thus the reps can exercise their own judgement in recommending the purchase of station breaks where such buys are indicated, as between two highly-rated programs.

Q. What important advertisers are using station-breaks time on a big scale?

A. Bulova and Benrus, among watch manufacturers. Lifesavers; Pepsi-Cola; Chiclets; United Fruit (Chiquita Banana); Norge (refrigerators); such national magazines as *The Saturday Evening Post*, *Colliers*, *Holiday*, *Look*, and *The Ladies' Home Journal*.

Q. What basic advertisers have used station and chain breaks heavily in the past?

A. Virtually all the leading cigarette companies—Luckies, Camels, Chesterfield, Philip Morris, Old Gold. Many of the top auto makers, particularly Ford; General Mills; Procter & Gamble; Miles Labs.

Spot programs

Q. Is there a trend toward spot programs, as distinct from announcements?

A. There is, and in television markets

as well as non-TV markets. Advertisers such as Borden and Robert Hall Clothes are buying dozens of spot programs in markets all over the country. Announcements are still being used heavily, but there is a growing trend toward buying spot program time on a like basis. Time segments and local shows are being bought in clusters—20 programs in one market, 15 in another, and so on. Topnotch transcriptions are often the choice.

Q. What are the advantages of buying spot programs?

A. Basically the same as those stemming from any spot radio buy: flexibility, economy, immediacy. Spot program campaigns can be set up in a matter of days (or hours, if necessary) through station representatives. Stations may be bought in the exact spot where they will do the most good; schedules may be changed on two weeks notice. The program possibilities themselves—whether live or transcribed (see Transcription section) are almost unlimited.

Big spot user is Ralph Robertson, Colgate-Palmolive-Peet (2nd left). Albert Stevens (2nd right) is now American Tob., was National Dairy

At New York spot clinic Seymore Ellis, Philip Morris (2nd left), and Wallace Drew, Bristol-Myers (2nd right), shared the spotlight





KRON-FM

TRANSIT RADIO

74,000 GUARANTEED listeners ride daily on the 105 main-line Omaha buses that are radio equipped!

•
A plus bonus of loyal listeners in 15,000 FM radio homes in Omaha!

•
Broadcast 6 A.M. to 9 P.M. weekdays and 3 P.M. to 9 P.M. Sundays.

•
Programmed for pleasant listening with music and spot news casts!

•
Rates as low as 75c per 1,000 listeners

Write or Call
Paul R. Fry, World Insurance Bldg., Omaha
or
Transit Radio, Inc., New York, Chicago

Q. What factors enter into a decision on whether to use spot programs or announcements?

A. Budget, local market conditions, program availabilities, and individual station "personality," mainly. One station may pull strongly on announcements, another on programs. Close study of rating charts and station logs are helpful. An announcement between two strong agencies would be a better buy, for example, than a so-so program. The advertising agency and station rep can be extremely helpful to the advertiser in making such decisions.

Participation programs

Q. What are the primary advantages of participation (more-than-one-sponsor) programs?

A. The advertiser cashes in almost immediately on a ready-made, loyal audience; on a well-conceived program. The classic examples are such shows as the Arthur Godfrey and Don McNeill programs in the network bracket; Martin Block, Barbara Welles, Cedric Adams on the local stations. Most of them are built around a hard-selling "personality" broadcaster, with a flair for taking the starch out of a commercial and thus multiplying its effectiveness.

Q. What kind of station-built participation programs will be available this fall?

A. Women's service programs will be aired in increasing numbers; "Mr. and Mrs." breakfast shows, and variations thereof; farm programs; early-morning "musical clock" disk and patter segments. Disk jockey shows throughout the morning, afternoon, evening and after-midnight hours show no signs of abatement. More night time is being converted to participation use. Local give away and telephone-gimmick programs are increasing.

Q. What dominant facts should a participating sponsor remember?

A. Once he has bought an accepted hard-selling personality, an advertiser should adopt a "hands-off" policy toward the show. Most participating sponsors find it profitable to let the broadcaster handle the commercials in his own way after he has grasped the

**TWO TOP
CBS STATIONS**

**TWO BIG
SOUTHWEST
MARKETS**

**ONE LOW
COMBINATION
RATE**

KWFT

WICHITA FALLS, TEX.

620 KC

5,000 WATTS

KLYN

AMARILLO, TEX.

940 KC

1,000 WATTS

When you're making out that schedule for the Southwest don't overlook this sales-winning pair of CBS stations. For availabilities and rates, write, phone or wire our representatives.

**National Representatives
JOHN BLAIR & CO.**



CKLW with 50,000 watt power is hitting an audience of 17,000,000 people in a 5 state region and establishing new performance records for advertisers. This mighty power, coupled with the **lowest rate** of any major station in this region means that you get more for every dollar you spend in this area when you use CKLW. Get the facts! — plan your Fall schedule now!

ADAM J. YOUNG, JR., INC.
National Rep.



J. E. CAMPEAU
President

CKLW
MUTUAL

Guardian Building • Detroit 26

1/2 BILLION
(ANNUAL RETAIL SALES)

N'West Ohio Area
Completely Served
*only by

WIMA
Lima

For the latest
figures on N. W.
Ohio . . . for
good availabilities
(we're ABC-MBS)
. . . check . . .

WEED & CO.

or
Bob Mack

at
WIMA

*WIMA IS LIMA'S ONLY
REGIONAL STATION . . .

basic selling points of the product. Many of the most successful campaigns on participation programs have been achieved without the use of a single written commercial.

Q. What seems to be the minimum frequency for effective participations?

A. At least a 10- or 15-minute segment, three times weekly. Daily participations are preferred by most advertisers. A participating commercial heard less than three times a week is likely to get lost in the shuffle, especially if several other commercials are aired more regularly on the same show.

Block programing

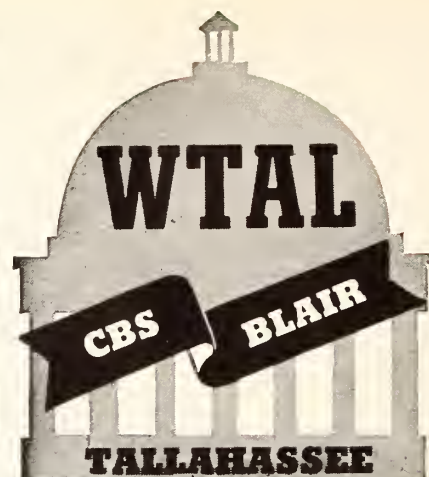
Q. Is there an increase in block programing generally?

A. The answer is a qualified "yes." Block (mood) programing is not new; it has long been one of the basic formats for independent stations. Nationally, all networks use it one way or another; and locally, there is hardly a station not utilizing it to some degree. It's growth is a continuing process.

Q. How is block programing used, and what techniques have been developed of special interest to advertisers?

A. A perfect example of network block programing is the long-used daytime soap opera serials. Night blocks are prevalent on all the networks, like NBC's Tuesday night comedy shows, ABC's Friday night mystery thrillers, CBS's Monday evening drama programs, MBS's Sunday night adventure-mysteries. Music played by the disk jockey is the basic block programing scheme for block pioneering stations like WNEW, and for local stations. Local block programing is not limited to the disk jockey format; sports, especially baseball, is another favorite motif. So are participation programs, news, folk music, classical music. WCKY, Cincinnati, devotes 14 of 24 hours to block programing. The station lists four techniques used with good success:

- 1) The use of key personalities.
- 2) Skillful selection of music to maintain the mood.
- 3) MC's with the human touch,



5000 Watts—Day and Night

the center of

Capitaland*

Selling

12

Georgia Counties

and

11

Florida Counties

*Ask your John Blair man to tell you the full story on Capitaland and North Florida's most powerful radio voice—WTAL!

Southeastern Rep.
Harry E. Cummings
Jacksonville, Fla.

WTAL
TALLAHASSEE

John H. Phipps, Owner
L. Herschel Graves, Gen'l Mgr.

FLORIDA GROUP
Columbia
Broadcasting
System

strong on personal appearances.

4) Station's 100% control over programs in block.

WCKY uses a two radio station motif. Its programs are beamed to the metropolitan audience from 7 a.m. to 8 p.m.; to the rural audience from 8 p.m. to 7 a.m. The advertisers fit into these categories in relation to the audience they want to reach.

Q. Why and when should an advertiser purchase time in a block-programmed section?

A. No one rule applies. General considerations must first be given to relative factors such as the advertiser's product, the type of audience he plans to reach, his markets, the amount of money he can afford to spend. Most stations and networks are in a position to analyze these factors, and advise accordingly where the particular advertiser would fit best. The recommendations of the stations or networks should not be taken lightly; they are prepared to give the advertiser a ready-built audience geared to produce results within the block segment.

Singing commercials

Q. Are the number of sponsors using singing commercials increasing?

A. Actual statistics are not available, but a spot check indicates they are. Singing commercials have proven they can sell the goods for so many advertisers in such a wide variety of categories that more sponsors are turning to them. Foote, Cone & Belding is creating more singing commercials than ever before for its clients; Frank Sawdon agency plans increased use of Robert Hall's one-minute musical transcriptions; Standard Brands switched from costly network programming to singing commercial spots to sell Chase & Sanborne Coffee, Royal puddings, Blue Bonnet oleomargarine; Pepsi-Cola and Schaefer Beer have just launched new ad campaigns starring radio jingles; both the Rheingold Brewing Company and American Chicle Company are devoting their entire 1950 radio budgets to selling via jingles. Oldsmobile has done well with its jingles. So have department stores. This is but a very brief sampling of the growing volume of advertisers in many categories latch-

ing on to musical commercials—a natural result of the avalanche of success stories to be told by such sponsors local, regional and national (see SPONSOR, 2 January, 1950).

Q. What are the latest trends in singing commercials?

A. Most singing commercials combine singing with talking, an announcer (male and/or female) amplifying the important points. The techniques tend to vary with the product, some adapting to peppy, bouncy jingles, others to slow, easy-flowing music and lyrics. They vary in length from 15 seconds to one minute, occasionally more. Tunes are either taken from public domain (like nursery rhymes) and parodied, or are specially composed.

There are indications of a trend away from the numerous jingles that repetitiously flood the airwaves toward a smoother, more polished approach. Lennen & Mitchell has been using Victor Herbert's dreamy *Toyland* in the Lustre-Cream commercial (Colgate-Palmolive-Peet) for almost two years now. Kenyon & Eckhardt has created a refreshing series of 18 one-minute spots for the Lincoln-Mercury Dealers of America, using a 14-voice choral group for strength and exciting effect in a variety of modern-style arrangements including pop song, rhythm, spiritual-folk and Western types. Symphonic conductor Dudley King directed and Ray Wagner composed lyrics and music. Commercials will be released nationally this month.

Another pioneer along these lines is George R. Nelson, Inc., Schenectady advertising agency, which has created a new style of musical announcement for such accounts as General Electric, Pepsi-Cola, Mohawk Carpet Mills, National Dairy Products Corp. (Sealtest Products), Benrus Watch. George Nelson and associates Bob Cragin and Ed Flynn believe in strong entertainment appeal, have composed full phonograph-record length (three and four minute) popular numbers with commercial lyrics but no spoken announcements, the major portion being devoted exclusively to music performed by top-notch artists (e.g.: Maxine Sullivan, Jan August, Johnny Cole). The new time segment makes the announcements good for use in juke boxes and presentation albums, are being widely played on disk jockey shows. In shorter spots, Nelson stresses variety to suit

every taste, employs hillbilly music, South American rhythms, waltzes, marches, ballads, novelty tunes, Dixieland, polkas to sell clients' products. One amazed Midwestern station manager reported listeners were calling in to request their favorites from the Nelson announcements being aired.

There's no doubt about it, America has become "the land of the singing commercial." The people like 'em (the *N. Y. Post* in a recent spot check found four out of five approved) and the sponsors like 'em even more—because they *sell*.

Q. What types of advertisers are using singing commercials? Has there been any significant change with relation to this?

A. An almost endless variety of advertisers have made resultful use of singing commercials since Pepsi-Cola burst forth with the first famous jingle in 1939. For the most part, jingles have sold a host of low-priced, quick-turnover items such as foods, drugs, soft drinks, cosmetics and clothing; but they are being used more and more by institutional types of businesses and heavy industry—automobile manufacturers (like DeSoto, Oldsmobile, Lincoln-Mercury), used car dealers, fur storage houses (like Canadian), loan services, banks, railroads (Lackawanna). Jingles have all but built Sattler's Department store in Buffalo. American Chicle Co. is a consistent user and United Fruit with its fabulous "Chiquita Banana" (see SPONSOR, 13 February, 1950) is outstanding for use of singing commercials. Among hundreds of other highly successful users are Bristol-Myers (Vitalis), Procter & Gamble (Duz), Miles Shoe Stores, Red Top Brewing Company, Edelweiss Beer, Chateau Martin Wine, Paradise Wine, Broadcast Corned Beef Hash, Beich Candy Company (Whiz Bars and Pecan Pete), Nedick's, Frigidaire, Pabst.

Q. Who makes singing commercials?

A. By and large, the agency undertakes the details for the sponsor, obtaining the necessary writing, composing, singing, announcing, and orchestral talent. Sometimes it's done within the agency, sometimes by a free lance expert. Compton Advertising created the Duz commercial; Foote, Cone & Belding the infectious Rheingold ditties; Doherty, Clifford & Shenfield the

Vitalis jingles. The latest Schaefer Beer commercials (the new "PD . . . Q" theme) combined the outstanding talents of Harry Simian, composer for Fred Waring, and Bob Forman of BBD&O who did the lyrics. The sensational "Chiquita Banana" was created by lyricist Garth Montgomery and composer Len Mackenzie, called in by BBD&O for United Fruit. Alan Kent, NBC announcer, and Austin Chrome-Johnson, BBC conductor, knocked out the original Pepsi-Cola jingle in five minutes and Lord & Thomas liked it. George R. Nelson, Inc., Schenectady,

tailors musical announcements for many top advertisers.

Lanny and Ginger Grey, radio boy-girl team, act as composers, lyricists and talent for a wide diversity of products from razor blades to noodle soup. I. J. (Wag) Wagner, prominent Chicago ad agency consultant, specializes in creation and production of singing commercials (see SPONSOR, 19 December, 1949). A sponsor may also turn to the various radio and TV production and transcription services for creation of his musical pitch. Harry S. Goodman, New York, who has made

commercials for Swift & Co., Silvercup Bread, Sears, Roebuck, Lime Cola, Richardson Root Beer, is a leader in this field.

World Broadcasting, transcription library, has produced a variety of ready-made commercial jingles for furniture, loan service, used car, bread, men's and women's clothing, jewelry, fur, and fur storage advertisers. These are available via World subscriber-stations. Standard Radio furnishes a variety of jingles, too.

Q. What do singing commercials cost?

A. It is difficult to be specific, since the many factors involved in creation and production of the tuneful commercial are highly variable. For instance, when created by agency staffers, the cost will be appreciably less than when written by a free lancer who may demand (roughly) \$1,000 and up. Production costs range from several hundred dollars to over \$3,000. Musicians and performing talent must be paid at AFRA scale. Harry S. Goodman, syndicated spot creator, charges anywhere from \$500 to around \$4,000 for making three or more singing spots for one account, the price varying with the creative and performing talent used, the elaborateness of production, and whether the advertiser is local, regional or national.

Creating singing commercials is a highly specialized technique. To be done well for maximum public acceptance they must have good writers, composers, talent: will often be expensive therefore. The consensus of advertiser opinion is that it is worthwhile to pay well for an entertaining, clever, selling commercial with a good melody. (Robert Hall's \$1,500,000 radio ad budget, half of which goes for singing commercials, has paid off handsomely. "Chiquita Banana" will receive \$200,000-\$300,000 for radio from United Fruit this year in recognition of her powerful influence.)

However, a sponsor need not use Monica Lewis or the Mills Brothers to sing, nor Bud Collyer or Warren Sweeney to announce, for an effective commercial. With adroit handling, and (of utmost importance) proper programming, he can use much lesser talent, fewer facilities, and still make his tuneful pitch a highly profitable one.

(Please turn to page 55)

WRDW

Augusta's oldest (established 1930), most powerful (5000 watts day and night) and most popular (Hooper, 1950) station announces the appointment of

HEADLEY-REED CO.

as our

National Representatives

effective

July 1, 1950



Memo to Timebuyers . . .

Before talking to your Headley-Reed man, take a good look at these figures

Hooper Listening Index (March-April, 1950) Total calls: 16,132			
Total Ratings	Morning	Afternoon	Evening
WRDW 30.6	WRDW 31.4	WRDW 25.0	WRDW 36.0
Sta A 25.3	Sta A 28.7	Sta A 24.2	Sta A 24.0
Sta B 23.0	Sta B 24.6	Sta B 26.4	Sta B 19.1
Sta C 19.1	Sta C 13.2	Sta C 22.7	Sta C 18.5

WRDW has more firsts in 30 minute breakdowns than all other stations combined!

WRDW

CBS for Augusta, Ga.



A full 1/2 Hour
Musical Variety Show
Transcribed

The **TED LEWIS SHOW**

**TOP HIT TUNES
and
ALL-STAR GUESTS**

"is everybody happy?"

TED LEWIS, the most beloved musical personality of all time, in his own half-hour variety show. The fabulous TED LEWIS — making you smile through your tears in a show of sheer enchantment. A program of music magic — appealing to everybody, young or old. TED LEWIS is everybody's boy. If the product you have in mind is bought and used by people — of any age group, income, or tastes — the TED LEWIS SHOW will sell them!

Harry S. Goodman

19 EAST 53RD STREET,

PRODUCTIONS

NEW YORK, N. Y.

HERE IS SOMETHING THAT WILL OPEN YOUR EYES!

Pacific Regional Network opens eyes of ad convention delegates TWO ways

PRN Hundreds of delegates to the recent convention of the Advertising Association of the West literally and figuratively had their eyes opened by the Pacific Regional Network. PRN opened the eyes of delegates to the tremendous advantages of the new 45 station California network, including complete coverage, spot flexibility and local impact by hiring three beautiful models, in appropriate eye-opening costume, to distribute a novelty promotion piece. The giveaway consisted of a specially printed folder with a pair of spectacles with one red and one blue lens. When viewed through the glasses, pictures in the folder took on a life-like third dimensional appearance. The photos featured beautiful models costumed and posed to portray "Coverage," "Flexibility" and "Local Impact." In distributing the promotion piece the models asked each delegate, "Have you had your eyes opened?", and this phrase caught on, sweeping through the ranks of the delegates, male and female alike, each one of whom seemed anxious to be able to reply in the affirmative. Readers of SPONSOR who would like to share the experience of the West Coast convention delegates and have their eyes opened BOTH ways can obtain one of the novelties by writing

PACIFIC REGIONAL NETWORK,
6540 SUNSET BOULEVARD
HOLLYWOOD 28



MODELS DISTRIBUTING PRN NOVELTY

PACIFIC REGIONAL NETWORK is the BIG NEW NETWORK that offers Advertisers

COMPLETE COVERAGE—FOR THE FIRST TIME, here is a network that provides intensive coverage of every significant California market through 45 radio stations . . . as many stations as the other four networks combined!

LOCAL IMPACT—Since advertisers' products are sold in LOCAL markets by LOCAL dealers to LOCAL consumers, the most effective way to SELL the consumer is through his own LOCAL station. With 45 LOCAL affiliates in 45 LOCAL markets, PACIFIC REGIONAL NETWORK offers the advertiser the MAXIMUM LOCAL IMPACT!!!

SPOT FLEXIBILITY—Advertisers want coverage to coincide with their distribution. Until PACIFIC REGIONAL NETWORK came into existence SPOT RADIO was the ONLY way to secure TAILORED coverage. Now, PRN, and only PRN, offers the advantages of SPOT FLEXIBILITY with the convenience of a single network purchase and billing, and the ease of network program promotion.

ALL THESE ADVANTAGES ARE AVAILABLE AT A SAVING OF ONE-FIFTH IN TIME COSTS THROUGH THE PURCHASE OF ANY PRN GROUP OF STATIONS!

PACIFIC REGIONAL NETWORK
6540 SUNSET BOULEVARD, HOLLYWOOD 28, CALIFORNIA

SALES MESSAGE ON PRN PROMOTION PIECE



AIR POWER

**SPONSOR presents an 8-page picture section devoted
to proofs of radio/TV sales effectiveness**

Television: The Hofstra study

Radio: American Research Bureau, Inc. surveys.

Dun & Bradstreet survey. Lazarsfeld study

On the pages that follow you will find graphic evidence of radio-TV sales power. From among research projects completed in the past two years, SPONSOR has selected reports which go to the heart of advertising's mission. All the research results summarized in this section center around the consumer: his reasons for buying; what pulled him in; what kind of advertising hits him with the most impact; what retailers themselves say works best among consumers in national campaigns. For reading ease, each research report is summarized in pictograph and caption style.

Note: Reprints of this section are available to subscribers on request.

TV's potent sales punch

Hofstra study is most convincing measurement to date.

It talks in dollars and cents

DIAMONDS are a girl's best friend, as the current stage song has it. And, similarly, dollars and cents proofs of a medium's effectiveness are an advertising manager's best friend. Thus far, the most convincing proof of television's sales effectiveness is the Hofstra Study. Though it was released in May, it will stand for a long time as one of the strongest arguments TV salesmen have. It is also a model research project which sets precedents among all marketing studies and has won for its director, Dr. Thomas E. Coffin, one of the four annual awards presented by the American Marketing Association in 1950. On this and the following three pages, you will find a step-by-step description of the highly significant methods and conclusions of the Hofstra Study, presented in quick-reading chart and caption style.

One of the high points of the Hofstra Study is its discovery of the dollars and cents relationship between extra sales produced by TV and cost of TV advertising. For the 15 brands studied, the average total of extra sales per dollar spent on TV was \$19. Usually, Dr. Coffin believes, a return of \$5 for one is considered successful return on most media. One of the brands studied got a return of \$74 in new business per dollar spent.

MATCHED PANEL



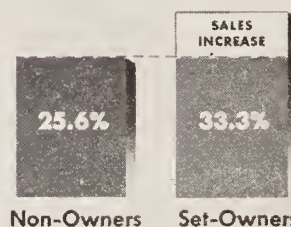
Matched for:
neighborhood
age
education
family size
standard
of living
buying power



TELEVISION OWNERS VS.....NON-OWNERS

1 Only difference between two groups selected for Hofstra study was ownership of TV set. This meant that any difference in buying between two groups must be due to TV. Enough interviews (3,270) were conducted for validity. One-third of interviews in N.Y.C.; rest in Long Island

Percent Buying Average TV-Advised Brand in Past Month

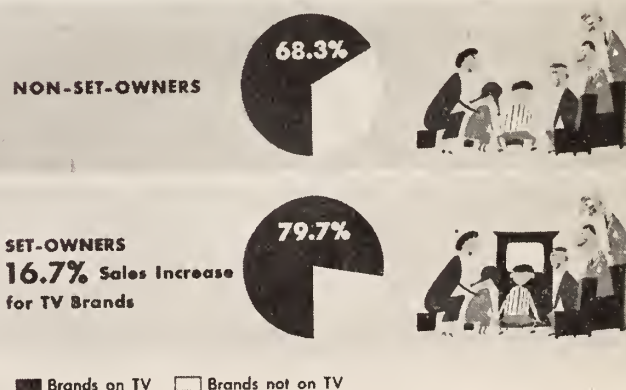


30.1% sales increase

77 New Customers per M'sets

4 Overall result: "average TV-advised brand" shown above is composite of all the products studied. Difference between purchases of owners and non-owners amounts to a 30.1% sales increase for TV brands among owners (Pantry survey gave additional confirmation of results)

Percent of all brands bought in past 3 months



7 Full circles shown above represent all brands of durables bought in three-month period. White segment of circle represents purchases of non-TV brands. Difference between white segment in set-owner circle and white in non-owner is 36%. Durables not on TV lost over one-third

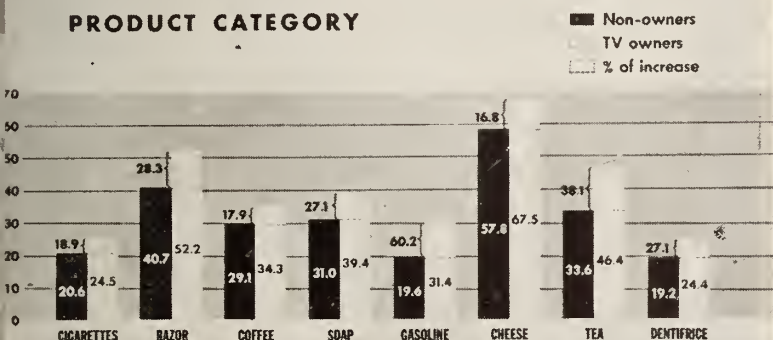
BRANDS STUDIED

15 brands using TV*

Account for 85% of all TV advertising in these 8 categories.

2 Fifteen low-cost, frequent-purchase brands which advertised on TV were paired with 13 non-TV brands. Brands in the two groups were matched for similarity of advertising history. Sunoco and Socony were paired with Texaco and Gulf; Chase and Sanborn with Maxwell House

TELEVISION INCREASES SALES FOR EVERY PRODUCT CATEGORY



Percent of each group buying TV brands in past month

5 What can television sell? Results shown above indicate effectiveness for every type of merchandise studied. Note that the gasolines advertised on TV had 60.2% more sales among set owners. Dr. Coffin believes nature of advertising rather than product accounts for varied results

SAME PEOPLE...

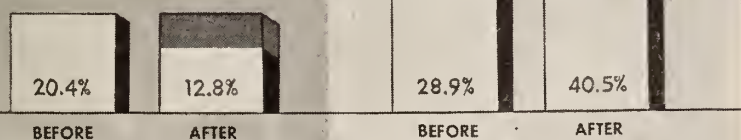
Before and After owning a TV set:
(Percent buying brand in past month)

Brands **NOT** on TV

Brands **ON** TV

37.3% LOSS

40.1% GAIN



8 In re-interview phase of Hofstra study, researchers found that 72 people who were non-owners in the first survey had since bought sets. They were thus able to determine difference TV has on sales in brief two to three-month span of ownership. Television made immediate changes

COMPLETE RE-SURVEY

(96.6% of all cases re-interviewed)

	NON-OWNERS	TV-OWNERS	TOTAL
SURVEY 1 January 1949	902	749	1651
SURVEY 2 May 1949	810	809	1619
3270			
(72 Non-Owners bought sets between surveys)			
TO CHECK CONSISTENCY • TRENDS • RECENT SET BUYERS			

3 Four months after first survey, which included questions on viewing, commercial remembrance, and brand use, a second survey was made. It covered same brands, same questions, and basically the same people, providing double check of results (96.6% of respondents rechecked)

Brands NOT on TV LOSE SALES in TV homes

18.3%

LOST BUYERS

14.8%

19.1% sales loss

Average percent
buying 13 competing brand
NOT on TV

Customers LOST per M sets...35

6 Not only does TV increase sales of TV-advertised brands in television homes; it also cuts the sales of non-television brands in those same homes. Thus advertising on TV "saves" customers which advertiser would lose if he were not on TV. Concept of "saved customer" is new

Television increases total sales

Brands mentioned as purchased
during past month

mentions	Non-set Owners	Set Owners
TV brands studied	2,099	2,625
Brands not on TV	960	776
All unlisted brands	799	627
Total mentions	3,858	4,028

A 4.4% increase in total buying by set owners

9 Can anything sell more soap or more cheese to Americans? They're thoroughly bathed and cheese-fed now. But television did it. Adding up all the figures, the Hofstra interviewers found that TV had increased total sales among viewers by stimulating use and more frequent purchases

Does sales effectiveness HOLD UP... BEYOND the novelty stage?



10 First thing skeptical advertiser is likely to ask is: "Does TV's impact wear off?" Hofstra study anticipated such rebuttal, therefore made special breakdown of TV-owner panel by length of ownership. Buying actually turned out to be just as high among long-time owners

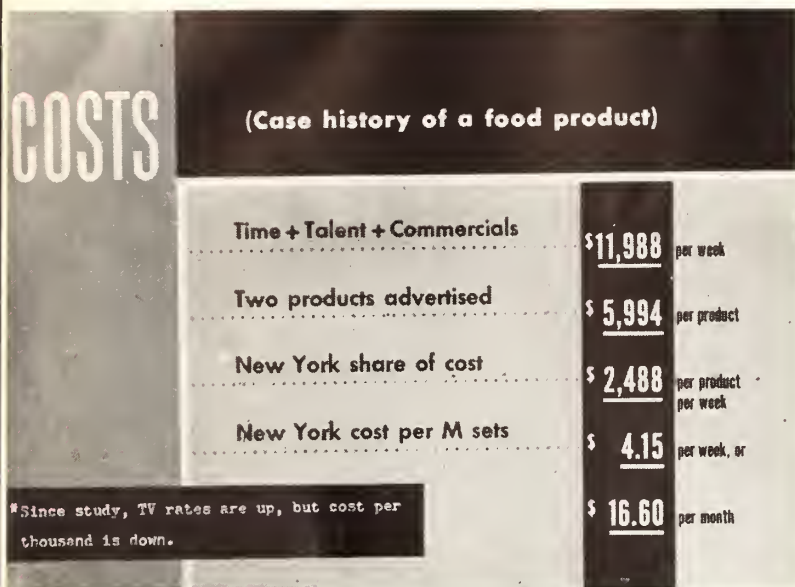
Does Television's influence stop with set-owners?



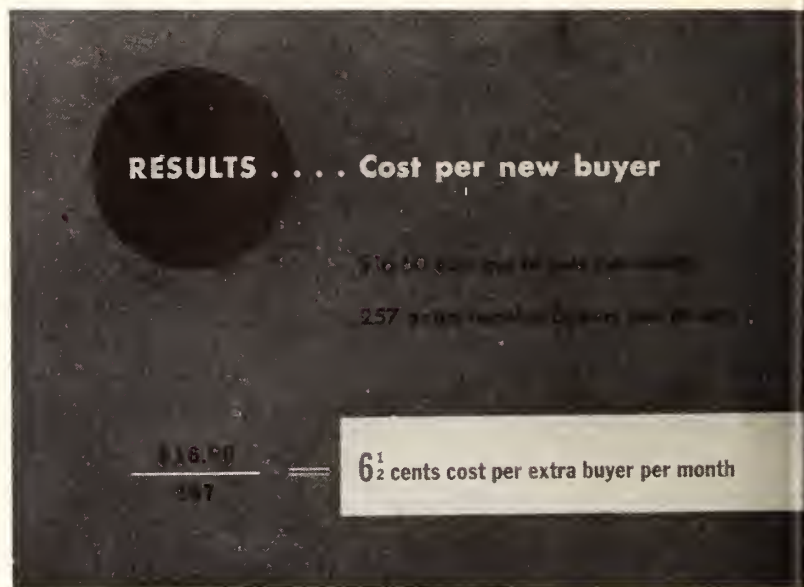
What about
non-owner viewing
and its effect
on sales?

The Hofstra Study
explored this area, too...

11 In a one-month period, two-thirds (68.4%) of the non-owners interviewed had seen television at a friend's home or elsewhere. These non-owners watched for an average total of 7.9 hours per month. This had a marked effect on their purchases, adding to proofs of TV effectiveness



14 Just how expensive is it to get results on television? The case study shown above and to the right is a conservative costs estimate based on the number of new buyers who say they use TV-advertised brands regularly. This program had 41.5% of its circulation in New York



15 In chart at left, cost per thousand sets in New York works out to \$16.60 per month. This particular advertiser gained 257 extra regular users per thousand sets, Hofstra study found. He thus got additional customers to those supplied by other media for 6½ cents per month



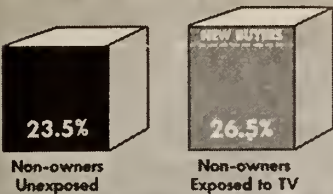
18 How does TV get results like those shown previously? It's a matter of drawing attention to the programs and commercials. Buying is directly proportional to regularity of viewing. One index of the effectiveness of visual commercials is the strikingly high proportion of recall



19 High commercial recall results in high sales. Base for chart above is the sales of TV-advertised brands among completely unexposed customers. Larger figure at right is derived from the three out of four viewers who remember commercial. Sales figures are for one month period

BONUS BUSINESS

(Percent of non-owners buying TV advertised brands in past month)

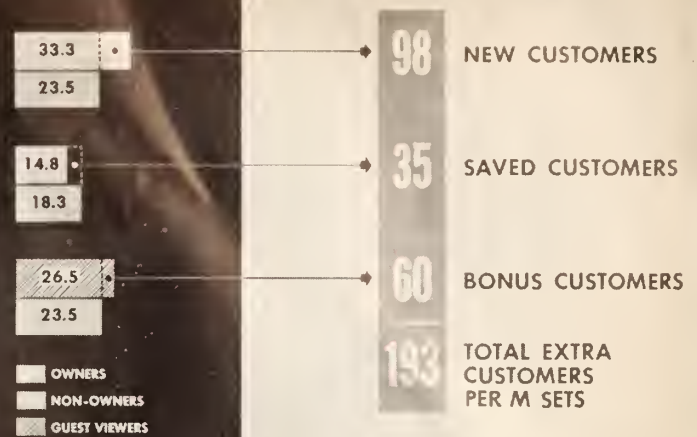


Sales increase of 12.8%...

30 Bonus Customers per M non-owner viewers, or 60 Bonus Customers per M TV sets

12 Chart for bonus business above starts with the minority of non-owners who had no exposure to TV. Of these unexposed non-owners, 23.5% bought brands advertised on TV. But, of the non-owners who were exposed, 26.5% bought TV brands (free sales plus of 12.8%)

TV ADVERTISERS' TOTAL CUSTOMER GAIN



13 As previous picture panels have indicated, TV ups sales three ways: (1) among owners; (2) among non-owners; (3) among customers who would otherwise be lost to TV competitors. Figure of 98 new customers above is comparison of unexposed non-owners with owners

...Returns per dollar spent

Regular user spends per month .. \$1.17
(National average, this food per family)

$257 \times \$1.17 = \300.69 returns
per M sets per month

$\frac{\$300.69}{\$16.60} =$

\$18* in extra sales per dollar spent on TV

16 In panels 14 and 15 cost per extra buyer of a food product was worked out. That figure means little without this clincher: how much new business in dollars will TV dollars buy? Chart above gives the answer. The 257 figure used to multiple by \$1.17 is figure for new users

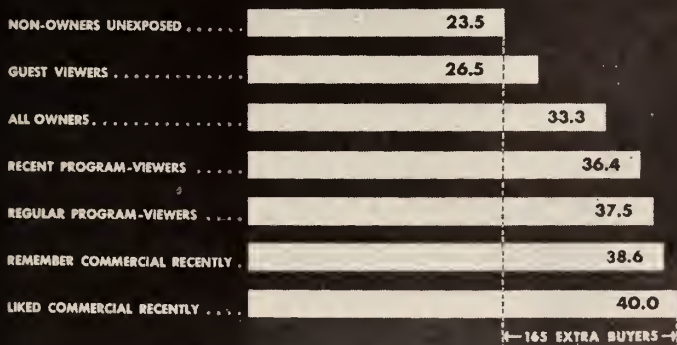
AVERAGE return for ALL brands studied:

\$19.27 in extra sales for \$1.00 in TV costs

17 Is \$18 in extra sales per dollar spent a typical figure? Actually, it's under the average for all 15 TV-advertised brands studied (see above). Hofstra study is one of first to work out extra sales per dollar ratio. One brand studied actually hit \$74 in new business per \$1 spent

THE FULL POTENTIAL OF TELEVISION ADVERTISING

(Percent buying advertised brand in past month)



FROM TOP TO BOTTOM...A 70.2% SALES INCREASE

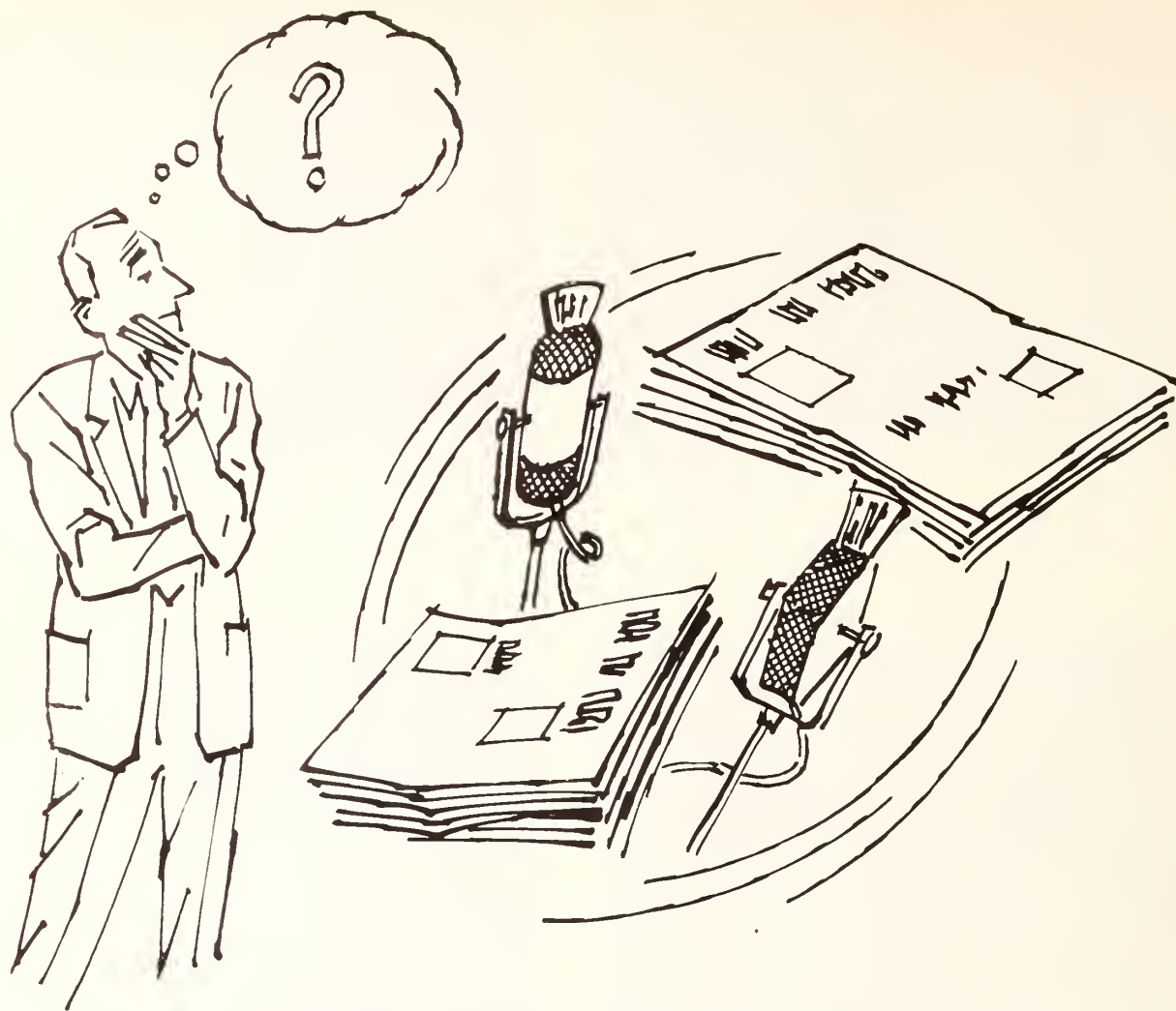
20 Seven breakdowns of Hofstra sample are summarized above. Figures represent percent of each group who bought average TV advertised brand in past month. The 70.2% sales increase noted above represents difference between buying on top and bottom lines of chart

There was only one basic difference between the two groups:



21 Strong point of Hofstra study is its basic simplicity. Though results were tabulated in many ways (as panels shown have indicated), the basic research was straightforward. Two groups studied were painstakingly balanced so that only difference between them was set

1 ARBI surveys



LOCAL ADVERTISERS SEEKING TO CHOOSE BETWEEN RADIO AND NEWSPAPERS ARE PERPLEXED BY INTANGIBLE PRO'S & CON'S

Three proofs of radio's vitality

ARBI, Lazarsfeld, Dun & Bradstreet studies all indicate radio's sales power in direct terms

The perplexed and slightly peeved gentleman in the drawing above is a local advertiser trying to make up his mind between newspapers and radio. There's a lot to confuse him. Black and white salesmen push circulation, multiple readership, and other less substantial factors. Radio pitches on BMB, program ratings, mail response, and a host of other arguments.

But definitive dollars and cents arguments based on *who's buying* rather than on *who's listening* or *reading* are relatively rare.

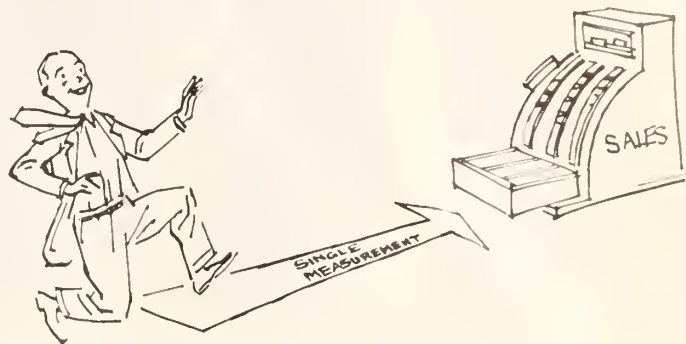
Every once in a while, however, researchers come up with studies that ring the cash register bell. Most recently, the American Research Bureau, Inc., of Seattle, has developed a technique for testing newspaper vs. radio effectiveness on a customer by customer basis. (And radio's way ahead in sales wattage.) In 1948 Dun and Bradstreet asked druggists, grocers, and gas station owners what medium does the most for sales of well known brands. (Radio was cited by an overwhelming majority.) And in 1949 the

famous Lazarsfeld study (made for newspapers themselves) psychanalyzed housewives, found that radio outdistanced newspapers by far in selling impact.

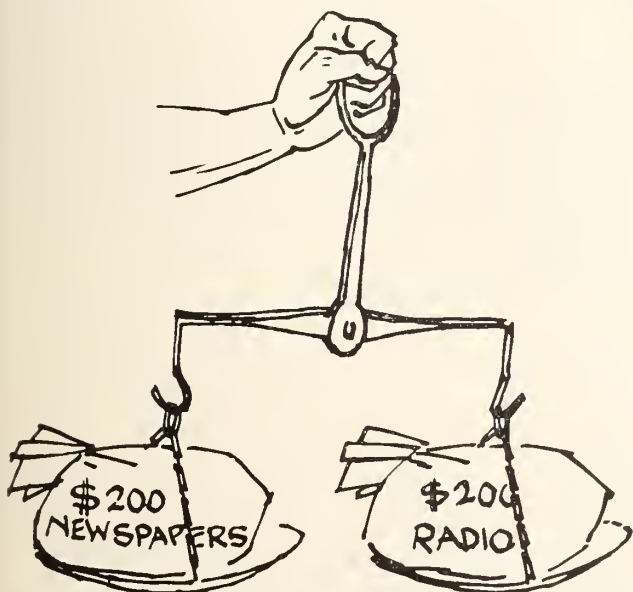
All three of these research projects have this in common: their evidence revolves around customers or retailers rather than around factors far removed from the market place. On this and the next two pages you'll find charts and drawings which tell the story of these three research projects. It's really the story of radio's sales vitality.



2 Though reader and listener measurements are valuable, they don't get to the retailer's problem: "what gives me most sales per dollar spent?"



3 American Research Bureau, Inc., of Seattle, ignores program ratings, focusses on store traffic and sales attributable to newspapers, radio



4 ARBI works this way: Retailer puts equal amounts of money into ads and radio announcements, plugging same item. Result is acid test



5 Radio outpulls newspapers consistently in ARBI tests. Traffic attributed to radio is higher as well as volume of sales. Interviews get data

ADVERTISING QUESTIONNAIRE

"The Advertising Department of this store is making a study of the effectiveness of its advertising. Would you mind answering a few questions to help us to determine how effective this advertising is?"

1. How did you learn about our special offer?

- (a) Newspaper advertisement
- (b) Radio advertisement
- (c) Other:

Window display
Salesman
solicitation
Direct mail
Friend told me
Just shopping
Miscellaneous

(After giving respondent in Q. 1, ask:)

2. (a) (If newspaper): When the newspaper?

(b) (If Radio): When did

3. (a) What was there about attracted you?

(b) What was there about



6 Interview questions are designed to prevent prejudice. Customer is asked general question first, then gets chance for specific comment

ARBI surveys 10 stores

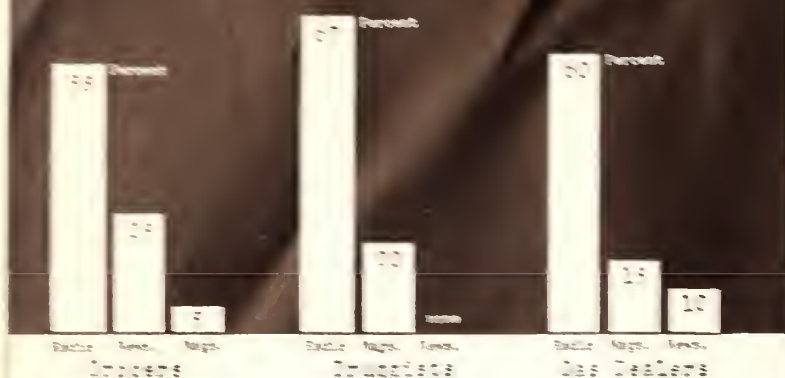
Total advertising investments:

Newspapers \$673.02
Radio \$671.49

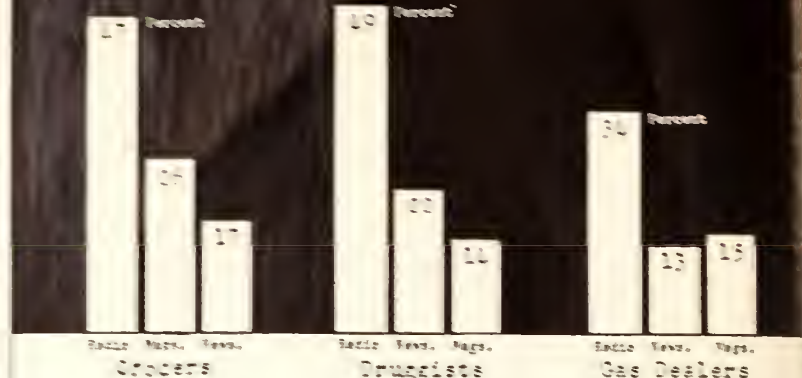
	RADIO	NEWSPAPER	BOTH	OTHER	TOTAL
Traffic	347	229	96	314	986
% Traffic	35.2%	23.2%	9.7%	31.9%	100%
Traffic Purchasing Test Mdse.	222	151	67	128	568
% of Traffic Purchasing Test Mdse.	64.0%	65.9%	69.8%	40.8%	57.6%
% Dollar Value of Purchases of Test Mdse.	41.6%	27.7%	8.8%	21.9%	100%

7 Results shown above are for a series of 10 store tests made in Pacific Northwest. Key figure (at bottom) is for % dollar value of purchases

Preferred Medium for National Advertising Campaign



Medium Which Helped Most to Make Brands Best Sellers



2 Dun & Bradstreet survey

Few grocers, druggists, or gas station operators would qualify as media buyers. Yet these retailers are media experts in their own way: they can tell quickly whether sales have come up in response to advertising on the air, in newspapers, or in magazines. In 1940, Dun and Bradstreet gave dealers their chance to talk up about media. The following questions were asked in a number of test

markets: "In your opinion, which particular kind of national advertising has done the most to make your best selling trade-marked brands sell so well?" And "What medium do you prefer to see used in a national advertising campaign for products you carry?" The results favored radio, by a remarkably wide margin, as a glance at the charts above will show.

3 Lazarsfeld study

Several years ago, Dr. Paul F. Lazarsfeld, director of Columbia University's Bureau of Applied Social Research, set out to find the difference in impact between radio commercials and newspaper ads. The American Newspaper Advertising Network sponsored his study. When Dr. Lazarsfeld was through, ANAN faces were a happy red. Psychological evidence showed that house-

wives in the New Jersey communities surveyed gained a far more lasting impression of radio commercials than of newspaper ads. And 53% of the sample said they preferred to hear advertising on the air as against 37% who favored it in print. The charts below summarize two important phases of the Lazarsfeld study, help explain the extent of newspaper disreputation.

Advertising preferences according to length of radio listening

Advertising Preference	Listen Less Than 1 Hour	Listen 1 to 2 Hours	Listen 3 to 5 Hours	Listen 6 Hours or More
Newspapers	23%	29%	28%	20%
Radio	11	30	30	17
Depend on difference	1	14	1	3
Total Percent	35	93	99	100
Number of Respondents	20	280	60	180

Proportion of ads seen or heard in reading or listening

Look at (Listen to) Advertisements	Newspaper	Radio
Most	15%	10%
Some	26	30
Few	45	31
None	13	1
Don't Know	1	—
Total Percent	100	100
Number of Respondents	(702)	(702)

Transcriptions

Q. Are national advertisers increasing their purchases of transcribed programs?

A. National advertisers are placing more and more money into local and regional markets in order to more effectively pinpoint their radio advertising (see Dealer Co-op). In the trend toward spot and low-budgeted night shows, transcriptions such as those sold by Ziv, MGM Radio Attractions, TSI, and others are finding a ready market. The Frederic W. Ziv Company, for example, had a one-program beginning in 1937, today produces 22 programs budgeted at over \$10,000,000. More than 1,100 stations carry their programs. In 1946, they had only 12 national advertisers sponsoring shows on a spot basis; today, they have 118. Among their advertisers are virtually every automotive concern, Coca-Cola, Pepsi-Cola, P & G, Borden's, Pet Dairy Products, First National Stores and Fleer's Double Bubble Gum. MGM Radio Attractions has eight shows of top calibre on over 200 stations. The Harry S. Goodman Radio Productions list about 800 advertisers using 16 to 18 Goodman shows. The Sterling Drug chain recently signed with Goodman for *Your Gospel Singer*, for 10 markets. If the program proves successful, the chain is prepared to expand to 123 markets. TSI has just signed with Pepsi-Cola for its Golden Gate Quartet e.t.'s on a WDIA, Memphis, test of the Negro audience. The Charles Michelson Company reports a recent contract with the Elgin National Watch Company. Michelson has about 750 advertisers using 33 shows. Some firms like Mayfair, Los Angeles (producer of *Box 13* with Alan Ladd) turn out shows that equal or surpass network creations. Trendle-Campbell's *Lone Ranger* is a case in point. So are the *John Charles Thomas show* (Teleways), *Holly Theatre of Stars* (MacGregor) and *Beatrice Kay Show* (Richard Ullman).

Q. How popular are transcribed programs in comparison to network offerings and live local shows?

A. Popularity depends necessarily on the show itself, and upon the competi-

tive shows. Transcriptions are today more accepted than ever before. Transcribed Westerns and mysteries hold a high place among all shows. *Boston Blackie*, *Cisco Kid*, *It's Showtime from Hollywood*, *The Guy Lombardo Show*, and *Favorite Story* (Ziv) have garnered amazing ratings. *Mystery House* (Goodman) had the highest Hooper rating (10.5) in Chicago (WGN) for 10 p.m. programming. In Omaha, WOW hit an 18.2 Hooper with the *All Western Theatre* (Goodman). The *Sealed Book show* (Michelson) in Cincinnati (WCPO) had the highest Hooper (12.0) for 4:30 p.m.

Sunday programming.

An example of transcription results is that of Eno-Scott & Bowme (Eno-Salt). The company ran a letter-writing contest on its Michelson transcribed program. The unexpected tremendous response (10,000 replies in three weeks) forced the company to discontinue the contest.

Q. In general, how expensive are transcriptions?

A. Costs vary from \$2 or \$3 a program to as much as \$1,000 for a 15-minute show in a metropolitan area. The same

SOUTH BEND IS A MARKET —

NOT JUST A CITY — AND

WSBT COVERS IT ALL

South Bend is one of the biggest, richest, and most responsive markets in America. Its heart is two adjoining cities — South Bend and Mishawaka — with a combined population of 157,000. The entire South Bend market contains more than half-a-million people. In 1948, retail sales were over half-a-billion dollars!

WSBT — and only WSBT — gives you thorough coverage of this great market. Plus this, the rest of WSBT's primary area gives you an additional million people whose retail purchases in 1948 amounted to \$911 million.

You need the South Bend market. You get it — all of it — only with WSBT.

WSBT
SOUTH BEND

5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

program will vary in cost in different markets depending on the size of the market and sometimes the station. For example, the *All Western Theatre* (half-hour) varies in cost from \$8 a program in small cities to \$300 a program in the largest areas; the cost in a city like Omaha would be about \$40.

Q. What library and program transcription services are there and how do they function?

A. Several firms now are set up to provide transcriptions on an affiliate or library basis.

M-G-M Radio Attractions, with eight Hollywood-name shows available, has an affiliate setup. A station taking five or more shows achieves "affiliate" status, entitling it to receive the package at a greatly reduced rate. The affiliate gets "exclusive" rights in its area, can utilize the programs as participation announcement carriers or for single sponsorship, local or national, and gets the benefit of promotional and sales effort by Music Corp. of America, reps for M-G-M. The shows total five and

one-half hours weekly, have space for 49 one-minute announcements. Advertisers may buy these programs, or tailor-made packages, at a cost of between 37½% and 50% of each station's one-time rate.

M-G-M shows are *The Hardy Family*; *Good News from Hollywood*; *Dr. Kildare*; *M-G-M Theatre of the Air*; *Adventures of Maisie*; *Crime Doesn't Pay*; *Hollywood U.S.A.: At Home With Lionel Barrymore*. Sponsors include Nedicks, Olympic Radio & Television, Zotos (Fluid Wave), Fisher Baking Co., Old Judge Coffee, Frost Stores.

Michelson will launch its first library venture in September with the release of a package embracing drama (including adaptations of some Dumas' works), mystery, comedy-variety, musicals, pop and classic, and inspirational programs, all 15 and 30 minutes long. The package will be leased to stations on a one-year subscription basis, and shows may be bought singly.

The Bruce Eell's Program Library Service, a library operation, offers stations its entire 1500 quarter-hour as-

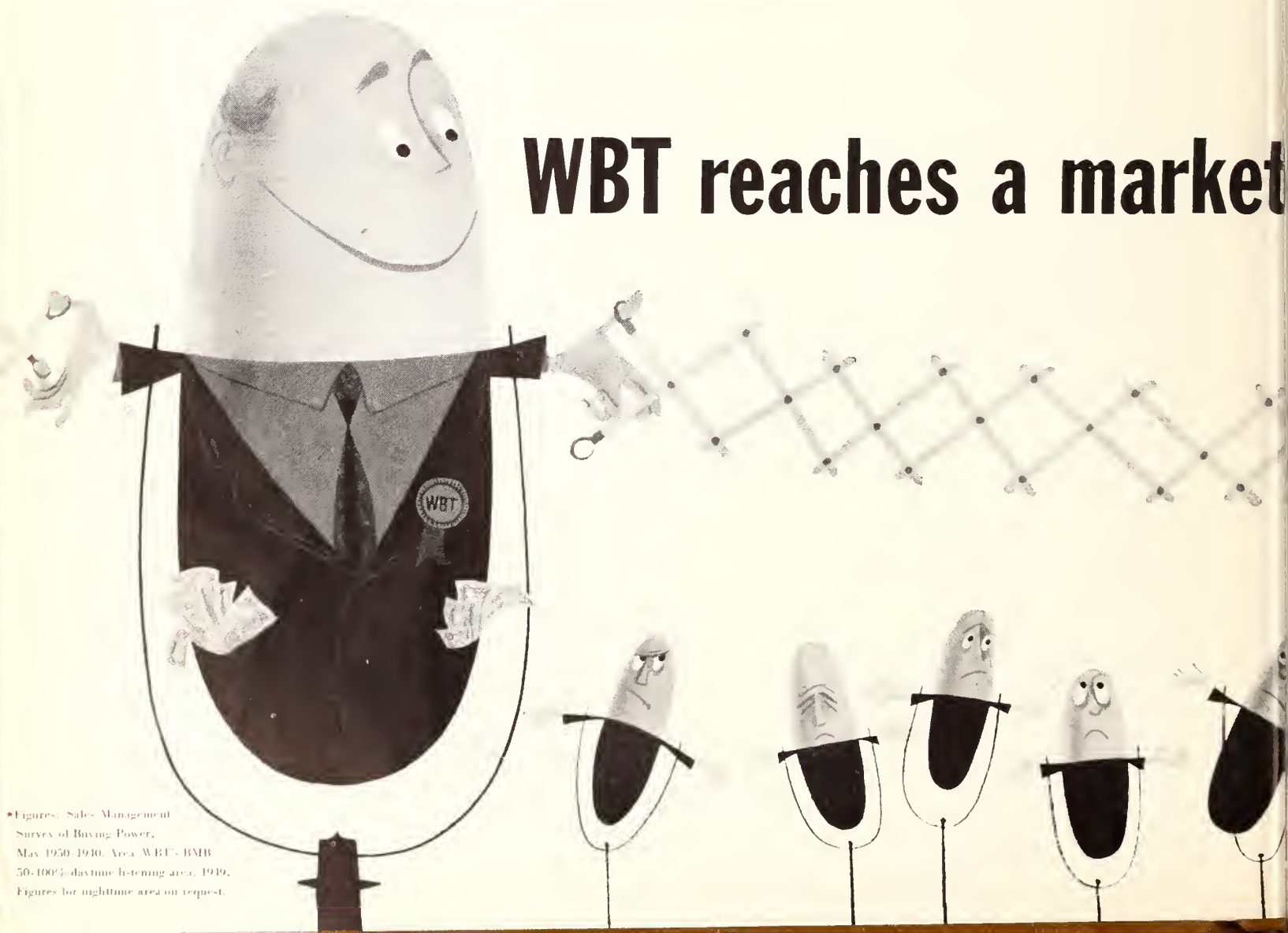
sortment of comedy, adventure, mystery, juvenile, dramatic, variety and musical type shows at rates depending on population in station areas. Eells gives "exclusives" in primary areas.

Music libraries

Q. What are the advantages of sponsoring already-prepared and scripted programs by music libraries (available via radio stations)?

A. Many top talent music shows, expertly built and scripted and easily adapted to local selling, are available at the local station at very low cost. This is the key to why so many local and regional (and gradually, more national) sponsors have been snapping up the shows based on music libraries, which are now standard equipment at a majority of stations. These shows feature such star names as Dick Haymes, Fran Warren, Vic Damone, Mindy Carson, Frankie Laine, and Tex Beneke; the artists record on an exclu-

WBT reaches a market



*Figures: Sales Management
Survey of Buying Power,
May 1950-1940. Area: WBT's BMB
50-100% daytime listening area, 1949.
Figures for nighttime area on request.

sive basis.

Very frequently library shows pull down top ratings. For example, Associated Library's *Songs America Sings* over WSJS in Winston-Salem, N. C., recently captured a Hooper of 15.1 vs. 14.3 for *Counter-Spy* on another network at same time.

Each library is supplied on an exclusive basis to one station subscriber in a given area. Music library transcriptions are flexible, can be maneuvered to desired time slots, and they are now beginning to be heavily supported merchandising-wise. Some library firms provide not only program promotion aids, but merchandising plans to help retailers get most from point-of-sale and merchandising tie-ins. Leading music program services are Lang-Worth, Capitol, World, Associated, Standard, RCA Thesaurus, MacGregor, Sesac, and Cole.

Q. What do the shows cost?

A. Via transcription, thousands of dollars worth of name and glamour value are available to sponsors for

"pennies." For example, *The Stars Sing*, a 15-minute 6-times-a-week show, costs Associated \$6,840 per week to produce live. This same program can be bought by a sponsor on transcription for \$150-\$200 a week or less, depending on local time and production charges. Lang-Worth's *Cavalcade of Music* costs about \$7,500 to produce, is sold to sponsors on stations in many major cities at the flat rate of \$1.00 a minute (30 min.) plus local time charges.

The advent of TV and reduced budgets for AM are causing many national advertisers as well to look with favor on economical library shows in their growing move towards spot. Sears, Roebuck, Sherwin Williams Paint, Procter & Gamble, The Borden Co., Benson & Hedges and Trommers Beer are a few using musical transcription programs, frequently in combination with their local distributors.

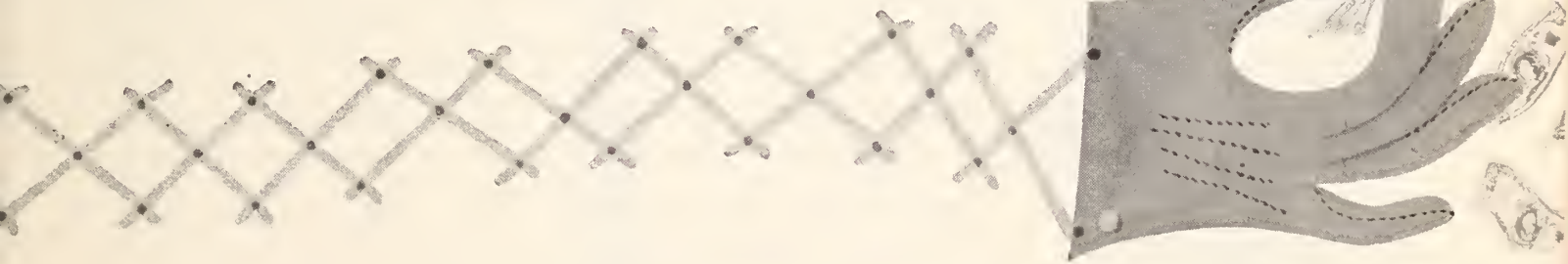
Radio is shifting more to music and news, many experts say. It thus appears that music libraries will grow in importance to national advertisers.

Q. Are music libraries expanding to include other types of programs available for sponsorship? What types?

A. Originally, the music library consisted only of the musical transcriptions leased to stations. Then to help the stations program the music, the libraries began to supply scripts and other aids for using it as a source of commercial programs. Now, several of the music libraries are adding types of transcriptions and scripts that are a departure from straight music shows.

Come October, Lang-Worth will offer three new shows, one comedy type, one Western, and its *Mike Mysteries* detective program (revised). One of RCA's Thesaurus shows, *Win A Holiday*, features a quiz angle wherein listeners win trips by answering musical questions. World Broadcasting has introduced *Musical Weather Jingles*, *Musical Time Jingles*, and *Feature Program Signatures* for use by sponsors, and Standard has also come out with a collection of weather jingles. World's *Homemaker Harmonies* is a service feature for women, blends music with

bigger by far than 10 years ago!



... Almost 3½ times more retail sales dollars —

\$1,246,420,000 last year! (And lots more people, too!)*

try WBT for size!

JEFFERSON STANDARD BROADCASTING COMPANY • 50,000 WATTS

CHARLOTTE, N. C. • REPRESENTED BY RADIO SALES

**To an Account Executive
with radio budget problems and an ulcer**

Perhaps you have never smelled the fragrance of new-mown hay tending on rolling acres, or watched the clean steel of a plow slipping through the fertile black soil of Iowa. Antonin Dvorak made powerful music for the *New World Symphony* from such ingredients. We, more interested in powerful buying power, prefer to hear the music made by the seasonal finale—the clunk of hard ears of corn hitting a backboard—the hiss of a thresher spewing sheaves of wheat for tomorrow's bread. Iowa's 24.5 million acres of available soil produce, among an abundance of other things, 10% of the nation's food and contribute to the high per capita wealth of Iowans, currently 61% above the national average.

The half-acre in the country to which you repair week-ends—or aspire to—is about 1/320th the size of an average Iowa farm. If you feel that you ought to have a gold mine in the back yard just to meet your country living costs, compare your situation with an Iowan's. Iowa's rockless soil produces more wealth each year than all the gold mines in the world.

Before you dash out for a hurried lunch of soft-boiled eggs and a glass of milk (while many an Iowan is tuning his radio to WMT and sitting down—at home—to a leisurely noon-day meal of sizzling steak, golden roasting corn dripping with freshly churned butter, tender garden peas, strawberries and cream . . .) consider this:

A one-minute Class A commercial on WMT has a potential audience (within the 2.5 mv contour) of more than 1.1 million people and it budgets at \$27.00 (52-time rate). It's a market worth reaching—and in Eastern Iowa WMT reaches.

Please ask the Katz man for additional data.

5000 WATTS 610 KC



DAY & NIGHT

BASIC COLUMBIA NETWORK

You're invited to this INVESTIGATION

The more you investigate...the more Miami looms up as a profitable market. The more you investigate, WIOD will be your selection to **SELL** your products and services.

For The Details... Call Our Rep
George P. Hollingbery Co.

WIOD
FIRST IN MIAMI

James M. LeGate, General Manager
5,000 WATTS • 610 KC • NBC

household and fashion hints.

Because the price of the library includes all additional offerings, these availabilities offer the advertiser, whether national, regional or local, low cost programing with unusual variety.

Foreign-language broadcasting

Q. What's the business outlook for the foreign-language markets?

A. Prospects are better than ever. Research and measurement projects instituted during the last year have shown, for the first time, that the foreign-language audience groups are bigger and more cohesive than was previously estimated. An NAB survey has disclosed that a total of 384 stations broadcast programs in languages other than English—Italian, German, Yiddish, Polish, Russian, Spanish, and many other tongues. The foreign language listener will tune in on TV, but he won't forego his native-tongue radio show.

Q. Where can an interested advertiser obtain data on foreign-language markets and their sales potentialities?

A. From the individual station representatives, the stations themselves, and from the Foreign Language Quality Network. The latter organization, located in New York, has taken the first big step toward collating and unifying market data on foreign-language stations, and toward establishing uniform standards of coverage, measurement, and rate calculation. The advertiser who wants to reach the Italian listener, for example, can obtain through this central source data on the Italian radio audience not only in New York, but also in Philadelphia, Chicago, Boston, and other major markets. (Ralph Weil, of WOV, is president of the FLQN, and Claude Barrere is general manager.)

Q. Is the foreign-language market big enough to attract the national advertiser?

A. Certainly. And a blue-ribbon list cashes in on it. Several national advertisers, particularly electrical appliance and radio and television manufacturers, beam specially-written commer-

cials toward one or more segments of the foreign market. Conversely, other manufacturers, notably La Rosa, in the Italian food field, and Manischewitz, for Kosher products, have spread out into the wider English language station field from a modest beginning on a foreign-language station.

Mail order and P. I. advertising

Q. Is radio being used increasingly for direct selling? If so, why?

A. The increasing trend toward spot is in itself an indication of the growing emphasis on direct selling. Mail-order radio, once used by only a few advertisers for selected items, now covers virtually every product the mails will carry—books, toys, novelties, food specialties, records, greeting cards. The advantages to the advertiser are manifold: results are tangible and clear-cut; there is no distribution problem, thanks to the mails; mail order is especially efficacious in rural areas, inaccessible through normal sales channels. Perhaps significant is the recent institution of mail-order radio campaigns by department stores—notably Schuneman's, St. Paul.

Q. What about the anti-mail order talk? Are there any valid objections?

A. Not if it's "kept clean." Individual stations and industry organizations are delighted to approve mail order business, if it's placed in accordance with two cardinal rules: (a) all time should be bought at card rates; (b) the merchandise must not be misrepresented, or the advertising claims exaggerated. Undercutting card rates is a ruinous practice benefiting no one over the long haul. If merchandise is misrepresented in mail-order offers, the station is left holding the bag, the customer is justifiably disgruntled, and the advertiser gets a black eye.

Q. What about "per inquiry" radio advertising?

A. A recent spurt in P.I. tended to create the impression that this form of timebuying was again on the upgrade. On the other hand, the National Assn.

of Radio Station Representatives which has led an industry fight against P.I., says "P.I. is dead." The truth lies somewhere in between. The odds are that P.I. is far from robust. The most recent activity on the P.I. front centers around the Chicago firm of Radio Values, Inc. Radio Values claims to have 100 stations lined up for a heavy fall campaign. The firm began tests in primary markets last month, to continue through July and August. You can find plenty of small coverage

stations taking P.I. business; very few large ones who care to do business on this rate-weakening basis.

Q. What is the radio industry's chief objection to P.I. business?

A. The overwhelming consensus is that P.I. is a form of "time chisel" which, once begun on a sizable scale, would demolish rate structures and result in utter chaos among stations. Any advertiser who is committed to a P.I. deal should remember that such busi-



WIBW goes straight down the farm row!

Let's do some *straight* talking. Kansas is a mighty good market. It's made up mostly of profitable, productive farms and prosperous agricultural communities. In short, it's a *farm* market.

Think this over! WIBW IS A FARM STATION. It's the *preferred* station of the farm and small town homes in Kansas.*

It makes mighty good sense to turn your sales job over to the station that goes *right down the row* of the homes that do the biggest part of the buying in this market. Join the hundreds of satisfied WIBW advertisers and be convinced.

*Kansas Radio Audience 1949.

WIBW

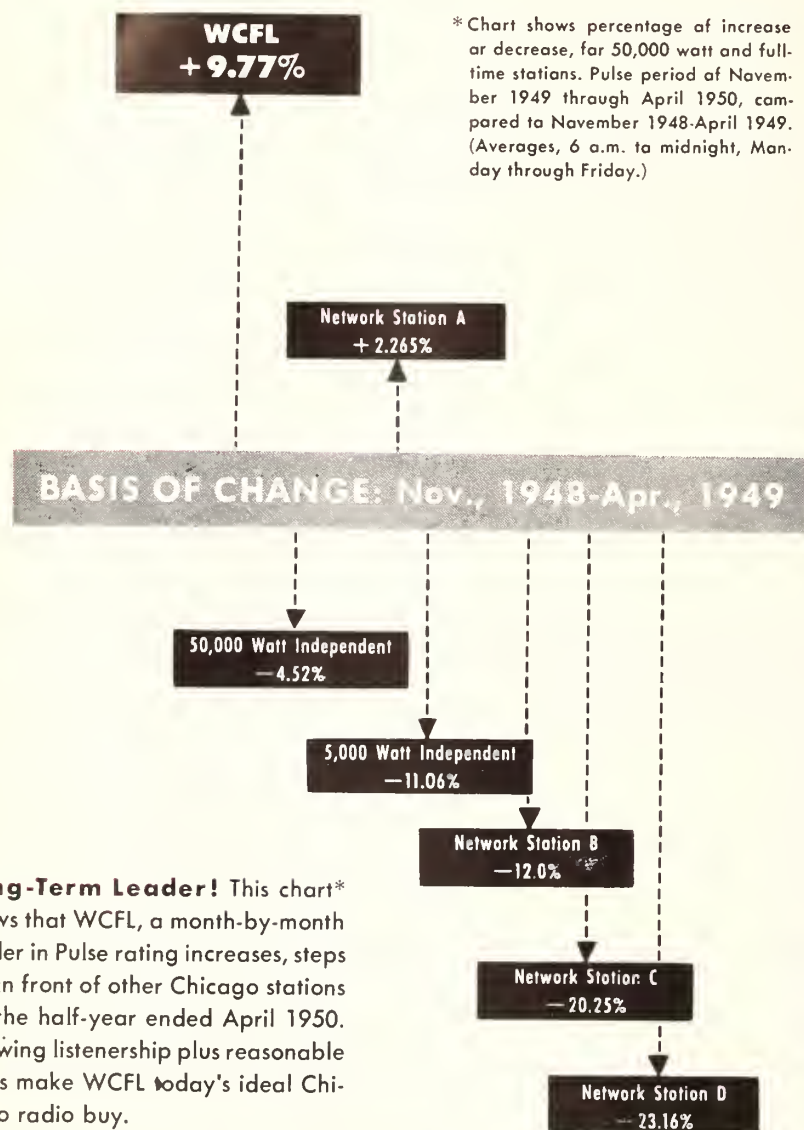
SERVING AND SELLING
"THE MAGIC CIRCLE"
 WIBW • TOPEKA, KANSAS • WIBW-FM



Rep: CAPPER PUBLICATIONS, Inc. • BEN LUDY, Gen. Mgr. • WIBW • KCKN

and now...over a 6-month period...

WCFL Leads in Chicago in Pulse-Rating Gains



WCFL

An ABC Affiliate

50,000 watts • 1000 on the dial

The Voice of Labor

666 Lake Shore Drive, Chicago, Ill.

Represented by the Bolling Company, Inc.

ness is suspect, from the station's viewpoint, and proceed accordingly.

"Deals"

Q. What about the "deals"—is there anything wrong with them?

A. Plenty. Complicated as some of the recent "deals" have been (particularly L'Affaire Beulah (P & G) and the General Mills-Lone Ranger scheme) one fact emerges clearly: all of them embody a "chisel" of one kind or another. The outcry against such attempts at rate-freezing, led by industry organizations and supported by all segments of the trade press, may well have nipped another insidious trend in the bud. However, there have been reports of new "deal" eruptions on a smaller scale. These involve Durkee Foods and Bulova watches. The Durkee deal, as it's worked on stations in Ohio, give the station, in return for a packet of announcements, five per cent of the monthly take of the local Durkee distributor. The Bulova deal, which originated with a retailer in Texas and is reported to be spreading, is a mail-order offer. The station plugs a Bulova watch on the installment plan with a \$1 down payment. The station and dealer split the first dollar; thereafter only the dealer collects.

Q. Why have some stations accepted such deals, if they are undesirable?

A. Because many smaller stations are feeling the pinch, financially, and have been unable to resist the temptation.

Q. Does the advertiser bear any responsibility in such situations?

A. He certainly does. Existing discount structures in both radio and television already are weighted in favor of the big advertiser. Why jeopardize the rate card structure of important advertising media for a temporary gain? Aside from this, all such maneuvers smell unpleasantly of attempts at price-fixing—an activity that various branches of the Federal government regard with disfavor and one which, if continued, will inevitably lead to more of the "government interference" that Big Business fears.

(Please turn to page 66)

KMPC

proves the aphorism

"Radio—



*America's Greatest
Advertising Medium"*



A Leader
in
Los Angeles

50,000 Watts
10,000 nights

KMPC

Dial
710 kc

"Dollar for Dollar—Coverage-Wise
Southern California's Best Buy"

H-R Representatives Inc.
National Representatives

HIGHER RATINGS

MORE RENEWALS

EASIER SALES

WRITE *TODAY* FOR "ZIV-PLANNED" SELLING AIDS, AUDITIONS

• OTHER FAMOUS ZIV QUALITY SHOWS •

★ MEET THE MENJOUS
★ CALLING ALL GIRLS
★ PHILO VANCE

★ PLEASURE PARADE
★ OLD CORRAL
★ MANHUNT

★ WAYNE KING SHOW
★ KORN KOBBLERS
★ LIGHTNING JIM

★ BARRY WOOD SHOW
★ DEAREST MOTHER
★ FORBIDDEN DIARY

★ FAVORITE STORY
★ ONE FOR THE BOOK
(SAM BALTER)

INGS!

WITH ZIV'S "BOSTON BLACKIE"

Radio's most exciting half-hour mystery-adventure show!

ZANESVILLE	KANSAS CITY	MOBILE	ASHVILLE
26.0	19.8	20.5	19.1

Radio's greatest point-per-dollar buy. Consistently . . . beats all competition on stations from coast to coast!



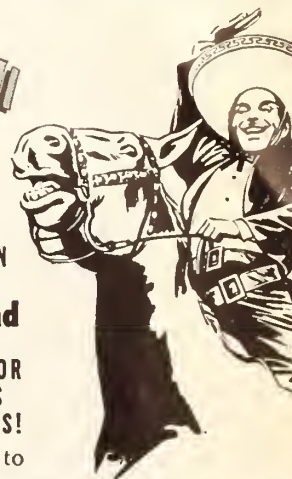
ALS!

WITH ZIV'S "CISCO KID"

The sensational half-hour low priced western that should be on your station!

NOW IN 3rd YEAR FOR PIONEER BAKERIES!	NOW IN 5th YEAR FOR INTERSTATE BAKERIES!	NOW IN 4th YEAR FOR KILPATRICK BAKERIES!	NOW IN 2nd YEAR FOR KERN'S BAKERIES!
---	--	--	--

Backed by a sensational promotion campaign — from buttons to guns — breaking traffic records!



!

WITH ZIV'S "GUY LOMBARDO SHOW"

A star studded half-hour, chock full of musical showmanship!

NO. 1 INTRODUCER OF SONG HITS!	NO. 1 ON THE AIR YEAR AFTER YEAR AFTER YEAR!	NO. 1 IN POPULARITY FOR TWENTY CONSECUTIVE YEARS!	NO. 1 "TOP PROGRAM" SAYS BILLBOARD MAGAZINE!	NO. 1 ON THE STAGE AND AT THE BOX OFFICE!
--	--	---	--	---

"The Sweetest Music This Side of Heaven" is the sweetest "buy" this side of heaven!



DISCS, AND LOCAL RATES!



EASY ACES
CAREER OF ALICE BLAIR
SONGS OF GOOD CHEER

★ SINCERELY, KENNY BAKER
★ SHOWTIME FROM HOLLYWOOD



Mr. Sponsor asks...

Will the trend toward national spot radio evidenced thus far in 1950 continue this fall?

Leo Sklarz, Jr.

Advertising and sales promotion manager
Armstrong Rubber Co., West Haven, Conn.

The picked panel answers Mr. Sklarz



Mr. Eynon

If business remains at its present general satisfactory level, it seems likely, unless serious war conditions intervene, the present trend toward spot radio probably will not only continue but will intensify. The reason for this in our opinion is not the strength of AM radio, but its present weakness because of television competition.

Many national advertisers, allured by television, are still holding off for one or several reasons which are: (1) Television coverage is not sufficiently complete nationally to parallel their merchandising needs; (2) Television availabilities are not sufficiently plentiful in cities where only one or two stations exist; and (3) Television program problems have not been solved to their satisfaction.

Meanwhile, having learned from experience the productivity of proper air advertising, they are not abandoning radio. However, they are apparently shying away from heavy program commitments, particularly in the hours when television has most robbed radio of its audience.

WILLIAM H. EYNON

*Director of radio and TV
Dowd, Redfield & Johnstone
New York*

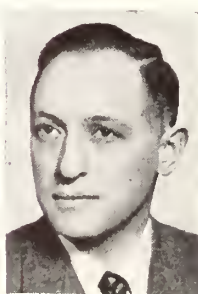


Mr. Weed

to curtail or eliminate their nighttime network programs because they fear the competition of television in the first 10 markets. Much of the money saved thereby is being put into daytime spot radio. As far as can be determined from these advertisers, this policy will be maintained until the summer of 1951 when it is likely that much of this extra money will be put into nighttime television programs.

This one fact accounts for a substantial increase in national spot volume at the present time. Another is the advertisers' awakening to the many extra values offered by spot at the present time.

JOSEPH J. WEED
*Weed & Company
New York*



Mr. Denenholz

enables an advertiser to adjust his ra-

Yes, I believe it will. It seems likely that spot radio will continue to be good throughout the fall and winter and into the summer of 1951.

Several large national advertisers have decided

radio expenditures on a market-by-market basis—so necessary because of the wide variations in TV penetration. Also TV advertisers find that they need spot radio to round out their TV coverage not only in non-TV areas but also in TV markets. Remember, even in a market such as New York you still need radio. Based on the latest TV set count in New York (1,365,000), there are still 2,200,000 radio homes without TV within a 40-mile radius. Also current surveys show substantial home and out-of-home radio listening by TV owners.

But TV is not the only reason for the trend to spot radio. Equally important is the increasing awareness by advertisers of spot radio's effectiveness, economy, and flexibility. Through spot radio advertisers can, in effect, build their own "network" tailored to their own distribution and sales patterns. They are not compelled to buy a fixed combination of markets and stations—only those that best suit their needs.

DANIEL DENENHOLZ
*Promotion manager
The Katz Agency
New York*



Mr. McConnell

Yes, the uptrend in over-all spot radio volume is likely to continue this fall—at least in relation to network radio.

TV, of course, is one of the reasons for the swing to spot radio since spot radio

enables an advertiser to adjust his ra-

Since the war, national spot radio business has followed a regular pattern of increased activity in the fall. Each year this fall increase has been sustained evenly throughout the winter and spring

any other season of the same year and in every case greater than the preceding fall.

National spot radio's many exclusive advantages to advertisers has made 1950, thus far, the best year in national spot history. There is every indication that the fall of 1950 will continue this ascending trend and that more advertisers will spend more dollars in spot radio than ever before.

JAMES V. McCONNELL
Director
NBC spot sales
New York



Mr. Walker

This question is most opportune since never before in radio's history has there been such a definite upward trend in spot radio.

The answer is "yes"—spot radio billings will increase substantially this fall. Already, inquiries and availability requests are at a higher level this year than in any previous year of the Walker Company's history. Agencies are asking more penetrating questions about the station's role in the community, local merchandising, audience promotion—in short, they are doing a conscientious job of ascertaining the best media buy for their clients.

Insofar as television is concerned, this new sales medium has proved once again that spot radio's flexibility is compatible with other media.

Radio, generally, is as good a buy today as it ever was, and in many cases a better one. Spot radio with free market choice, flexibility of station selection and merchandising-promotion bonuses is the natural choice of the alert advertiser. Let's not forget that station operators, sharpened to media fights, are doing a superb job of making spot radio pay—and the operators joined with representatives are determined to continue to make spot radio pay for every advertiser who buys it and every agency who recommends it.

WYTHE WALKER
The Walker Company
New York

Jazz...

FOR THE NATION

WDSU Produces and
Promotes Local Talent
To a Nationwide Audience!



From New Orleans—birthplace of jazz—WDSU sends a torrid half-hour of Dixieland music coast-to-coast every Saturday night (via ABC). Local jazzmen Bonano and Celestin have now become nationally famous figures. For the nation... or for New Orleans only... WDSU can successfully plan and produce your show.

Ask Your
JOHN BLAIR
Man



ABC AFFILIATE

"Deals"*(Continued from page 60)***Q. Will a "deal" by a national advertiser succeed?****A.** One of the biggest advertisers who have tried it reported to SPONSOR. He gave a cryptic "no!"**Merchandising****Q. Are advertisers overlooking merchandising opportunities at the station level?****A.** Unquestionably. While most stations don't render a merchandising service, a SPONSOR survey has shown that even those few stations that specialize in merchandising service for the advertiser only infrequently get requests for such service. As WLW, Cincinnati, points out: "Too many advertisers depend entirely upon their media to sell their product rather than to advertise it. Merchandising as practiced by WLW is designed to assist in the movement of merchandise and to take full advantage of the advertising put forth by our clients."

Sponsors must remember to be fair to the station. Don't ask for merchandising cooperation, then cancel out, as one advertiser did shortly after the work is done.

Q. What kind of merchandising services are offered by stations?**A.** Here are a few of them—remembering that these stations represent the exception rather than the rule: WING, Dayton, did a full-fledged job recently for Borden's: amazed the client with its remarkable scope. WING, Dayton, each month sends 200 pieces of direct mail to druggists and wholesalers, 876 pieces of direct mail to groceries and distributors; twice weekly WING airs sustaining a show called "Good Neighbors" which plugs WING-advertised products. WLW sends out merchandising field representatives with route lists of groceries and drug stores which carry WLW-advertised products, to co-ordinate point-of-sale advertising with air selling. If the advertiser doesn't request merchandising service, WLW takes the initiative in offering it. WFDF, Flint, Michigan, draws "no particular distinction" in its merchandising between national and local spot advertisers and the buyers of multiple programs. WFDF services include movie trailers, display ads, courtesy announcements, taxi signs, juke-box inserts, bus cards, window displays, letters to the trade, personal calls on wholesalers, jobbers and retailers, and route lists. In the foreign language field WOV, New York, does an outstanding merchandising job for its Italian-language advertisers. Services include block-by-block street maps of the Italian market; route lists of Italian grocers and druggists; letters to dealers; personal calls on retailers by WOV field men; distribution to retailers of window, counter, and floor display material; surveys covering the advertiser's brand and competitive products; courtesy announcements; sampling and demonstrations in Italian stores. KOIL, Omaha, renders a strong service also.**the Long Island story**

**IN LONG ISLAND'S NASSAU COUNTY
— WHERE RETAIL SALES EXCEED
\$1,680,000 A DAY—WHLI DELIVERS
1,000 BMB HOMES FOR 27c A
THOUSAND!**

Among the Counties of the United States, Nassau County is *2nd in Net Income Per Family, 18th in Total Net Income, 24th in Food Store Sales, 36th in Population and 40th in Retail Sales.*

DATA SOURCES:

Standard Rate & Data Consumer Markets 1950-51

BMB Study #2—

1-minute announcement rate, maximum discounts—

Sales Management's 1950 Survey of Buying Power

"THE VOICE OF LONG ISLAND"**WHLI****1100 on your dial
WHLI-FM 98.3 MC****HEMPSTEAD, LONG ISLAND, N.Y.****ELIAS I. GODOFSKY, President****Co-op advertising****Q. What are the advantages of investing in co-op advertising?****A.** The over-all advantage is that of a**SPONSOR**

WE RATE! WGAR leads in more rated periods than *all* other Cleveland stations *combined*! WGAR ratings are greater than the next closest station in 58 of 68 day quarter-hours, and greater in 54 of 75 night half-hours. WGAR has just won the annual Cleveland Press Local Radio Poll for the fourth consecutive year, winning 12 first place votes in 14 categories. IMPRESSIVE!



ACTIVATED! Shell Premium Gas and WGAR promotion! WGAR gets new listeners to Shell's daily newscasts through attractive full-color swivel-board posters in Shell stations. It's another promotional activity by WGAR ... promotion with drive!



in Northern Ohio..

WGAR

the SPOT for SPOT RADIO



Above: Mr. G. G. McKenzie, District Manager for Shell Oil, and a member of Cleveland Petroleum Club and City Club. *Below:* Mr. Sandy A. Flint, Division Manager of Shell Oil Company, Cleveland, and member of Cleveland Petroleum Club, Chamber of Commerce and Mid-Day Club. Shell Oil is a WGAR sponsor.

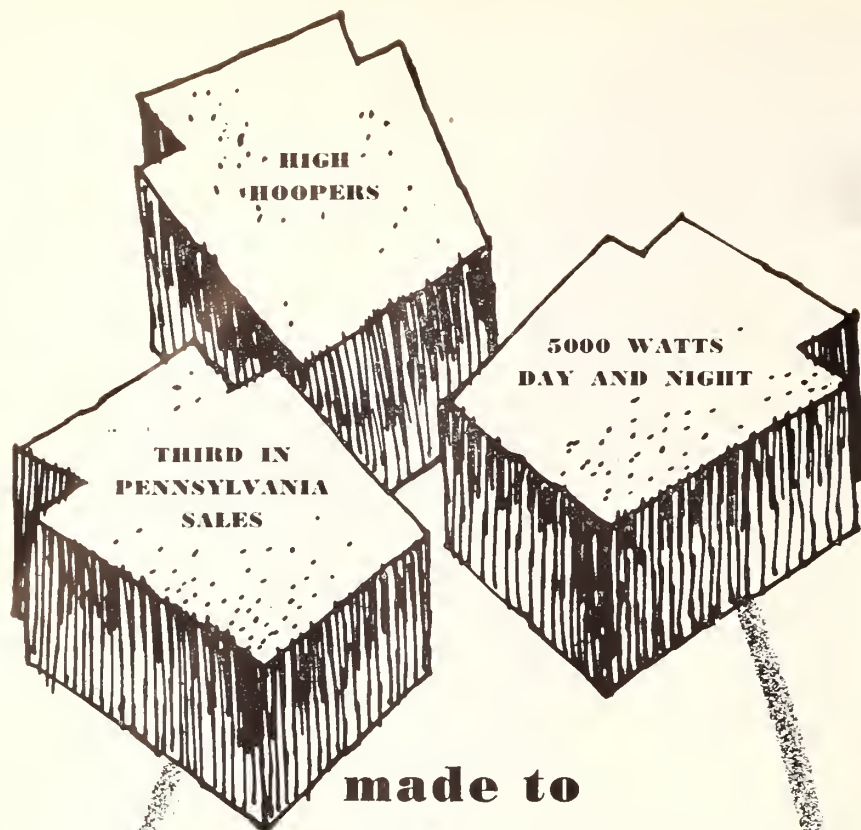


SUNDAY PUNCH ... with smiles. For the first time in 15 years, WGAR has changed its Sunday morning programming and has time available for sponsorship. The Bob Smiley Show is featured in this new line-up. For added sales impact at low cost, consider this bright program of Sunday morning pop music. Ask about it.

RADIO ... AMERICA'S GREATEST ADVERTISING MEDIUM

WGAR ... Cleveland ... 50,000 watts ... CBS

Represented Nationally by Edward Petry & Company



made to **FIT** your needs...

In Harrisburg, third in Pennsylvania sales, WHP is overwhelmingly FIRST in radio.

Its alert and public spirited program formula has won many an award in its quarter century of broadcasting. WHP is prouder still of the fact that it has consistently held an unparalleled share of the listener interest in its community.

In its new home on the dial at 580 kilocycles and its more effective power of 5,000 watts day and night, WHP will extend its coverage throughout a much wider area in Pennsylvania's rich South Central belt and beyond.

Now, more than ever before, WHP is the national advertiser's best radio buy in the highest per-capita retail sales center in the Keystone State.

Your road to increased sales in

South Central

Pennsylvania

**KEY STATION OF THE
KEYSTONE STATE**

HARRISBURG, PA.



partnership arrangement between the manufacturer and his dealer or distributor. Both share a common goal, and both act cooperatively to promote the same product. In some instances, the national advertiser can with this type of advertising take advantage of local rates. Through his dealers, he can localize his advertising.

Q. What should an advertiser remember with respect to his co-op advertising?

A. The field of co-op advertising is large, and standards of practice exist for almost all classes of products. For competitive reasons alone, the advertiser should know what breakdown of co-op advertising is standard in his product category. One quick way to determine this is through the use of the Broadcast Advertising Bureau radio and TV co-op cards; well over 100 companies are now represented on BAB's cards.

Q. How can an advertiser properly give his dealers an understanding of the most effective use of radio in their areas, including which stations to select?

A. In general, the more advertising aids and material with which the advertiser supplies the dealer, the more assurance the advertiser will have of the best possible advertising. Aids and material are not enough unless they are accompanied by clear information relative to their use. Certainly the station and the time of broadcast should be picked on their ability to do the job, not to personal considerations. No single rule is universal. Often the manufacturer knows the dealer's market better than the local dealer. The automotive industry, with tremendous co-op funds, is prone to use national agencies; on the other hand, General Electric uses no national agency in its big co-op set-up. The dealer often knows the habits of his community better than the manufacturer, but may not have advertising know-how. Perhaps the best course is a middle path between the scientific knowledge of the manufacturer and the community knowledge of the dealer.

Q. What are some of the major problems confronting the co-op advertiser?

A. Too often co-op advertising is

Buy Keyes Perrin on the New "Musical Clock" and Cash In On A "RISING" Market!



**Here's Why Baltimore Listens
Monday Through Saturday
From 6:00 to 9:00 A.M.**

Keyes Perrin has a sensational radio personality—and he gives the new WCAO "Musical Clock" a zip and spontaneity that has morning listeners reaching for their dials before they turn off the alarm. In an incredibly short time he has built up a terrific following. When you want to wake up sales in Baltimore's "rising" market, put this new low-budget morning show at the top of your list.

WCAO

"The Voice of Baltimore"

... and every program and announcement on WCAO is duplicated on WCAO-FM (20,000 watts) at no additional cost to the advertiser!

CBS BASIC • 5000 WATTS • 600 KC • REPRESENTED BY RAYMER

looked upon as a type of rebate. Under such circumstances, the manufacturer does not receive dollar value in advertising for dollar spent. Another major problem is encountered in billing the manufacturer for advertising done. Often the dealer does not understand how to submit his bills, and has his money tied up for months while the matter of incorrect billing is being straightened. In the meantime, the dealer may cancel before the pay-off in advertising results is actually reached. Education in co-op advertis-

ing should go hand-in-hand with the whole campaign effort.

Regional networks

Q. Is the number of regional networks growing?

A. Standard Rate & Data lists some 58 regional networks of varying sizes in the United States. They range from small groups of three or four stations to the Don Lee web of 45 stations on

the Pacific Coast. Texas Quality Network has four stations; Tobacco Network (eastern N. C.), eight; Texas State Network, 18; Yankee Network (New England), 28. They're to be found in practically every state, cover a host of markets only lightly touched by the national networks, many with peculiarities and customs different from the nation as a whole. The Keystone Broadcasting Co., a national transcription network (400 stations), which concentrates along with the regionals on the "beyond metropolitan" areas, has added 100 stations in the last two years.

Though perhaps not increasing in actual number to any notable extent, the regional networks have been getting increased business, the national representatives say. One rep pointed out that his network has become more of an *entity* than it has ever been: greater advertising activity has drawn the member stations closer together in common effort. This may indicate that regionals, many of which are now somewhat loose groupings, will become more unified as increasing revenue infuses new lifeblood into their operations. The present upward trend in spot will work to their advantage.


Q. When should an advertiser use a regional network?

A. When he wants to obtain more locally concentrated coverage in a particular area than that area's power station alone can offer. It's the medium between the individual station and the national network, offers selective broadcasting on a broad area base.

Advertisers are finding that the hometown station usually has far more impact in its own community than a 50,000-watt station in another city can offer. The latest BMB study shows extremely high listener-loyalty to local stations. The advertiser on regional networks has the advantage of obtaining these "favorite audiences" ready made. More important, he has an opportunity to slant his selling approach to make the most of markets that have their own peculiar problems.

Q. What national advertisers are using regional networks?

A. Regional network representatives report an increasing number of national advertisers signing up. Here's a smattering of some of the new (and older) accounts:



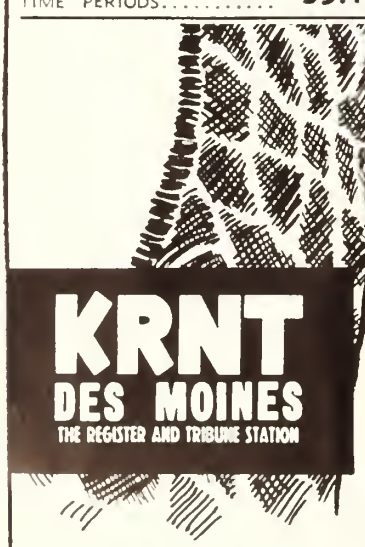
HIGHEST
in Des Moines,
Hooper-wise!

WHEN YOU'RE ON KRNT,
YOU'RE ON THE BEAM!

C. E. HOOPER SHARE OF AUDIENCE

APRIL-MAY, 1950 DES MOINES, CITY ZONE 17,445 CALLS

Time	KRNT	B	C	D	E
Morning	44.1	3.1	8.6	20.9	17.1
Afternoon	42.9	4.4	9.9	12.3	25.5
Evening	27.5	7.9	7.6	25.5	28.0
Sat. daytime	30.6	4.5	16.8	23.4	14.1
Sun. afternoon	29.0	9.7	17.2	18.9	13.0
TOTAL RATED TIME PERIODS.....	35.1	5.9	9.6	20.4	23.6



KRNT
DES MOINES
THE REGISTER AND TRIBUNE STATION

LOWEST
PER-IMPACT
COST!

BUY THAT
Very highly Hooperated
Sales results premeditated
ABC Affiliated
Station in Des Moines

Represented by the Kalz Agency

Dominating its Coverage

THE ONLY STATION IN MICHIGAN THAT DOMINATES A COVERAGE OF FIVE STATES IN ADDITION TO INDUSTRIAL DETROIT.

- 1. 50,000 WATTS CLEAR CHANNEL**
The most powerful station in Michigan.
- 2. MICHIGAN, OHIO, INDIANA, PENNSYLVANIA, NEW YORK**
The only station in Michigan with this 97 county coverage.
- 3. 98,321,984 ESTIMATED POPULATION IN THE AREA**
The only station in Michigan able to cover this audience.
- 4. The only station in Michigan that can do so much for the advertiser at so low a cost per inquiry.**

Columbia Broadcasting System

Nationally Represented by Edward Petry & Co.

50,000 WATTS

760

G. A. RICHARDS
Chairman of the
Board

WJR

THE GOODWILL STATION, INC.

ON YOUR DIAL

HARRY WISMER
Vice President and
General Manager

RADIO—America's Greatest Advertising Medium



NO PHONEY FIGURES

No. We won't bother you with picked statistics. But a note to us will get you a long list of satisfied clients whom you may check for yourself.

Why NOT avail yourself of the TOP TALENT which transcribed shows give you at such LOW COST?

If you use SPOT RADIO, why NOT assure yourself of a uniform, tested program in each market you're selling?

Let Us Quote You the LOW RATES for these TELEWAYS

Transcribed Programs:

- MOON DREAMS
156 15-Min. Musical Programs
- DANGER! MR. DANFIELD
26 30-Min. Mystery Programs
- BARNYARD JAMBOREE
52 30-Min. Musical Programs

- TOM, DICK & HARRY
156 15-Min. Musical Programs
- STRANGE ADVENTURE
260 5-Min. Dramatic Programs
- CHUCK WAGON JAMBOREE
131 15-Min. Musical Programs
- JOHN CHARLES THOMAS
156 15-Min. Hymn Programs

- RIDERS OF THE PURPLE SAGE
156 15-Min. Musical Program
- STRANGE WILLS
26 30-Min. Dramatic Programs
- FRANK PARKER SHOW
132 15-Min. Musical Programs

For PROFITABLE Transcribed Shows, It's

TELEWAYS RADIO PRODUCTIONS, INC.

8949 Sunset Blvd., Hollywood 46, Calif.

Phone CRestview 67238 — BRadshaw 21447

TOPEKA



A Metropolitan
Market **NOW**

WREN

"FIRST ALL DAY"

ABC

5000 WATTS



WEED & CO. NATIONAL REPRESENTATIVES

Within the last two months, Studebaker, Colgate-Palmolive-Peet, and Lydia Pinkham have begun to advertise on Don Lee; on previously were American Home Products (Anacin, Kolynos); Grove; Dolcin; Miles Labs (Alka Seltzer), to name a few.

Comparatively new on the Yankee Network are Colgate-Palmolive-Peet, and Dolcin. Long-time sponsors include Lever Bros.; Corn Products; MacGowan Educator Crax; Hudson Paper; Maltex; Old Gold; Heinz.

The Tobacco Network has recently welcomed Block Drug Co.; Lydia Pinkham; Bristol-Myers (Vitalis, Ipana).

Q. Will regional networks expand, gain greater validity as radio spot grows?

A. Regional networks, from all indications, have already begun to benefit from the trend towards spot. Representatives report noticeably improved business in the past year or so. Some predict even better business to come.

The regionals allow the advertiser to use spot on an extended schedule, cover more territory at lower rates than he could with the same individual stations, and still get the same high local concentration.

Q. How will TV affect the regional networks?

A. In this first year that TV has been in really full swing, there is every indication that regional network sales are holding their own, and more, against the influx of TV in the big metropolitan areas. One reason for this is that a great number of the regional net stations are heard outside the areas where TV can be effectively received. For example, 22 out of the 28 Yankee Network stations are in non-TV localities. Another reason, say experts, is that the big networks, by and large, duplicate the coverage of TV advertising; advertisers are, therefore, using daytime spot to supplement their nighttime TV and reach markets previously glossed over. With the big chunks taken out of the ad budget by TV, advertisers are looking for the most economical buys for their radio money and for flexibility, such as the regional networks offer.

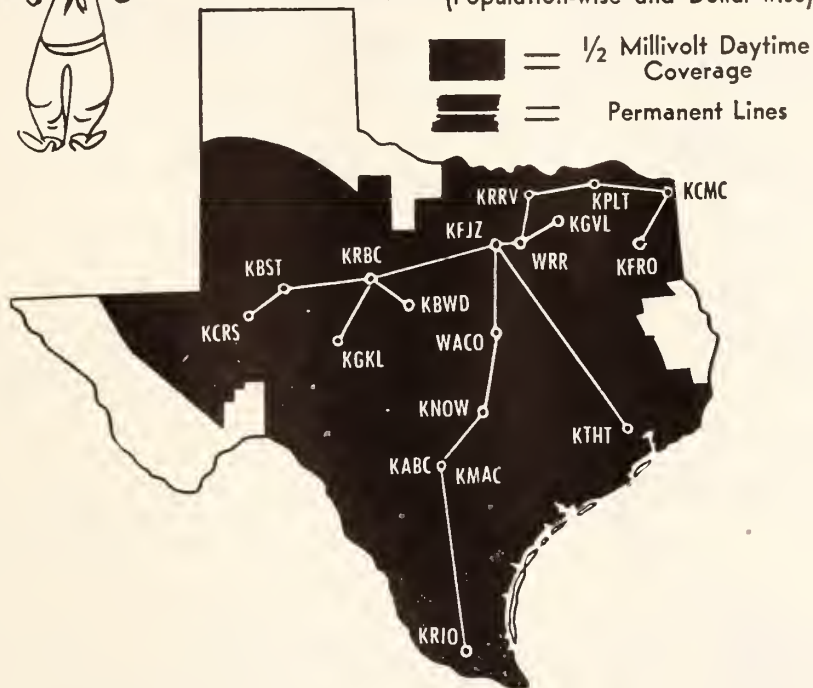
From indications so far, the advent of TV is actually proving to be a blessing to the regional networks.

We're Sorry!

All We Can Deliver Is

90% of Texas

(Population-wise and Dollar-wise)



KFJZ (Key)	Fort Worth	1,270 Kc.	5,000 W.	MBS
WRR	Dallas	1,310 "	5,000 "	MBS
KRRV	Sherman	910 "	1,000 "	MBS
KPLT	Paris	1,490 "	250 "	ABC
KCMC	Texarkana	1,230 "	250 "	ABC
KFRO	Longview	1,370 "	1,000 "	ABC
KGV	Greenville	1,400 "	250 "	MBS
KRBC	Abilene	1,470 "	5,000 "	ABC
KBWD	Brownwood	1,380 "	1,000 "	MBS
KGKL	San Angelo	960 "	5,000 "	ABC
KBST	Big Spring	1,490 "	250 "	ABC
KCRS	Midland	550 "	5,000 "	ABC
KTHT	Houston	790 "	5,000 "	MBS
WACO	Waco	1,460 "	1,000 "	ABC
KNOW	Austin	1,490 "	250 "	ABC
*KMAC	San Antonio	1,240 "	250 "	MBS
*KABC	San Antonio	680 "	50,000 "	ABC
KRIO	McAllen	910 "	1,000 "	MBS

*Only one San Antonio Station to be used.

TEXAS STATE NETWORK

18 Stations . . . 250 Watts to
50,000 Watts . . . 1/2 Millivolt
Daytime Coverage of
90% of Texas!

1201 W. Lancaster
FORT WORTH, TEXAS

FM STATION OPERATORS!

Here's what one
FM broadcaster
says about
Zenith,
its distributors
and its dealers...

Radio WFMW Station

"The Radio Voice of The Messenger"

OWNED AND OPERATED BY
MESSENGER BROADCASTING COMPANY

MADISONVILLE, Ky.
16 Mar. 50

PHONE
1885

Zenith Radio Corporation
Attention: Mr. Ted Leitzell
Chicago, Illinois

Dear Sir,

This station will broadcast all of the baseball games of the "Madisonville Miners"...a member of the Kitty League...on all of the road games. The baseball corporation will not allow us to broadcast the home games.

The Madisonville Miners is a farm club of the Chicago White Sox.

We had also planned to carry the St. Louis Cardinal games, however due to the fact that we are in a "Dry" territory and the sponsor is a beer company, we have had to drop these.

The games we carry will be sponsored by a local coal mining company, and we as well as the sponsor will welcome new business cooperation.

We also wish to take this opportunity to thank the Zenith Corporation for their untiring efforts in the promotion of FM broadcasts. YOUR PROMOTION HAS HELPED US PUT THIS STATION ON A PAYING BASIS IN LESS THAN ONE YEAR OPERATION.

Radio Station WFMW

H. W. Wells
H. W. Wells, Station Mgr

The Zenith Distributor in your territory is anxious to work with you to get more good FM sets throughout your listening area . . . to build bigger, better audience for you. Get in touch with him now . . . or write direct to Advertising Manager

ZENITH RADIO CORPORATION • 6001 Dickens • Chicago, Illinois

Transit radio

Q. Are national advertisers buying transit radio?

A. A June report listed 83 national and regional sponsors using the medium compared with 78 the previous March, and 40 in January.

Among national and regional advertisers using the medium (many on a test basis) are Bristol-Myers; Miles Laboratories; Swift & Company; Fanny Farmer Candy Stores; Best Foods; *Ladies' Home Journal*; Pequot Mills; Hallmark Greeting Cards; Ford, Chevrolet and Plymouth dealers; Bond Stores; Bankers Life and Casualty Co.; Bauer & Black; Manhattan Soap Co.; Household Finance Corporation; General Baking Company; United Fruit Company; Arthur Murray Dance Studios; Gruen Watch Company; Feltman & Curme Shoes; Helene Curtis Cosmetics.

The medium is limited at present to 21 cities; but deals are cooking for additional franchises and eventually all of the nation's top markets may be covered. Some advertisers are holding back till there's a greater network of cities; others have found it paying off on a spot basis and for test campaigns.

Q. Is transit radio expensive?

A. The best answer to this is in results-per-dollar-invested. Transit radio has a flock of success stories ranging from good to sensational (see SPONSOR 27 February 1950). Here are two examples:

In Evansville, Ind., WWML, the transit radio station, upped a leading dentifrice's share of this test market 47% in 10 weeks.

A leading food manufacturer started a campaign of 12 announcements a week for a shortening on KPRC, Houston's transit radio station, and in seven months scored a sales increase of 51%; a brand not using the medium had only a 2% increase.

Announcements used in the two instances cited were the 65-word messages which are the medium's basic commodity. Rates for these announcements are calculated by most stations (for maximum frequency) at \$0.75 per thousand riders during class "A" time (rush hours), and at \$1.00 for hours in which there is less traffic.

WE'RE IN THE MIDDLE — and PROUD of it!

WE DELIVER

FROM THE CENTER

of

SOUTHERN CALIFORNIA'S RADIO DIAL

Check **KFVD** **LOS ANGELES
CALIFORNIA**

NATIONAL REPRESENTATIVE: Joseph Hershey McGillvra

THE RADIO VOICE OF

The Scranton Times

SCRANTON, PA.

WQAN

THE
New
HIGH SPOT
IN RADIO
For The
GREAT
ANTHRACITE
MARKET!

630
KC.

THE BOLLING COMPANY
NATIONAL REPRESENTATIVES

Mr. Hugh Lucas
Foote, Cone, and Belding
Chicago, Illinois

Dear Hugh:

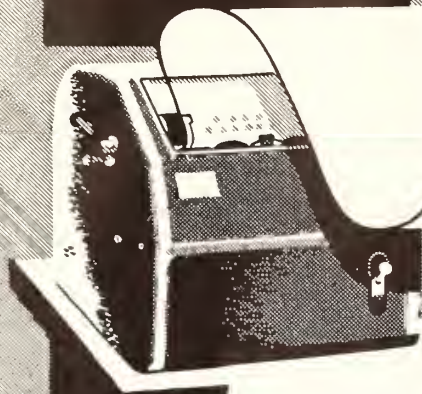
When folks thinks uv rodio in West Virginy they thinks first uv W C H S. They's mony reosous, but one uv th' mostest important is th' fack thet WCHS fellers gits out an' does thin's. Arr manager, John T. Gelder, has jest been 'pointed chairman uv th' 1950 Community Chest drive in Charleston, West Virginy, on' arr perm-shun mon, Harry Browley, has jest been 'lected District Governor uv th' Lions Club! Yessir, Hugh, arr fellers keeps WCHS in

the public eye all th' time, an thet's mighty important ter folks like you!

Yrs.
Algy

W C H S
Charleston, W. Va.

**Every
word
true**



FLASH! MIDWEST DEALER SPENDS \$600 FOR RADIO CAMPAIGN, GETS TWICE THE RESULTS BROUGHT BY \$3,000 CAMPAIGN IN ANOTHER MEDIUM.

FLASH! PACIFIC NORTHWEST STORE FINDS RADIO DEVELOPS TWICE THE STORE TRAFFIC DELIVERED BY COMPETING MEDIUM, MEASURED ON DOLLAR-FOR-DOLLAR BASIS.

FLASH! 40% OF STORE CUSTOMERS NAME RADIO ADVERTISING AS REASON FOR COMING TO STORE. NEXT BEST MEDIUM, 21%.

FLASH! RADIO ADVERTISING ACCOUNTS FOR 54% OF DOLLAR VOLUME OF SALES IN STORES CHECKED. NEXT BEST MEDIUM, 20%.

*... and our files are
full of **FURTHER PROOF!***

Have you noticed the many exciting case histories currently published on the effectiveness of spot radio?

All this evidence of success makes wonderful reading—but it's an old story to advertisers on Westinghouse stations!

Just to check the record, we reviewed our files and found a gold mine of confirming evidence. Recent examples, already published elsewhere:



On Pittsburgh's KDKA, one Farm Hour advertiser spent \$500 on time, got \$20,000 worth of orders. (Reported August 17, 1949.)



Using KYW as the only advertising medium in Philadelphia, a diaper manufacturer saw sales jump 52% in nine weeks. (Reported June 1, 1949.)



On Portland's KEX, one announcement for dressed poultry sold two tons of assorted birds. (Reported February 1, 1950.)



Thanks to Boston's WBZ, writes a berry grower, "radio increased my revenue over 50%." (Reported July 27, 1949.)



With four short messages on Fort Wayne's WOWO, a hardware company tripled sales of power mowers, selling hundreds. (Reported May 29, 1950.)

What's more, we're helping other advertisers write comparable case histories right now! To boost *your* sales in six of the nation's leading markets, look into the program-building and audience-building capacities of Westinghouse stations. Ask the man from Free & Peters!



WESTINGHOUSE RADIO STATIONS Inc
KDKA • KYW • KEX • WBZ • WBZA • WOWO • WBZ-TV

National Representatives, Free & Peters, except for WBZ-TV; for WBZ-TV, NBC Spot Sales

Q. What are other pertinent facts about transit radio?

A. Audience: Bus and trolley riders constitute a "counted" audience, since transit companies know the number of riders on their systems during any hour or half-hour in the day. Sponsors can also know *who* is hearing their messages, since each station, with the aid of transit statistics, can furnish breakdowns on rider occupations, ages, and sex.

Home listening: Advertisers pay for the commuting audience, but FM transit programs are heard by a growing number of home listeners, according to Hooper and other audience surveys. An American Research Bureau diary study in Washington, D. C., for example, showed 23,800 home listeners tuned to the transit station, WWDC-FM, during a typical week for an average of 66.5 minutes a day. During the same period, 47,600 transit riders listened to WWDC-FM daily for an average of 22 minutes a day.

Programming: Basic ingredient is listenable popular tunes. Other elements are capsuled news, with accent on local items; time signals; weather reports; sports scores. Commercials are spaced at least five minutes apart.

Media acceptance: Public confidence and acceptance is fostered by the public service policies of all transit radio managements; they are making their facilities available for emergency announcements and instructions, as during fires, explosions, storms, and similar civic emergencies. The system is being integrated into national defense plans by the nation's top planners, for announcements over transit systems will be one of the quickest ways of reaching masses of people in industrial centers. Such values tend to insure the permanence of the medium. One of the earliest and most consistent foes of transit radio has been the St. Louis *Post Dispatch* (a competitor for advertising dollars). This paper recently conceded editorially that the people of St. Louis like music and news while they ride.

A series of decisions by public and judicial agencies has upheld transit radio's right to operate against the sniping of rival advertising media and the handful of people who think radio is terrible, period. The joyful chortle of a transit radio official following favorable public opinion polls and judicial rulings seems to sum up the situation to date:

What a Game!

they nosed us out, and, boy, it was close

	MORNING	AFTERNOON	EVENING	ENTIRE
STATION A	35.9	40.8	50.8	43.9
WAIR	37.3	39.3	37.9	38.3
STATION B	24.5	15.1	DAYTIME STATION	11.8

Conlan for April, 1950

but

on a COST-PER-LISTENER basis WAIR is the perennial leader in the Winston-Salem League.

QUARTER HOUR DAYTIME RATES	
STATION A	\$35.00
WAIR	20.00
STATION B	30.00

WAIR
WINSTON-SALEM
NORTH CAROLINA

National Rep: The Walker Co.

Let WAIR bat for you. We'll make a hit every time.

COMING!

5000

WATTS

ON KLX

910 ON YOUR DIAL

TRIBUNE TOWER OAKLAND, CALIFORNIA
Represented Nationally by Burn-Smith

What it Means to be TWENTY!



For TWENTY YEARS KMLB has served this market with a remarkable record of success for its advertisers. Some of our very first advertisers (on KMLB consistently for 20 years) are still with us. Many more have been with KMLB exclusively for 5, 8, 10 and 12 years. Top notch programming, ethical business principles, and thorough and continuous merchandising has kept KMLB the Number One station for TWENTY YEARS. Remember, the isolated Monroe Market cannot be covered from New Orleans or Shreveport. Therefore, you need KMLB — available to 97,410 radio homes or 83.4% of the total families in this area.

*20 Years of Leadership
Means Results for You!*



NATIONAL REPRESENTATIVES
THE TAYLOR CO., INC.

"Transit radio is here to stay, and it's getting bigger every day."

Storecasting

Q. Who is buying Storecasting?

A. More than 250 leading national and regional grocery products are using the Storecast System, including such brands as: Coca-Cola, Pepsi-Cola, Maxwell House Coffee, Libby's Baby Foods, Minute Maid Orange Juice, My-T-Fine Desserts, Schaefer Beer, Quaker Oats, Post Cereals, Beech-Nut.

Q. What are the pertinent facts regarding Storecasting?

A. With the addition of the New York operation (now pending), four-year-old Storecast will be servicing 630 supermarkets in five major areas: Pittsburgh (KQV-FM), Southern New England (WMMW-FM in Meridan, Conn.), Philadelphia (WIBG-FM), Chicago (WEHS-FM), and metropolitan New York (WIFE, pending FCC approval).

Q. What does Storecasting cost in relation to results?

A. The cost yardstick is used on a per-1,000-customer basis, and measures store customers rather than home FM listeners. The actual cost to the advertiser for one announcement is 90¢ per 1,000 customer listeners. For example, were an advertiser to use 24 announcements per week in all the major areas, his cost for the service would be about \$700 weekly. The stores themselves pay nothing. Typical of Storecast service results is that of a known-brand salad dressing. During a 12-month period, store shipments of the dressing averaged 124% more to 25 Storecast-serviced supermarkets than to 25 non-Storecast-serviced supermarkets in the same area and under comparable circumstances of size and volume. According to Stanley Joseloff, president of Storecasting, "... volume goes up 60% for the products which are promoted by Storecasting."

Q. What does Storecast plan for the future?

A. Storecast's tie-in with stations using FM music for subscription purposes foreshadows the opening of many new markets.



They've rolled up their sleeves

Radio networks in a TV era

Q. What's happening to radio networks in a TV era?

A. A lot of things are happening—but nothing really alarming, despite all the funereal predictions. All four major webs (CBS, NBC, MBS, and ABC) report better-than-average business, with bright prospects for fall and winter. CBS, at this writing, reports no daytime availabilities at all. Mutual says that virtually all of its sponsors are booked solid at least through the end of 1950, though it's glad to accommodate others. ABC has some "choice" weekday evening time for sale, and a few late afternoon availabilities. NBC will undoubtedly be well-filled by the time "hiatus season" is over. The evening net air will be well sponsored, with many low-price packages and fewer expensive ones.

Q. What about the trend to daytime radio?

A. There is a trend to daytime, and it is continuing—but like most radio trends, people tend to exaggerate it in conversation out of all proportion to the facts. There isn't any "exodus" out of nighttime radio. It's more of a shift of programing, with the night net shows less costly; later maybe time costs will reduce too. The situation is one which underlines the absurdity of talking in such absolutes as "nighttime radio is dead — television has killed it." This is obvious nonsense. Working on fevered imaginations, it can create a very similar type of panic fear among advertisers—who live with anxiety even in the most settled times. If the sponsor of a nighttime radio show that happens to be opposite a top-rated TV program decides to shift into a daytime slot, this is only prudent. But how many TV shows can exert such influence?

Q. Does this imply that network radio as a whole won't be affected markedly by TV?

A. No! Television is already exerting a strong influence on network radio, and video's effect will be increasingly evident next year and the year after that. But for the most part, this influence will be salutary.

Q. How's that?

A. The networks, in some 20 years of existence, have become the fat cats of the radio industry. The competition of television will trim the fat from network radio operations, and give the webs a lean and hungry look. The business plums will be there but more hands will be reaching for them. Network programing and operations will, of necessity, improve in the shakedown process. The advertiser, always a Very Important Personage to the network, will be a bigger man than ever before. All the networks are reviewing their



"The Fat Man" (ABC) is typical of nighttime favorites shifting sponsorship. Sold to Camel

program policies in the light of TV gains. It's a foregone conclusion that many current program patterns will soon be old-hat, and that new and fresher ideas will emerge to replace them. Closer liaison between network programming and sales departments will be an essential part of the picture. At NBC, for example, the network's new program chief, Charles Barry, has organized a "sales service" staff to function within the framework of the program department.

Q. What kind of radio shows are apt to stand up best against TV competition?

A. The obvious answer is probably as accurate as any prognostication at this time: any show whose appeal is altogether or largely to the ear. Or, to put it another way, any show that won't suffer from the absence of visual appeal. Before very long there will be no place in network radio for the big, and expensive, variety show, except possibly on a simulcast basis. Many dramatic shows fall into the on-the-fence category. Some will evolve naturally into a video format. Others, of the psychological thriller or what's-the-solution schools, having a strong imaginative appeal, should continue to thrive in radio. Speaking generally, most types of "talk" programs will

hold up well—news programs above all; commentary: forums and discussions. And so will music and d.j. programs. These are the "divided attention" types, with which television cannot hope to compete. Then there's sports, which a good announcer can make ear-appetizing. No one has come up yet with a satisfactory system for watching a video show and playing a bridge hand, or reading, or basting a roast, at the same time. There's a whole swarm of daytime women's offerings that will continue to hold up very well.

Q. What about the size of radio audiences? Isn't television eating into it?

A. Sure. Like a termite eating a grand piano. It's an awfully big meal. By last January, there were more than 85,000,000 radio sets in use throughout the U. S. (source: NAB-RTMA survey). A recent (June 1) estimate of total television sets in use was 6,214,000 (source: NBC-TV Sales Planning and Research). And in 1950 many more radio sets are being sold than in 1949. Figures aside, let's look at it this way: are millions of radio listeners going to abandon overnight—or even in a year or two—listening habits they have formed over a period of five, 10, 20, and even 25 years? Are they

going to abandon what *Fortune* called in 1949 America's favorite recreation? Obviously not. But it is true (and we don't need the confirmation of research studies to tell us) that they will become more selective in their radio listening, and therefore radio programming will have to improve and be altered to meet this heightened selectivity.

Q. How about the rate outlook—is it likely that nighttime radio network rates will decrease because of television competition?

A. It's always risky to attempt a prediction of what will happen to rates, even in view of competitive pressure. But the networks themselves see little chance of reduced nighttime rates in the near future. To arguments that television is eating into radio audiences, the networks can reply with justice that such isolated losses are wiped out by the steady growth of the overall radio audience. Thus if nighttime rate-cutting *does* begin among the networks, it will be due to a competitive pinch rather than to any question of "fewer listeners per dollar."

Q. Will daytime radio rates increase?

A. This seems likelier, though again it's difficult to predict. The over-agitated rush of some advertisers to get into daytime radio, out of reach of the Big Bad Video Wolf, may mean that before long they'll be bidding daytime radio rates up against themselves. Choice daytime availabilities are already getting scarce. The law of supply and demand applies to radio time values as to everything else.

Q. Where would a thoughtful network advertiser be likely to find some unexpectedly green pastures?

A. In *nighttime* hours—despite the calamity-howlers. Some advertisers, glancing nervously over their shoulders at TV, have leaped from nighttime to daytime radio without looking. Others will follow suit, some with good reason but many in pure panic. This will open a number of perfectly good nighttime network availabilities, into which an alert advertiser can move. One advertiser's poison (especially if the label is undeserved) can be another advertiser's meat. Item: The Pet Milk Co. will sponsor Fibber McGee &



Pet Milk has picked up Fibber McGee and Molly where Johnson left off

Burns and Allen lost sponsor when Amm-i-dent turned to daytime air

Molly this fall on Tuesday nights at 9:30 on NBC. S. C. Johnson & Co. will drop the show.

Q. Is there a trend toward shorter radio network time buys?

A. It hasn't reached "trend" proportions yet, but it may. The networks report that most sponsors, because of the general uncertainty which is stemming from TV, have raised the question of contract duration. Few if any network advertisers, however, have asked as yet for concessions from the usual 13-week cycle. If and when they do, it's probable that the networks, rather than risk losing sales, will permit more contractual elasticity than is common today. Short-term contracts are not new to networks; you could always buy one-hour on Christmas Day if the time were available.

Agencies using network radio most

Q. Which agencies are most active in network radio?

A. According to dollar billings these agencies are most active in the networks. (All agencies are listed on a numerical basis with the exception of CBS leaders.)

ABC: Dancer-Fitzgerald-Sample; J. Walter Thompson; McCann-Erickson; Lennen & Mitchell; Hutchins; Leo Burnett; Biow; William Weintraub; Kudner; Young & Rubicam.

MBS: Cecil & Presbrey; Wade; J. Walter Thompson; McCann-Erickson; Sherman & Marquette; Neal D. Ivey; Gardner; Benton & Bowles; Kudner; Grey Advertising.

NBC: Dancer - Fitzgerald - Sample; BBD&O; Benton & Bowles; Wade; Biow; Newell-Emmett; Duane Jones; William Esty; Compton; J. Walter Thompson.

CBS: Dancer - Fitzgerald - Sample; Foote, Cone & Belding; BBD&O; Young & Rubicam; Compton; Newell-Emmett; Benton & Bowles; Ward Wheelock; Ruthrauff & Ryan; McCann-Erickson.

Giveaways

Q. Exactly what is a "giveaway" program?

A. Every giveaway show is an audience-participation program (there has to be someone there to cart away the mountain of prizes). But not every audience-participation program gives things away, although most have some kind of prize, be it ever so small.

Program men find it hard to draw a definite line between audience-participation shows which throw in a prize for added interest and the giveaways which add entertainment to maintain listener appeal. There is one general rule of thumb, however. There has to be a reasonably even balance between entertainment and prizes to sustain a giveaway program. If you subtract from one, you have to add to the other.

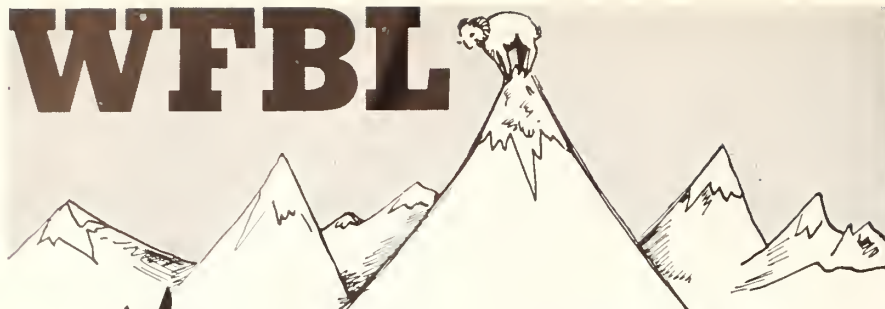
Q. What are the trends in giveaway programing?

A. Today's giveaways are stable members of the broadcast family. New ones are occasionally added, old ones leave; but there is no noticeable dip or rise in the total number. This is the majority opinion, with only NBC dissenting. NBC sees giveaways gradually dying.

CBS has eight giveaways on radio, three on TV. ABC and NBC each have seven on radio and one on television. Mutual trails the other networks with five on radio. Indicative of their staying power is the fact that at least half of these 32 giveaway shows have been on over two years.

Two minor trends in giveaway:

1. The size of network jackpots is steadily being sliced.
2. Merchandise is being increasingly favored for prizes. This cuts costs.

WFBL*offers***New Highs****in Radio Listening****in SYRACUSE****HOOPER Share-of-Radio-Audience APRIL-MAY 1950**

	WFBL	Station B	Station C	Station D	Station E
Morning	45.7	17.0	18.2	8.1	10.1
Afternoon	37.6	18.9	16.6	16.1	9.7
Evening	31.1	26.8	16.4	14.0	11.0

WFBL delivers 17.8% more audience in Syracuse daytime than the next two most popular stations combined!

Here's the Daytime Record in Syracuse

(C. E. HOOPER — December 1949 thru April 1950)

Quarter-Hour Daytime Periods with ratings of:

	WFBL	Station B	Station C	Station D	Station E
10 or Better	8	0	0	0	0
7.5 or Better	13	0	0	0	0
5 or Better	29	10	10	1	0
Average Rating	7.11	3.82	3.69	2.52	1.47

FREE & PETERS will be glad to show you the complete quarter-hour breakdown.

**WFBL****• Syracuse, N. Y.****Your Best Buy-To-Sell Medium in Syracuse!**

Q. How do giveaway programs compare with other types both rating-wise and cost-wise?

A. Except for the Groucho Marx show, *You Bet Your Life* (De Soto-Plymouth Dealers), which will move from CBS to NBC next fall, no giveaway show is presently among Nielsen's top 10. *You Bet Your Life* rates ninth, can hardly be considered a typical giveaway in view of its strong comedy appeal and small prizes.

Giveaways, as a class, compare most closely with mystery-detective shows as to rating and cost. Ratings average about 10 Nielsen; costs range from \$3,000 to \$5,000 on network.

Q. What is presently available on networks in the way of giveaway programs?

A. ABC has the following open:

1. *Quick as a Flash*—three half-hours at 11:30 to 12:00 a.m. weekdays. Cost \$4,350 for three half-hours.

2. *Stop the Music*—one 15-minute segment from 8:00 to 9:00 p.m. Sundays. Cost \$3,350 for 15-minutes.

3. *Bride and Groom*—a half-hour segment five times a week from 3:00 to 3:30 p.m. weekdays. Cost \$5,000 for five half-hours.

CBS has the following open:

1. *Winner Take All*—five half-hours from 3:30 to 4:00 p.m. weekdays. On summer sustaining.

2. *Earn Your Vacation*—one half-hour from 5:30 to 6:00 p.m. Sundays. Cost \$3,360 for a half-hour.

3. *Rate Your Mate*—one half-hour from 7:00 to 7:30 p.m. Saturdays (beginning 1 July 1950). Cost \$4,200 plus an average of \$400 prize money a week.

NBC has only two such shows of its own: *Hollywood Calling* and *\$1,000 Reward*. Nothing is available.

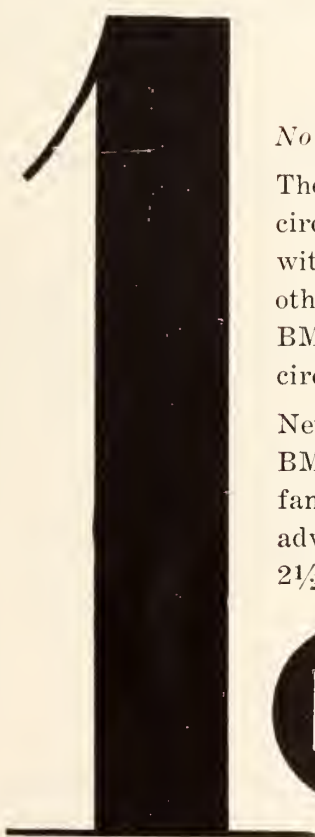
Mutual Broadcasting Co. has the following open:

1. *Ladies Fair*—15-minutes of a half-hour show, 2:00 to 2:30 p.m. Monday through Friday. Cost \$2,500 per week for 15-minutes.

2. *Queen for a Day*—15-minutes of a half-hour show, 2:30 to 3:00 p.m. weekdays. Cost \$2,500 per week for 15-minutes.

3. *Take a Number*—one half-hour open from 8:30 to 9:00 p.m. Saturdays. Cost \$1,500 for the half-hour per week.

4. *True or False*—one half-hour open from 9:00 to 9:30 p.m. Saturdays. Cost \$1,250 for the half-hour per week.



No need to shout. The figures speak for themselves.

The BROADCAST MEASUREMENT BUREAU has just released the *final* circulation figures of Study No. 2 and NBC continues in first place with the *largest* audience in all radio—reaching more people than any other single advertising medium. (90% of agency timebuyers use BMB as their basic source of information in comparing network circulation according to a recent independent research spot check.)

Network radio is bigger than ever—as big as America—and the BMB results show that each week, *day or night*, more than 7 out of 10 families listen to NBC. These findings give NBC a *weekly* audience advantage of over 1½ million homes during the day and more than 2½ million at night over the second network. And the greater the intensity of listening, the greater is NBC's relative superiority over the next network.



America's No. 1 Advertising Medium
A service of Radio Corporation of America

SALES AIN'T POPPING LOUD IN CORK (Ky.)!

If you think it will do you any good to put the advertising screws on Cork (Ky.), Mister, you're bubbling over with a case of Pollyanna-itis! Cork simply doesn't have the people or the dough to produce a sales-geyser!

But if Cork's crew can't help you, the Louisville Retail Trading Area certainly can! Its 27 Kentucky and Indiana counties are effervescent with high-proof people, business and money—almost as much business and money as in all the rest of the State combined. And WAVE pours out its soul to this one great market exclusively!

Shall we start pouring for you—now?

LOUISVILLE'S WAVE

NBC AFFILIATE

FREE & PETERS, INC.,



5000 WATTS . 970 KC

NATIONAL REPRESENTATIVES

All prices given are net cost; they do not include 15% agency commission.

Q. What kind of prizes are being used on giveaways?

A. Merchandise is very popular with sponsors because it keeps costs down. Except for "exotic" prizes like vacation trips or automobiles, cash is favored by contestants, according to prize experts like the Reuben H. Donnelley Corp.

Most network and local shows obtain merchandise prizes at 15% of regular retail price through merchandising concerns. Three of the top companies which provide merchandise prizes through cooperation with manufacturers are:

Richard S. Robbins Co., 551 Fifth Avenue, NYC, serves some 500 stations. Prizes, Inc., 130 East 44th Street, NYC, serves about 200 stations. V.I.P. Service, Inc., 1775 Broadway, NYC, serves about 50 stations and seven network giveaway shows.

These are some of the companies who donate prizes for publicity plugs: R.C.A., Westinghouse, Longines, General Mills, Dunhill, The Toni Co., Anchor Hocking, and William Rogers.

Network times available

Q. What are the current time availabilities among the networks?

A. NBC is sold solid in the daytime at this writing, and has the following nighttime availabilities: Sunday, 6.30-7.30; Monday, 10-11; Thursday, 9-9.30; Friday, 8-9; Saturday, 8-8.30. Mutual has the 2-2.15 p.m. and 2.30-2.45 p.m. segments of *Ladies Fair* and *Queen for a Day*, across the board, and the following nighttime availabilities: Monday, 8.30-8.55; 9.30; 9.30-10; Tuesdays, 8-8.30; 9-9.30; 9.30-10; Wednesday, 8-8.30; 8.30-8.55; 9-9.30; 9.30-10; Thursday, 8-8.30; 9-9.30; Friday, 8.30-8.55; Saturday, 7.30-8; 8.30-9; 9.30; Sunday, 7.30-8; 8.30-9; 9-9.30; 9.30-10. CBS is sold solid daytime and has these nighttime availabilities: Tuesday, 10-11; Wednesday, 9.30-11; Friday, 8-10; 10.30-11; Saturday, 10.15-10.30; Sunday, 10.30-11; (ABC's list of availabilities had not been cleared for release by the network at presstime).

Solved!

A TOUGH RADIO STATION SELLING PROBLEM

WATTS - FULL TIME

WISL

ROCK AND SUNBURY STREETS
SHAMOKIN, PENNA.

May 31, 1950

TELEPHONE 2650

Standard Rate & Data Service
333 N. Michigan Ave.,
Chicago, 1, Illinois.

I am well pleased with the results of our first insertion in Standard Rate & Data. Our response from the first ad to date has been most satisfactory.

It is necessary for us to impress our market size on national time buyers, et al., since statistics minimize our position because of the political sub-divisions which only time can remedy... or, which SRDS can help us emphasize to our benefit.

Frankly, I didn't expect such immediate results. However, one order equalled approximately four times the cost of the advertisement and one inquiry that will mean considerably more if it is closed, and I can say it looks favorable.

I find that an advertisement in SRDS gives us several points of advantage. It adds to our prestige as a station; it reaches the proper persons who are considering markets at the moment they use the publication, and it gives our national representatives "point of sale" assistance on their calls in our behalf. Our "rep" reports that he opens SRDS to our ad on every call he makes.

Cordially yours,

Chas. R. Petrie
Chas. R. Petrie,
General Manager.

"A QUALITY STATION IN A QUALITY MARKET"



Dottie Ward

...has a way
with women!

We've thrown surveys
out of the window!

WHY? Because we don't need them to prove this program. We've checked cash registers instead... cash registers of local accounts that have their finger on the pulse of their advertising.

On the program we have enthusiastic local and national accounts who want to reach Mrs. Housewife who wants to know about local events, fashions, foods, and outstanding personages who visit the area.

At 11:30 every morning, Monday through Friday, Dottie Ward speaks in a down-to-earth manner about many things and products and gets a fine response.

Success stories? Certainly! But why take your time...? The low cost allows you to experiment in a market that likes good things.

Our local family Retail Sales Figure for 1948 was \$4,512.00. That buys more than peanuts.

COST: Only \$25.00 per week of 5 days—local and national accounts, same rate. Sold on weekly basis only. Minimum order—13 weeks.

WISL

ROCK AND SUNBURY STREETS
SHAMOKIN, PENNA.

The WISL Service-Ad* illustrated at the right, appears in the SRDS monthly Radio Section. It offers the services of a successful independent radio station as an advertising medium. It uses simple, straight-forward, down-to-earth selling copy that worked so well in the early days of AM Radio . . . and works equally well today. It offers a program . . . an audience with proved willingness to buy . . . tells what it costs to use the program . . . and where to buy it.

Radio Station Operators:—You too can harness the influence of SRDS and make it work for you to increase national spot time sales, by telling Your Station's sales story in the SRDS Radio Section.



STANDARD RATE & DATA SERVICE

The National Authority / Walter E. Bothof
Serving the Media-Buying Function / Publisher

333 North Michigan Avenue, Chicago 1, Illinois

NEW YORK • LOS ANGELES

* Service-Ads are ads that supplement listings in SRDS with information that sells by helping buyers buy.

PLAY BALL!

**PHILLIES
and
ATHLETICS
Games on**

WDEL-TV

Wilmington, Del.

WGAL-TV

Lancaster, Penna.



Play Ball means that all Saturday home games of both Phillies and Athletics are telecast over WGAL-TV and WDEL-TV. This splendid baseball feature is important on two counts. First, because it has definite appeal in these two markets. Second, because it is only one of a great many special features which are the result of effective, long-range programming. These two stations are increasing their number of viewers constantly. They're keeping these growing audiences loyal and responsive through programs which are worthwhile and *diversified*. They offer TV advertisers an unusually fine opportunity for profitable business. Investigate.

WDEL-TV—Wilmington, Delaware

Only television station in Delaware—fifth market in per capita income in the nation. Brings viewers a clear picture, all NBC network shows. Excellent TV Test Market.

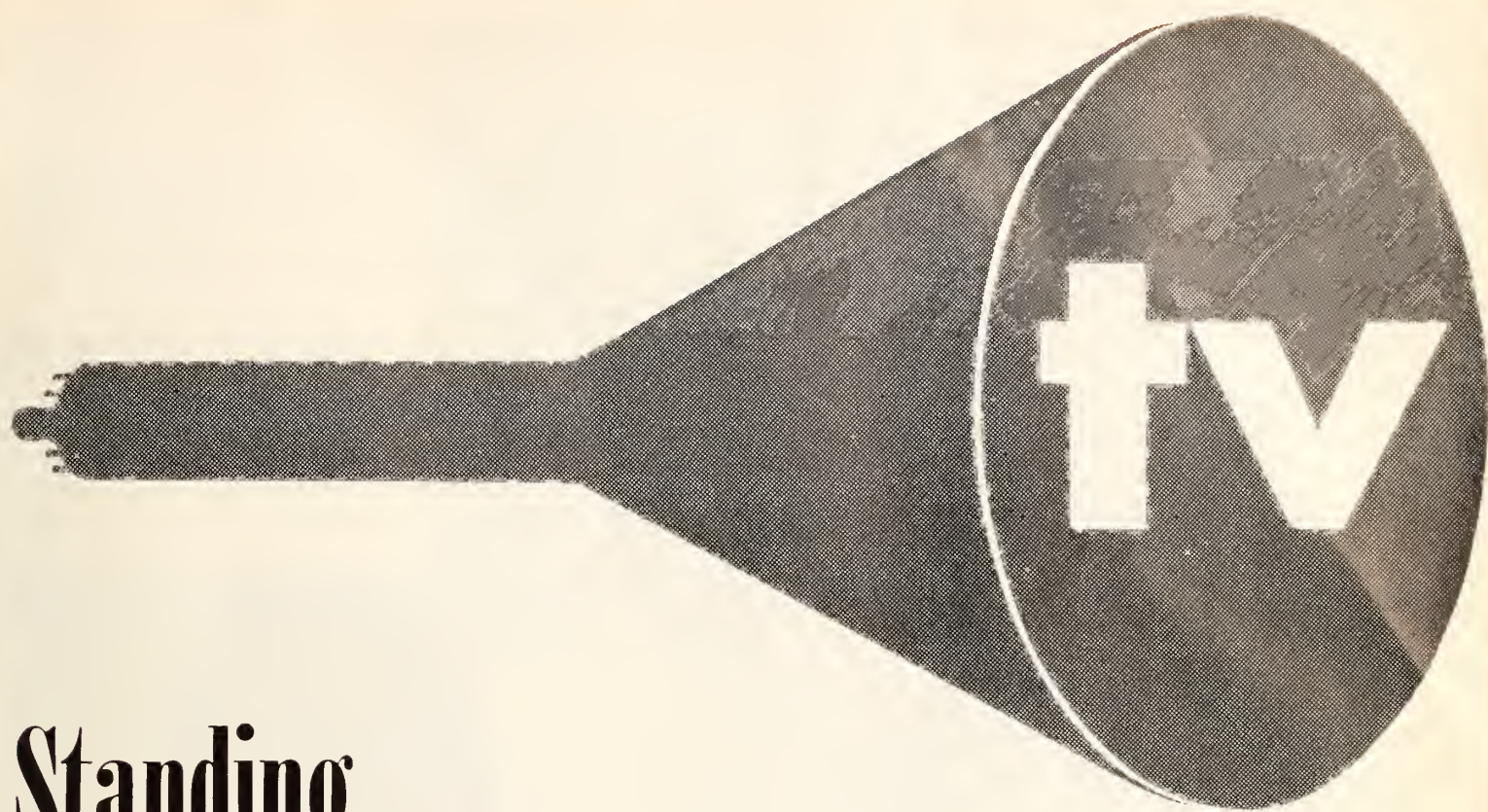
WGAL-TV—Lancaster, Pennsylvania

Only TV station in this large, prosperous area of Pennsylvania. Presents the top shows of four networks: NBC, CBS, ABC and DuMont. Excellent TV Test Market.

Steinman Stations—Clair R. McCollough, General Manager

NBC
TV • Affiliates

Represented by
ROBERT MEEKER Associates • CHICAGO • SAN FRANCISCO • NEW YORK • LOS ANGELES



Standing room only

Network TV scope

Q. How much of the country's population can be reached in all 62 TV markets?

A. About 60%, if you count only the families within a 40-mile radius of each station (see TV coverage, page 92). Since this 40-mile radius is demonstrably too conservative an estimate, it is safe to calculate that about two-thirds of the total population is included in TV's current 62 markets, which also account for about two-thirds of the nation's retail sales.

About 6,500,000 sets now serve these areas. Each station in each market furnishes estimates of the number of sets in its service area. Both CBS and NBC research departments go to great effort to reconcile discrepancies in estimates due to overlap and other prob-

lems. NBC publishes its results in a monthly "Data Chart" which has come to be regarded by the industry at large as the most authoritative estimate available now.

It is interesting to note that TV is in 40 of the 42 U. S. cities with populations over a quarter of a million, and is in 40 of the 48 States. Of the 29 markets covered by *This Week*, TV is in 27. The two exceptions are Portland, Ore., and Denver, both caught in the FCC freeze.

Q. When should an advertiser go into network television?

A. That depends primarily upon his purpose. If he wants to protect a time spot, he'd better get in fast. For nighttime TV it may be already too late—most openings available as this is written probably won't be by July 17.

Even with the present limited num-

ber of available stations, network television already penetrates enough top markets with enough sets (and enough evidence of sales impact) to justify any advertiser with the right product and distribution seriously considering the medium.

Network TV rates

Q. Can the advertiser going on the air this fall protect himself against rate increases by buying in July or August?

A. Yes, in one instance. On ABC he is protected if the first broadcast of the show is effective not more than two months following the date the contract is signed. On NBC a sponsor who signed before 1 July is protected for six months following date of signing

contract: those signing after 1 July must pay the new rates, but get six months protection. On both DuMont and CBS the protection is six months, but starts from date of the first broadcast. If the rate increases on DuMont and CBS before start of the schedule, the sponsor pays the higher rate.

Q. What percentage of nighttime rates are daytime rates?

A. About 50%.

Q. Where does the money for TV ad budgets come from?

A. Sellers of the medium generally take the view that a TV appropriation

The NBC-Hofstra study (see page 48 of this issue) is the most comprehensive single roundup of such factors produced to date.

Cost per thousand listeners has steadily dropped for all TV networks as numbers of stations and TV homes has increased. For example, on 1 July 1948 on the seven interconnected stations of the NBC-TV network you could reach about 307,000 TV homes. The gross half hour evening rate was \$1,140; a cost per thousand viewers of \$3.71. By July 1950 the number of stations had risen to 30, the gross evening half hour rate to \$9,975, and total TV homes to over 5,000,000; cost per thousand had fallen to \$1.93. It is ob-

radio there is BMB to help guide merchandising and promotion efforts and to help correlate with other media efforts. At present, TV sponsors haven't anything like this. Engineering coverage contours, reports of set shipments, and station mail are the principle guides now to distribution and location of sets in a station area (see discussion of TV coverage, page 92).

Q. Where can an advertiser get information regarding creation of suitable TV announcements?

A. Query your advertising agency first. There are dozens of organizations, old and new, in the business of producing TV announcements; their



COLGATE WILL BE TOP TV SPENDER THIS FALL WHEN CANTOR, ALLEN AND TWO OTHERS ALTERNATE IN HOUR-LONG SHOWS

should be part of the advertising budget. Advertisers like P & G concur. "Let monies be allocated for TV to help accomplish the advertising objective," is the way some experts put it. Its share of the budget, they reason, should be allocated from the total budget, with no question as to what specific budget it is to come from. The important adjustment here would seem to be more a matter of viewpoint than of bookkeeping.

Q. How expensive is TV?

A. While results are always the final answer, it is possible to indicate some of the factors bearing on the results.

vious that cost per thousand will reduce this fall and winter.

When to use spot TV

Q. Are there any differences between spot radio and spot television of importance to a spot TV buyer?

A. Yes. With TV there aren't the coverage differences resulting from tremendous ranges in power and frequency found in radio. Programing is more important, especially in multiple TV station markets, than coverage. With

competence varies drastically. The types of announcements possible are very great, and agency counsel on this point also is usually essential for best results. The Broadcast Advertising Bureau has recently released a booklet on this subject. SPONSOR has published several articles.

Q. Can most stations provide adequate time for one-minute announcements?

A. No.

Q. Should 20-second versions always be built in case one-minute spots are not available?

A. No. Some products can't be adequately sold in 20 seconds. Expert advise of your agency and spot production specialists should be sought.

TV spot availabilities and costs

Q. Are TV spot costs in line with other media? How do they compare with TV network?

A. There's no direct way to compare TV spot costs with other media. Indirectly comparison can be made through results. But no controlled experiments have been made on this basis. Comparisons have been made between TV spot and magazines on a circulation basis in markets with high TV penetration. The figures are slightly sensational for TV. Findings have been presented to advertisers to the accompaniment of anguished protests of the magazines. Set penetration in a few top markets is just beginning to put the sight and sound medium on an equal circulation footing with local newspapers.

Comparison with network TV is equally difficult because of the many possible bases for comparison. If his distribution warrants it, network TV can give him coverage (including merchandising possibilities) which would cost more to get with spot announcements on all the same stations. On the other hand, with scattered distribution, TV spot might cover it with great saving in waste circulation and the cost it represents.

Q. Can an advertiser protect himself in July and August against fall rate increases? Is there any standard protection period on station rates?

A. Yes, to both questions. But there are exceptions. Station policy generally is to accept no orders more than 30 days prior to date of the first broadcast (football games might be an exception). The majority of stations guarantee the sponsor six months protection from the effective date of the increase, but some stations extend protection six months from *start of the contract* rather than from starting date of the increase. This means that some sponsors are put in the position of having to figure whether they would gain more by sitting tight to earn a



Daytime TV makes bid for housewife's dollar with shows like *Your Television Shopper* (DuMont)

frequency discount, or cancel immediately and sign up again in order to take advantage of the six months protection against an increase they know is coming up. Audience is mushrooming so fast in most areas that standard protection isn't yet possible.

Q. Is there any logic behind the selection of six months as the protection period?

A. Yes. Stations figure that circulation is increasing generally at a rate which justifies an increase in their rates about every six months.

Agencies using TV most

Q. Which agencies lead in TV network placement?

A. N. C. Rorabaugh lists Young & Rubicam as the network TV leader with nine programs on the air this spring. Others follow in somewhat this order: Young & Rubicam; J. Walter Thompson; McCann-Erickson; BBD&O; Maxon; Kudner; William Esty; Benton & Bowles; Dancer, Fitzgerald & Sample; N. W. Ayer; Doherty, Clifford & Shenfield; Kenyon & Eckhardt; Franklin



Reps, like this CBS TV Sales Group, check stations on spot. Here they visit WBT-TV, Charlotte

Famous firsts

in

TV

In 1884 Paul Nipkow invented the television scanning disc and thus began the history of television.



Blair-TV Inc. was the first exclusive representative of television stations. The first company to recognize and act on the television stations' real need for hard hitting, single minded, exclusive representation.



REPRESENTING

Birmingham	WBRC-TV
Columbus	WBNS-TV
Los Angeles	KTSL
New Orleans	WDSU-TV
Omaha	WOW-TV
Richmond	WTVR
Salt Lake City	KDYL-TV
Seattle	KING-TV

Bruck; Cunningham & Walsh; Biow; Foote, Cone & Belding; Campbell-Ewald; SSC&B; Compton.

Spot TV leaders among the top 20 (according to Rorabaugh) include: BBD&O; N. W. Ayer; Biow; McCann-Erickson; Young & Rubicam; Ruthrauff & Ryan; Fletcher D. Richards; J. D. Tarcher; Foster & Davies; SSC&B; Ted Bates; Geyer, Newell & Ganger; Leo Burnett; D. P. Brother; J. Walter Thompson; Owen & Chappell.

TV representatives

Q. Which firms represent TV stations nationally?

A. ABC Spot Sales, 7 West 66th Street, New York (also Chicago, Hollywood, Detroit, San Francisco).

Avery-Knodel, 608 5th Avenue, New York (also Chicago, San Francisco, Los Angeles, Atlanta).

Barnard & Thompson, 299 Madison Avenue, New York.

Bertha Bannan, Little Building, Boston (New England only).

Blair-TV, 100 Park Avenue, New York (also Chicago, Detroit, St. Louis, San Francisco, Los Angeles).

The Bolling Company, 430 Lexington Avenue, New York (also Chicago, Hollywood, and San Francisco).

The Branham Company, 230 Park Avenue, New York (also Chicago, Atlanta, St. Louis, Dallas, Detroit, Charlotte, N. C., San Francisco, Los Angeles, Memphis).

CBS Radio Sales, 485 Madison Avenue, New York (also Chicago, Los Angeles, San Francisco, Memphis, Detroit).

Donald Cooke Incorporated, 551 5th Avenue, New York (also Chicago, Los Angeles, Cleveland, Detroit).

DuMont Television Spot Sales, 515 Madison Avenue, New York.

Free & Peters, 444 Madison Avenue, New York (also Chicago, Atlanta, Detroit, Fort Worth, Hollywood, San Francisco).

Harrington, Righter & Parsons, 270 Park Avenue, New York (also Chicago).

Headley-Reed Company, 420 Lexington Avenue, New York (also Chicago, Detroit, Atlanta, San Francisco, Hollywood).

H R Representatives Incorporated, 405 Lexington Avenue, New York (also Chicago, San Francisco).

George P. Hollingbery Company,

500 5th Avenue, New York (also Chicago, Atlanta, San Francisco, Los Angeles).

The Katz Agency, 488 Madison Avenue, New York (also Chicago, Detroit, Kansas City, Atlanta, Dallas, San Francisco, Los Angeles).

Keenan & Eickelberg, 2978 Wilshire Boulevard, Los Angeles (local).

Kettell-Carter, Park Square Building, Boston (WOR-TV, WSYR-TV and WOIC-TV in New England only).

Robert Meeker Associates, 521 5th Avenue, New York (also Chicago, San Francisco, Los Angeles).

NBC Spot Sales, 30 Rockefeller Plaza, New York (also Chicago, Cleveland, Denver, Hollywood, San Francisco, Washington).

John E. Pearson Company, 250 Park Avenue, New York (also Chicago, Los Angeles, San Francisco).

Edward Petry and Company, 488 Madison Avenue, New York (also Chicago, Detroit, San Francisco, Los Angeles, St. Louis, Atlanta, Dallas).

The Richard Railton Company, 681 Market Street, San Francisco (local).

Ra-Tel Representatives, 420 Lexington Avenue, New York (also Chicago, Dallas, Los Angeles, Atlanta, Oklahoma City, San Francisco).

Paul H. Raymer Company, 444 Madison Avenue, New York (also Chicago, Boston, Detroit, San Francisco, Hollywood).

Weed and Company, 350 Madison Avenue, New York (also Chicago, Detroit, Boston, San Francisco, Hollywood, Atlanta).

Adam J. Young, Jr., 22 East 40th Street, New York (also Chicago, Los Angeles, San Francisco).

Q. What services do TV national representatives render?

A. Point by point here are some of the services performed by TV representatives:

1. Market and station data is issued in summary form including population, number of families, number of TV sets and buying income.

2. TV rate cards were originally based on a projected card set up experimentally by NBC and DuMont. Since that time rate cards have grown like Topsy. A standardized rate card may soon be available to the industry as a result of sessions by agency, advertiser, station representatives, and NAB executives.

3. Program and announcement

TELEVISION
DUMONT
NETWORK

A Division of Allen B. Du Mont Laboratories, Inc.
Copyright 1950, Allen B. Du Mont Laboratories, Inc.

Television set ownership is growing at a phenomenal rate. Every day television is paying off more . . . to more advertisers.

Even the time when networking breaks into the black is very near. That's why it is extra important now to remember certain things about television: —

In the beginning . . . there was Du Mont. Yes, *Du Mont did it first*—built the first network between its New York station WABD and its Washington station WTTG. Now the Du Mont Television Network contains 54 stations from coast to coast.

As for coverage, Du Mont gets 'em all—99% of the nation's telesets are within reach of the Du Mont signal. (And don't forget that Du Mont signals are just as good as anybody's.)

With no vested interest in other media, *Du Mont concentrates* — gives its undivided attention to television. Du Mont believes in television — with a young-minded singleness of purpose that bodes the best for sponsors.

Du Mont continuous program research pioneers the way to larger audiences, smaller budgets. *Du Mont cuts the cost of television —* labors to deliver more viewers per dollar. And that's only part of the reason why —

You'll get
more out of
TELEVISION
WITH
DUMONT!

Large advertiser or small, there is Du Mont time and talent, Du Mont programs and spots suited to you. For the rest of the story — write, wire, phone or run over to:

THE DU MONT TELEVISION NETWORK



WHAT IS YOUR FUTURE RADIO OR TV ACTIVITY?

Pulse now surveys regularly the following markets:

RADIO

Boston
New York
Northern New Jersey
Philadelphia
Washington, D. C.
Richmond
Cincinnati
Chicago
St. Louis
San Francisco
Los Angeles

TV

Boston
New York
Philadelphia
Washington, D. C.
Cleveland
Dayton
Columbus
Cincinnati
Chicago
St. Louis
Los Angeles

For programs telecast in more than three markets, Pulse offers its Multi Market Tele-Pulse.

The Pulse survey—a reasonably accurate survey—delivered in a reasonable amount of time after field study—does not cost \$1,000,000.

For radio and television facts
ASK THE PULSE

THE PULSE Incorporated

15 WEST 46TH STREET
NEW YORK 19, N. Y.

availability data is routinely sent to advertisers and agencies. Immediate information is available when needed.

4. Programing aid is offered in an advisory capacity: TV representatives suggest changes in programing and point out technical flaws. Some representatives are also beginning to aid in the development of national spot programing on film.

5. Station brochures and a comprehensive presentation of stations' salient sales points are handled by most representatives from copy to art work and production. Letters and bulletins are also mailed to advertisers and agencies. Some highlight success stories of programs and personalities, show the specific types of programs best suited for a sponsor's product.

6. TV representatives also carry on a general orientation to sell TV to advertisers. The Katz Agency, for one, prepared a 40-50 page mimeographed book, *TV Facts for Advertisers*, acquainting agencies and advertisers with the general TV background. The Katz Agency has also prepared a film showing commercial techniques for TV announcements actually being used on video. In addition, representatives like Free & Peters hold clinics and group meetings for advertisers. F & P "rang the bell" with a remarkably successful sales clinic for its stations in Chicago early in June. Petry has developed a system of showing simulated TV on film that is used by many agencies and advertisers in Chicago and New York.

TV coverage

Q. How can an advertiser assess the coverage he's getting when he buys time on a TV station?

A. Coverage involves at least three important considerations an advertiser needs to know: (1) the extent of the area around the transmitter in which the signal can be heard adequately, (2) the number of sets in that area, (3) where they are located in the area.

Q. What do the stations furnish to guide an advertiser?

A. They have engineering maps which show where their signals can be received acceptably. Tests have established that reception is generally acceptable when the signal from the transmitter comes in with an intensity

of 0.5 millivolts per meter. (Millivolts per meter is usually abbreviated to mv/m.) The 0.5 mv/m contour shown on most station coverage maps goes out on an average of about 40 miles from the transmitter. The contour is seldom a perfect circle, because shape of the terrain and other interferences influence the distance the signal will travel.

Experience has shown, however, that a 40-mile contour is too conservative an estimate, and that generally speaking 40-50 miles is a fair rule of thumb in estimating a coverage area. NBC is making maps for some stations in which the outer contour is computed on the basis of 0.1 mv/m. Tests have indicated that acceptable pictures may be received in this area which generally extends 10 miles or more beyond the 0.5 mv/m contour. Maps with the 0.1 mv/m contours will not be drawn for stations whose areas have a considerable overlap with neighboring service areas. In these cases, maps will show only the 5 and the 0.5 mv/m contours.

Mail maps are another indication of the extent of coverage, but have to be considered in the light of the severe limitations inherent in this type of survey. Mail does reveal that programs are frequently received up to 100 miles from the transmitter. Good reception beyond 50 miles is not at all uncommon.

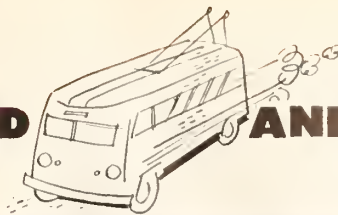
Reception within a station's service area may have blind spots because of the shape of the terrain or other interference. Returns from direct selling pitches, contests, premiums, and other offers throw light on the location of such "pockets" in its coverage. As with other types of mail response, don't draw conclusions too fast. These can be quite misleading unless one is aware of the pitfalls in interpreting mail maps.

Q. How are the number of sets in an area determined?

A. They are calculated from reports of distributors and dealers in the area. Estimates are made either by the station management, or a committee representing several stations in an area, or for them by an electrical power company or association.

There is as yet no way to furnish a breakdown on the location of sets within a specific service area. The RTMA has made a start toward making this

THE TROLLEY STRIKE HAS ENDED AND...



NEARLY EVERYONE in video knows the background.

During Atlanta's recent 37-day transit strike, the South's largest department store turned to WSB-TV as a means of serving its many patrons.

Telecasting directly from an improvised studio in the store, Rich's personnel and WSB-TV staffers modeled, demonstrated and displayed merchandise for strike-bound shoppers.

And like most everything else that Rich's does — the customers loved it!

Telephones jangled. Incoming trunklines jammed. Results were apparent. Said a store executive: *"We sold something of everything we displayed on television. We are pleased with what we have seen already."*

* * *

AND SO IT IS that a programming idea which originally was conceived as an emergency measure is now blazing a trail for both retail business and for television.

For now, high above Forsyth Street in its fabulous "BRIDGE BUILDING," this great store has allocated 2,400 square feet of tremendously valuable display

space to a permanent television studio. It is equipped and manned by WSB-TV.

Rich's telecasts — a solid hour a day, five days a week — continue indefinitely, on WSB-TV.

Once again it has been proved that when seen through "The Eyes of the South" — television is *sellovision!*

wsb-tv

ON PEACHTREE STREET
ATLANTA

Represented by Edw. Petry & Co., Inc.

COMMONWEALTH
Currently Serving the
Nation's Leading TV Stations
Offers the Following
TV FILM PACKAGES

**26 MAJOR COMPANY
FEATURE PROGRAMS**
with such stars as

Barbara STANWYCK	Paulette GODDARD
Robert YOUNG	Jimmy STEWART
Jimmy DURANTE	Merle OBERON
Claudette COLBERT	Melvyn DOUGLAS
Jack BENNY	Raymond MASSEY

39 TOP WESTERNS
featuring
THE RANGE BUSTERS
KERMIT MAYNARD
SMITH BALLEW

52 FEATURE PROGRAMS
with such stars as

Bill "Hoppy" Boyd	Jack LaRue
Frankie Darro	Pinky Tomlin
J. Carrol Naish	Buster Crabbe

13 MUSICAL VARIETIES
12½ min each • featuring
MOREY AMSTERDAM

13 SOUND CARTOONS

250 AESOP FABLE SILENT CARTOONS

12 CHARLIE CHAPLIN COMEDIES
12½ min each

For further information and complete list, write to

COMMONWEALTH
Film and Television, Inc.
723 Seventh Avenue, New York 19, N. Y.

possible by compiling county breakdowns of sets shipped by its members. Useful as this is, there are still severe limitations to this program. First, the RTMA does not cover all counties in TV markets, nor is it possible to get all its members to cooperate in breaking down their shipments. This is because the job requires extra labor which some smaller members feel they can't afford. Eighty-five percent is about the maximum expected to cooperate in this project.

Second, some 20-25% of set production is accounted for by non-members of the RTMA. They are especially active in certain sections of the country, and this will tend to distort the picture. A key to the current controversy between audience researcher Hooper and NBC research head M. H. Beville is inability to determine where sets go once shipped into an area. The first possible basis for making a reasonable estimate on this score will be publication of census data which will give a check on quantity and distribution of sets. With this knowledge, researchers can apportion set distribution within an area on a statistical basis. It will still be only a "best guess," but up to now even that hasn't been possible.

Q. Should an advertiser eliminate his advertising on a radio station 50 miles away from the TV station carrying his message?

A. There's no pat answer to this one. The problem isn't the same for network and spot advertisers. For example, a network advertiser might think seriously before sacrificing enough stations to lose full network discounts. A spot advertiser will have many additional problems to complicate scheduling adequate coverage around TV stations carrying his message. Is the TV penetration strong enough and the impact hard enough to justify sacrificing "outside" coverage? The answer can't be the same for all sponsors. The pattern of distribution, location of best customers, size of ad budget, and other factors bear on the question.

TV unions

Q. Does the current union situation threaten to have an effect on rates this fall?

A. It does. There has never been a TV contract covering talent unions. For the stars the problem is slight; they are well paid, considering the present growth of the medium. But the rank and file, particularly dramatic talent, are fighting for minimum rates, rehearsal pay, better working conditions. These are the bedrock demands. There are other issues, such as a share in re-used shows, and off-the-tube TV transcriptions.

There's no question but that talent will win a satisfactory adjustment on most of their demands and this can mean only one thing: increased package costs. All is not quiet on the technical union front. There are upward salary adjustments to be expected. The networks will certainly continue to cut operating costs as they grow more skilled at the job, and thus absorb part of the increased costs. But it would be foolish to ignore the inevitable. The sponsor will have to pay for part of these added costs in higher rates. How much it will be is nobody's guess right now—there's just no basis for guessing.

The reason there's been no talent contract is a complicated story of jurisdictional disputes between East and West Coast unions, which has been described fully in *Ross Reports* on television programing. Jurisdictional problems are also responsible for lack of a contract with television writers. Their cause is not being pushed vigorously, and even a settlement is not expected to greatly affect production budgets. Talent is the big item.

Q. What is the current Petrillo situation as it affects (1) network, (2) spot, (3) films?

A. Musicians are now working at about 80% of radio rates, and there's not too much pressure for upping rates. Live shows are not affected by the current ban on music for TV films and transcriptions. Music in the public domain, foreign sound tracks, and films whose sound tracks were produced before the ban have been substituted for new music. A few independents have been permitted to score films (Autry shows for example), and there's some wildcatting, but not much.

Since the greater part of TV spot involves film, it is obvious that there will be a production boom in spot when the music issue is settled. The indus-

WOW (wotta buy!)

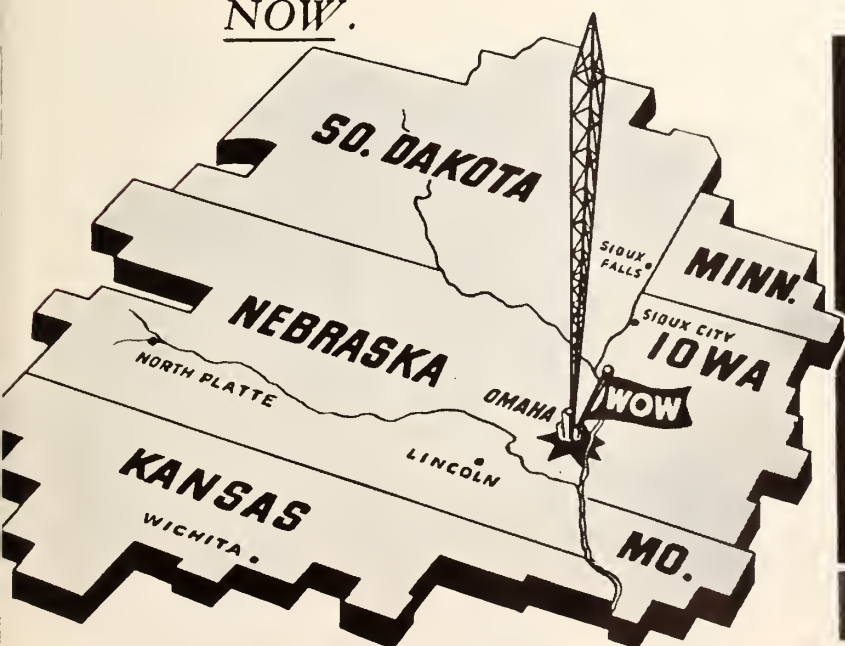
MARKET: Retail sales nearly 3 billion...\$500 per family OVER national average. Farm income 2½ billion...\$3,000 per farm OVER national average.

COVERAGE: 485,000 families . . . 100,000 MORE every day and by night than second station.

MANAGEMENT: "One of most successful operations in U.S."—VARIETY, in 1950 Showmanager Award to John J. Gillin, Jr.

COST As low as 62c per thousand families (81c for second station) and in some instances, 9 percent lower than two years ago!

AVAILABILITIES: Scarce, but a few good ones NOW.



RADIO STATION
WOW INC.
OMAHA, NEBRASKA
590 KC • NBC • 5000 WATTS
Owner and Operator of
WOW-TV Channel Six
KODY AT NORTH PLATTE

JOHN J. GILLIN, JR., PRES. & GEN'L. MGR.
JOHN BLAIR & CO., REPRESENTATIVES

"... The Richest Part of God's Great Big Green World ...! "



*

WCPO-TV

*has more viewers than the other
two TV-Stations combined!*

April-May
C. E. Hooper



WCPO-TV
Channel 7
Affiliated with the
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Represented by the

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CINCINNATI, OHIO

WEWS, Cleveland
is another
Scripps-Howard
TV Station — 1st
in the market.



FIRST in the QUAD CITIES

In Davenport, Rock Island, Moline and East Moline is the richest concentration of diversified industry between Chicago, Minneapolis, St. Louis and Omaha. The Quad Cities are the trading center for a prosperous two-state agricultural area. Retail sales, total buying and per capita income rate higher than the national average, according to Sales Management.

WOC-AM 5,000 W. • **WOC-FM** 47 Kw.
1420 Kc. 103.7 Mc.

WOC delivers this rich market to NBC Network, national spot and local advertisers . . . with 70 to 100% BMB penetration in the two-county Quad City area . . . 10 to 100% in adjacent counties.

WOC-TV Channel 5
22.9 Kw. Video • 12.5 Kw. Audio

On the Quad Cities' first TV station NBC Network (non-interconnected), local and film programs reach more than 11,000 Quad Cities' sets . . . hundreds more in a 75 air-mile radius.

Basic NBC Affiliate
Col. B. J. Palmer, President
Ernest Sanders, General Manager

DAVENPORT, IOWA
FREE & PETERS, Inc.
Exclusive National Representatives



try keeps getting optimistic reports of a settlement in the making, and now there's every evidence it isn't far off.

TV research

Q. What's available in TV research?

A. Generally speaking, the same kind of research is available for TV as for radio. The leading organizations who were engaged in radio research have expanded their services to include TV. In addition, numerous small new organizations have gone into the business, usually the program rating side of it. The fields covered are: (1) program research, designed to tell how many viewers a program has; who they are, when, where, how often and how long they view. The "qualitative" side of program research investigates the likes and dislikes of program elements, may offer diagnoses for corrective treatment; (2) audience research, which counts number of listeners to networks and individual stations.

Q. Where can audience and program information be obtained?

A. Various research organizations furnish a variety of such information. They obtain the data in several different ways, and the manner in which it is obtained affects the way in which it is interpreted and used. Agency experts should be consulted on this problem.

The A. C. Nielsen Co. obtains data from automatic meters (Audimeters) attached to the set; provides the only TV network ratings. C. E. Hooper, Inc. obtains data from telephone calls; provides ratings for 13 TV markets on a monthly basis. Rating organizations active in a limited number of markets are American Research Bureau, Washington (diary studies); Advertest Research, New Brunswick, N. J. (personal interviews); Robert S. Coulan, Kansas City, Mo. (telephone interviews); Jay & Graham Research, Chicago (diary studies; monthly quantitative and qualitative reports for 19 markets); Market Research of Cleveland (surveys tailored to order); The Pulse, New York (personal interviews); Albert E. Sindlinger & Co., Philadelphia (obtains Philadelphia data only through electronic device).

WMAR

SUNPAPERS TELEVISION

THE A. S. ABELL COMPANY



BALTIMORE 3, MARYLAND

VARIETY PLAQUE AWARD FOR 1949-1950

"Responsibility to the Community"

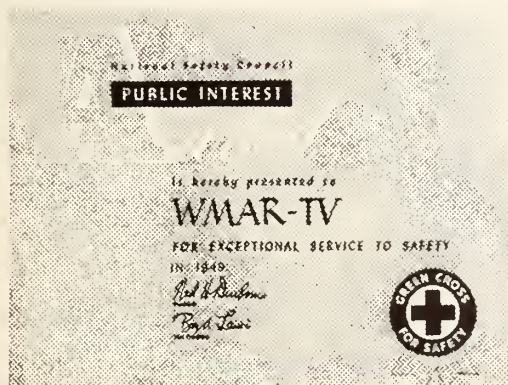
WMAR-TV BALTIMORE

Sunpapers TV station shone brightly this year in the nation's shiniest TV town. In video-happy Baltimore, WMAR-TV won the distinction of becoming the first sight station in nation to outrank all AM stations in its market in average evening audience. In the process of rolling up ratings, WMAR-TV did not overlook public service and came up with two important PS series in "Atomic Report" and "Slums."

Former show brought in front of the cameras some of the nation's top atomic authorities to explain to the average viewer the atomic facts of life. That was WMAR tackling a world problem. On the local front, the station resourcefully drew

upon facilities and talents of its own newsreel unit for "Slums," a documentary about Baltimore's No. 1 local problem. Hard-hitting documentary had several performances on station, and then was given additional circulation by showings at various organizations and civic groups around city. Out of this TV documentary came "The Baltimore Plan" for slum clearance, which has attracted national attention. As WMAR sums it up, the "Slums" picture was the "... vanguard of a reform which began with the city examining its conscience and then going to work to destroy the blight of slums. . . ."

*Variety, Wednesday, May 24, 1950



IN MARYLAND MOST PEOPLE WATCH

WMAR-TV CHANNEL 2

REPRESENTED BY THE KATZ AGENCY, INC.

NEW YORK • DETROIT • KANSAS CITY • SAN FRANCISCO
CHICAGO • ATLANTA • DALLAS • LOS ANGELES

TELEVISION AFFILIATE OF THE COLUMBIA BROADCASTING SYSTEM

Q. What principal types of service are offered?

A. Following is a brief summary of the kinds of information furnished:

Sets in use, the percentage of the sample actually listening at any period. Records of the trend at various times throughout day, week, or month, are useful in choosing programs and time of broadcast.

Share of audience, the percentage of sets in use tuned to a given program (or station). It is one measure of the relative pulling power of a show.

Audience composition, the percent-

age of men, women, and children tuned to a program; helps a sponsor judge the appropriateness of his program and time period.

Behavior of the broadcast audience from period to period (minute to minute as measured by meter and diary reports) is analyzed and reported as part of the regular service of firms like Nielsen and Jay & Graham. Such analyses may include information on home characteristics, audience turnover, frequency of listening, audience for spot announcements.

Sales effectiveness studies are not

available as a regular service from most program-rating organizations. They are available from the Nielsen Company as part of a comprehensive service called the National NRI (Nielsen Radio Index) Service. C. E. Hooper, Inc., offers a service called Sales Impact ratings.

Hooper also furnishes reports comparing radio and television listening and viewing in AM-TV markets.

Q. Are there any organizations specializing in how to improve programs?

A. Some agencies, such as BBD&O, McCann-Erickson, Young & Rubicam, and Ruthrauff & Ryan, have special units in their research departments devoted specifically to learning the effective reasons of listeners for liking or disliking a program as it unfolds minute by minute. From this information, recommendations for correction or strengthening can be made. CBS has available the Lazarsfeld-Stanton Program Analyser, an electronic device for obtaining listener likes and dislikes to programs. The only independent research organization specializing in this type of research is the Schwerin Research Corp., New York, which has probably done more than anyone else to date in this field. This type of research was one of the last to be applied to radio programs, mainly because it was resisted by program people who refused to admit their creative intuitions could be as mistaken as "program analyser" technique sometimes proved they were. There's been little of this kind of research on TV programs thus far, because program competition hasn't been tough enough. Miles Laboratories is a notable exception, having subjected their TV *Quiz Kids* to numerous Schwerin tests.

Q. How valid is TV research?

A. This is a question being asked everywhere, but put in that way the question hasn't any real meaning.

If applied to ratings and number of viewers per program, or to the circulation of a station, the question is really asking whether information about the number and location of sets in TV markets is accurate enough to be useful. A summary of the problem of counting and locating TV sets is presented on page 92 under a question on TV coverage. The truth is that nobody

WSYR
570 kc.

WSYR
94.5 mg.

WSYR
channel 5

WSYR ACUSE
the Only
COMPLETE
Broadcast
Institution
in
Central New York

WSYR ACUSE
NBC Affiliate in Central New York
Headley-Reed, National Representatives



Leading film producer, Irving Hartley of Hartley Productions, N. Y. C., shooting a scene at Chichicastenango, Guatemala, for the Pan American World Airways color travel film "Wings to Mexico and Guatemala".

Here is the Maurer 16 mm. at Chichicastenango!

Mr. Irving Hartley, top-flight cinematographer and producer—like dozens of others in the field—knows, uses and recommends the Maurer 16 mm. camera *wherever* and *whenever* excellent color photography is required, for the following reasons:

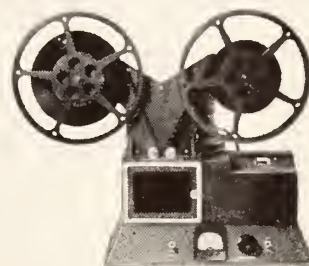
Its **VERSATILITY** first of all, makes it ideal for all sorts of color work, its accuracy, precision high power focusing system and its large clear glass direct-through-the-lens viewing system insure excellent results at all times.

Its **DEPENDABILITY**, the result of years of rigid testing and improvement have made it ideal for below freezing or torrid conditions—the dependable camera for all field work.

Its **UNIQUE FEATURES**, such as the 235° *dissolving* shutter, allows you to shoot with one-third less light, and with automatic fades and smooth lap dissolves made right in the camera.

These are some of the many reasons why *more* and *more* of the best professional cameramen today pick the Maurer—the 16 mm. camera designed specifically for professional use!

For details on these and other *exclusive* Maurer features, write Dept. D



The 16 mm. Film Phonograph unit provides the finest quality in high fidelity re-recording and playback. Its unique optical system reduces photo-cell hiss—resulting in excellent quality reproduction.

J. A. Maurer, Inc.

37-01 31st Street, Long Island City 1, N.Y.
850 South Robertson Blvd., Los Angeles 35, California

16mm
maurer

CABLE ADDRESS:
JAMAURER

knows how accurate the estimates are.

If the question applies to the methods of sampling and computing the results, research organizations will tell you their methods yield results as accurate as clients require and are willing to pay for. This isn't true in all cases, but in general, results, even with current limitations, are good enough to be useful.

Different means of gathering listening data (telephone, diary, meter) affect the kinds of answers you can get. Whether or not one method is more "valid" than another depends on what you want to do with the information obtained. A failure to understand this is the source of many a pointless argument about the superiority of one system of gathering listening information over another.

Any of the systems in use today can produce sufficiently accurate results, within the limits of what they are designed to accomplish, to be useful. The important questions should concern just what kinds of data the client really needs. Research counsellors can then advise him what method to employ in obtaining the answers.

**First TV
Station
in the
Mountain
West**



KDYL-TV
NBC NETWORK
CHANNEL 4
Salt Lake City, Utah

National Representative: Blair-TV, Inc.

TV programing

Q. Is it essential that an advertiser choose his program from among the most popular types?

A. Not necessarily. Drama and comedy-variety, for example, are normally nighttime attractions, while some products are best sold by daytime programs. Some program types appeal to an advertiser's best prospects: they may not respond to other types. Better check into affinity of program and product, time of broadcast, program competition, and various other such factors.

Q. Will there be more daytime programing this fall?

A. All four TV networks will have daytime schedules this fall (see back of television map on page 33). There'll be no great problem in obtaining the necessary network in most instances—stations not already on the air can be expected to warm up their transmitters for any show that's sold.

Q. What's the daytime program trend?

A. As it looks now, daytime TV programing will probably evolve somewhat along the lines that radio took, concentrating on women's service-type shows at first. Service shows build small, loyal audiences, are extremely valuable salesmen. But it takes entertainment programs to build big circulation. TV won't take the time radio did to develop daytime entertainment, but advertisers are as wary now of buying afternoon TV as they were of nighttime two years ago. Numbers of

stations in various markets have outstanding success stories, however, and once the stampede starts there'll be plenty of sponsors who'll lament waiting so late to make up their minds and missing out on key time slots.

There will certainly be more kid shows on the air. They've proved themselves. But as for other types than women's service programs, only experimentation will determine the trend. Both sports and audience participation shows will get time on the air because they are relatively inexpensive.

Q. What is being done about news programing?

A. Not much, so far, if you compare what is being done with radio's achievements in this field. TV hasn't yet found ways to apply its special advantages to producing many outstanding news shows. Sponsors are hard to find, and many stations report they lose money (because of high production costs) even on sponsored news. INS has done good work helping sponsors with news formats. Some individual stations like WBAL-TV, are showing ingenuity in attacking the problem of creating viewable news programs.

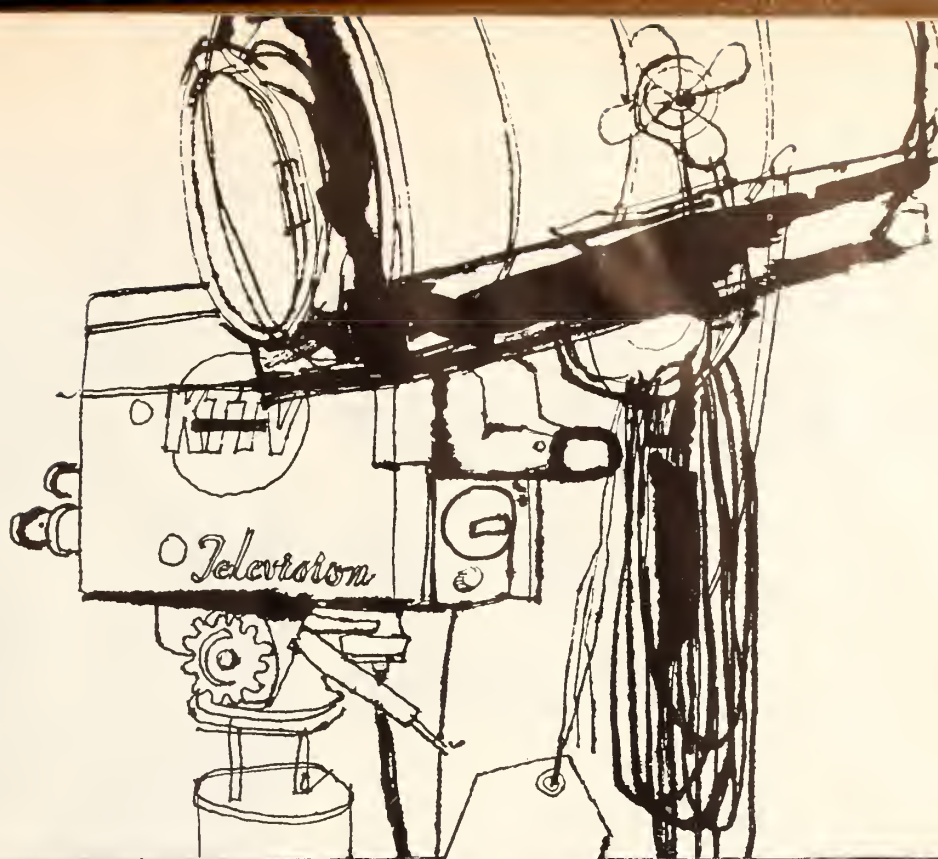
Q. What are prospects for better news programs?

A. The "feature page" approach to news has possibilities on TV altogether beyond radio: this angle is getting concentrated attention from network program chiefs. Special treatments of news peculiar to TV will be developed; but just how soon we'll see major progress is impossible to tell. Next fall should see some interesting experiments along these lines.

Ratings of TV network program types*

Type of Program	No. on	Average for All	Highest Rated Prog.	Lowest Rated Prog.
Children's	6	25.9	35.9	16.5
Drama	21	35.4	44.8	16.5
Musical	3	18.2	24.9	9.9
Quiz and Audience Participation	9	25.9	50.0	5.8
Sports	5	22.6	45.1	12.7
Variety-Comedy	23	34.0	77.7	15.3

*Nielsen ratings for March-April-May.

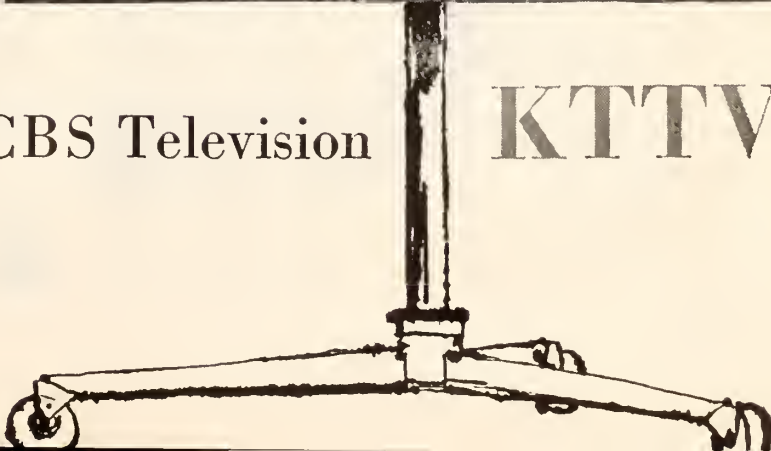


KTTV announces
the removal of all
facilities and offices to
Nassour Studios,
5746 Sunset Boulevard,
Hollywood's newest, most
compact motion picture
lot now producing
motion pictures as well as
top-flight television.



Los Angeles Times - CBS Television

KTTV



They climbed the world's tallest tower so you could see farther

Installation of
NBC's television antennas has been a job
for daring steeplejacks!

No. 6 in a series outlining high
points in television history

Photos from the historical collection of RCA

● Dwarfed ant-small by their height above Manhattan's streets, skilled and daring workmen—in 1931—offered New Yorkers a sight as exciting as the highwire act at a circus... but much more significant.

Task of these men, as they clambered about atop the tower of the Empire State Building—1250 feet in the air—was to install an antenna for experimental telecasts from NBC's television station. "Why did it have to be so high?" was a question on thousands of watchers' lips.



A familiar sight on the New York skyline, NBC's television antenna—installed in 1946—was the successor to those erected in 1931, 1936 and 1938, and used by RCA and NBC to perfect television.



Steeplejacks at work on an NBC television antenna—1250 feet above the sidewalks of New York. Its height gives telecasts a wider range in the New York and New Jersey area.

As might have been expected, with television an unfamiliar art, the average layman thought of it in relation to radio broadcasts, whose waves he knew could circle the globe. That telecasts were fundamentally limited by the line of the horizon was little known. To increase this limiting range, scientists, engineers, and technicians, sought the highest available vantage point.

With its antenna installed, this experimental television station was able to transmit pictures a distance of about 42 miles, and farther under highly favorable conditions. Receivers dotted around the New York area picked up the first telecasts, providing encouraging and instructive information to be studied by RCA's scientists.

Facts gathered in this period included new data on the behavior of very short waves, as well as how to handle them. New knowledge about interference was acquired, including the fact that much of it was man-made and therefore could be eliminated.

Other studies undertaken at the time included basic work on the "definition" most suitable for regular commercial telecasts. Definition as coarse as 60-lines was used in early days. Then came 341-line, and 441, until today's standard of 525-line definition was finally adopted.

That we may now, as a matter of course, see sharp, clear pictures on the screens of our home television receivers is in good part the result of experimental work initiated by RCA scientists, and carried out by NBC engineers since the erection of the first station in the Empire State Building. A share should also be credited to the steeplejacks who climbed to dizzy heights so that you could see farther!



Radio Corporation of America
WORLD LEADER IN RADIO—FIRST IN TELEVISION

Q. What types of TV programs do audiences like best?

A. As might be expected, radio's best-liked types, drama and variety-comedy, are also favored on TV. The table shown on page 100 is based on Nielsen figures for March-April-May, 1950. But all six categories listed in the SPONSOR chart showed creditably.

Q. What about kid shows that draw a substantial audience of grownups?

A. This has been a problem with some shows. Who is the sponsor trying to sell—the youngsters, or their parents? There is a definite need to see that a show aimed at snaring the interest of the youngsters doesn't lose out by emphasizing elements appealing to adults while boring their offspring. Audience reaction tests may help solve this problem. Much less attention has been given, so far, to qualitative testing of TV programs than to radio programs. This will change as sponsors wake to fact that the mere addition of sight to sound doesn't wipe out audience likes and dislikes for certain program elements.

Q. What is the status of audience reaction tests for TV shows?

A. CBS, with its Lazarsfeld-Stanton Program Analyser, and several of the larger agencies, such as BBD&O, Young & Rubicam, Ruthrauff & Ryan, and McCann-Erickson, have audience reaction study units. Researchers don't yet know nearly so much about applying these qualitative techniques to TV as they do to radio. Schwerin Research Corp. has probably done more than anyone else so far in developing application of the techniques to TV.

Q. What is the trend in kid shows?

A. There'll be more of them on the air this fall than ever before.

Feature films on TV

Q. What are the advantages of sponsoring feature films on TV?

A. During 1949, films bearing the label "Made in Hollywood" boasted an average Telepulse rating of 17.8. Philadelphia's WPTZ has what is probably

the highest-rated local TV program, *Frontier Playhouse*. This regular cowboy film feature is up to a 27.5 Nielsen rating.

By devising participation plans, many stations are able to draw in local advertisers who lack the huge budget of a national sponsor. For as little as \$100 (WPTZ's *Hollywood Playhouse*) and as much as \$555 (*Night Owl Theatre* on WPIX, New York) a sponsor can capitalize on Hollywood magic.

These are the reasons TV viewers go for films so avidly, regardless of their age:

1. Movies are something you usually have to pay for.
2. Action usually takes viewers out-of-doors to a variety of places, doesn't give them studio claustrophobia.
3. Even cheaper Hollywood pictures have a smoothness and precision unduplicated in all but the highest-priced live TV shows. Flubs are non-existent on film.

If the accountant's approach is the most impressive, remember that any Hollywood picture originally cost from \$100,000 to \$1,000,000. This value remains as long as the film itself lasts.

Q. What does it cost to have a one-minute TV commercial made on film?

A. It all depends. You can get a job done inexpensively by one of the smaller TV film companies in New York or

Hollywood. But national advertisers regularly spend from \$1,000 to \$3,000 for a good one-minute commercial from Hal Roach, Apex Film Co., and other top TV film firms.

Special effect commercials cost more. Stop-motion costs from \$5,000 to \$7,500. Partial animation costs from \$2,500 to \$3,500 and the tab for full animation runs from \$3,500 to \$7,000.

Here are some of the variables that affect TV film commercial costs:

1. Quantity of commercials made at one time. The more made at once, the cheaper they can be made.
2. Complexity of the set used.
3. The number and calibre of actors.
4. Amount of rehearsal time.
5. Type of sound recording; voice over or direct lip synchronism.
6. Filming on location or on a sound stage.

TV sports

Q. Will more or less sports events be available next fall for TV coverage?

A. In general, there will be as much sporting coverage as last year, probably more in some fields—golf, for example.

Where to get which feature films

**Associated Artists Productions,
444 Madison Avenue, NYC**

Feature lengths	270
Western features	98
Shorts	42

**Official Television, Inc.,
25 West 45 St., NYC**

Feature lengths	13
Shorts	137
Cartoons	47

**Flamingo Films, Inc.,
538 Fifth Avenue, NYC**

Feature lengths	12
Western features	2
Serials	10
Shorts	188
Cartoons	35

**Film Equities Corp.,
1600 Broadway, NYC**

Feature lengths	68
Western Features	30
Serials	22
Shorts	225
Cartoons	125

**Masterpiece Productions,
45 West 45 St., NYC**

Feature lengths	25
-----------------	----

**Nationwide Television Pictures,
1600 Broadway, NYC**

Feature lengths	40
Shorts	252

**Commonwealth Film & Television,
Inc., 723 Seventh Avenue, NYC**

Feature lengths	92
Western features	33
Serials	3
Shorts	65
Cartoons	265

**Standard Television Corp.,
1600 Broadway, NYC**

Feature lengths	75
-----------------	----

**Ziv Television Programs, Inc.,
488 Madison Ave., NYC**

Feature lengths	75
Western features	40
Shorts	317
Cartoons	39

Fight promoters are still fighting for a 50% cut of Madison Square Garden TV receipts. And the Pacific Coast Conference is expected to follow the Big 10 in their ban on live telecasts of Western football games. Eastern colleges and Eastern pro-football teams are acting differently. At least four large Eastern institutions have signed for next fall: Army, Navy, Columbia, Notre Dame. Others are expected to follow suit.

Research so far indicates strongly that TV set owners are loyal in-person fans, too. New set owners cut down their in-person visits to games, but step them up when the novelty wears off. So far this research is rather spotty, and while networks and independents are convinced TV is an assist to the gate, CBS sportscaster John Derr is cautious about generalizing.

There is no doubt that "sports" like wrestling and the Roller Derby owe their life's blood to television. Racing promoters, especially the trotting races, are tickled by the increased attendance TV has brought.

It may take several more years to convince promoters that TV helps rather than hinders attendance, but experi-

enced sports experts point out that the same problem cropped up in radio's early days. It's just a matter of time. At any rate, the subject is good for a stiff argument among practically any group of sports promoters.

Q. Are there any trends in TV coverage of sports?

A. Network coverage of sports is gradually falling off as time becomes more valuable. Unless a sporting event has national interest, like the World Series or a championship boxing bout, it won't prove interesting to all the viewers on a network. And network sponsors want New York outlets for their expensive evening variety and comedy shows.

Independent stations, on the other hand, are strong on sports. WPIX is New York City's leading sports TV station, with WOR-TV close on its heels.

Q. What are the sports coverage plans of network and leading New York independent stations for next fall?

A. DuMont plucked one of the ripest college football plums for next fall: all Notre Dame home games, to be sponsored by the Chevrolet Dealers. Wrestling on Monday night and boxing Thursday night will continue, as will Trotting Races from Yonkers. DuMont is still negotiating, with the possibility of taking Saturday night Madison Square Garden events.

ABC has Sun Oil Co. signed up for pro-football games. Only catch to this is the proviso that such games can't be telecast closer than 75 miles from where they take place. Boxing will be televised Tuesday night and wrestling Wednesday night, on a cooperative basis. The Roller Derby will be featured on Thursday nights from 10:00 p.m. to about 11:00 p.m.; Friday nights from 8:30 to 9:30 p.m.; Saturday nights from 10:00 p.m. to conclusion at about 11:00 p.m. Blatz beer is expected back in the fall. Chevrolet is not. The gold championship is scheduled for coverage in August. College football is still under negotiation and nothing is yet planned by ABC for basketball coverage.

CBS has already signed for TV rights to all home football games of Army, Navy, and Columbia. Esso Standard Oil Co. will be the sponsor.

This network has also contracted for Madison Square Garden events on Saturday nights. These events would include the Rodeo, track meets, and basketball.

CBS is feeling the time squeeze badly, may film the more appealing sports events, then present a digest later on.

NBC is pushing its horse racing schedule. Lately it has branched out to cover Chicago racing, with Pabst Blue Ribbon Beer as sponsor. Gillette Razor Co. continues its *Cavalcade of Sports* on Friday night, but often uses sport films to fill in when there is a dearth of good boxing bouts. They hit hard on special top-notch events. NBC is cool to wrestling, Roller Derby, and basketball. Golf, on the other hand, is getting increasing attention. The Palm Beach Round Robin golf tournament in New Rochelle this June set a precedent—the Wykagyl Golf Club rearranged its course to make televising easier. Forest Hills tennis tournaments are a regular feature and the college regatta at Marietta, Ohio, was covered this June. Along with the other networks, NBC wouldn't mind televising the World Series baseball games.

As an indication of what's being done by individual stations throughout the nation, here's the lineup on two New York stations:

WPIX is New York's top sports TV station. At a cost of \$200,000, the station will pick up Madison Square Garden events five nights a week, from 8:30 p.m. to about 11:00. Chevrolet Dealers already are signed up for one-half of this package, with Webster Cigars taking another one-fourth. One-fourth is open at this writing, but will undoubtedly be gone when fall rolls around. The weekend is also covered by WPIX, with boxing on Saturday night, Rover hockey matches Sunday afternoon, and Ranger hockey games Sunday night. Negotiations are still on for Saturday afternoon televising of a major Eastern college football schedule. Sandwiched in between these regular events will be such things as the Golden Gloves (Chevrolet Dealers) and the Silver Skates.

WOR-TV is strong on wrestling and boxing, expects to repeat its twice-weekly schedules for these two sports. With six nights open next fall, WOR-TV will expand its sports coverage. Complete plans are not yet made.

MADE FOR TELEVISION

"ROVING CAMERAS"

— 65 SHOWS —

Exciting treatment of the
Odd—the Interesting—the
Unusual.

Sponsorship in 28 markets
ranges from GE Distributors
through Buick Dealers.

These proven programs
may still be available in yours.

**FOR FULL INFORMATION
CONTACT**

TELEFILM, INC.
6039 HOLLYWOOD BLVD.
HOLLYWOOD 28, CALIF.

BMI

Service to the Broadcaster

Service is one of the basic theme songs of BMI. The nation's broadcasters are using all of the BMI aids to programming . . . its vast and varied repertoire . . . its useful and saleable program continuities . . . its research facilities . . . and all of the elements which are within the scope of music in broadcasting.

The station manager, program director, musical director, disc jockey and librarian takes daily advantage of the numerous time-saving and research-saving functions provided by BMI.

Along with service to the broadcaster — AM, FM, and TV — BMI is constantly gaining new outlets, building new repertoires of music, and constantly expanding its activities.

The BMI broadcast licensee can be depended upon to meet every music requirement.

Now in its tenth year, BMI has achieved a notable distinction as an organization dedicated to the world of music.

BMI-licensed music has been broadcast by every performing artist, big name and small name, on every program, both commercial and sustaining, over every network and every local station in the United States and Canada.

Every concert artist, vocalist and instrumentalist, and every symphony orchestra in the world has performed BMI-licensed music.

BROADCAST MUSIC, Inc.

580 FIFTH AVENUE • NEW YORK 19, N. Y.

CHICAGO • HOLLYWOOD • TORONTO • MONTREAL

TV transcriptions

Q. What are the advantages of off-the-tube filmings of TV shows?

A. Off-the-tube film recordings, dubbed "Teletranscriptions" by DuMont, "Vitapix" by ABC, and "Kinescope Recordings" by NBC, are the most inexpensive current means of extending a network show into markets not connected by coaxial cable or micro-wave relay. Recordings often enable the sponsor to schedule the delayed broadcast at a better hour than originally aired. A non-connected market like Los Angeles, for example, may be more important to an advertiser than certain interconnected markets. As stations (particularly smaller stations) add a.m. schedules, recorded shows will form a share of the programming, being cheaper than films.

Q. Will there be much use for recorded shows when the East Coast-West Coast cable link is completed?

A. Yes. In the Southwest and Northwest particularly, where there may be only two TV stations within 100-300 miles, it long will be too expensive to install feed lines to reach such stations.

Q. Will TV recordings continue to be used in interconnected cities?

A. Yes, because not all stations can clear time for every network show. Then a delayed broadcast via recording is the answer.

Q. What are chief limitations to use of TV recordings?

A. Where timeliness is an important element of the script a delayed broadcast may lose much of its punch, at worst become completely unusable. For example, recorded newscasts are out. Participation programs involving telephone calls are also out, since the original calls are part of the film.

Q. What about quality?

A. Network engineering departments have made great advances during the last year in perfecting equipment and techniques to improve the quality of TV recordings. They give better picture quality now than many old movie films. While they can never be as good

as live reproductions, they are now acceptable to most top talent.

Q. How expensive is use of TV recordings?

A. Under certain conditions, varying somewhat with each network, it costs nothing. If a sponsor is willing to "bicycle" the prints (use a staggered broadcast schedule so that a few prints can serve several stations) he may pay nothing extra for them. He can't buy just any number of stations and then take advantage of "bicycling"—the number of interconnected and non-connected stations must be acceptable to the network. At DuMont, it's three non-connected stations, for which the sponsor gets one free print, two prints for six stations, and so on.

ABC, CBS, and NBC have similar policies on "bicycled" prints. All networks charge for prints if a sponsor wants the show to run simultaneously on all interconnected stations (or under any condition which doesn't permit bicycling). Costs for first print (1½ hour) run like this: CBS, \$110.00; DuMont, \$37.50; NBC, \$130.00; ABC, \$225.00. Succeeding prints are less expensive.

Simulcasts

Q. What factors should an advertiser consider before simulcasting a program?

A. First of all, does the show lend itself to simulcasting aurally and visually? It may be a wonderful show for radio or TV but not for both. What are the advertiser's sales and distribution problems? His product may require network TV and spot radio or network radio and spot TV; simulcasting, therefore, may not be the answer to his advertising problems because it's not flexible enough.

The added cost of a simulcasting may be too great, considering the job it does ad-wise. At present, according to Merritt Coleman, CBS assistant to the director of business affairs, simulcasting means an approximate 25-30% increase in talent costs and almost double the time costs on a station-to-station basis.

Q. What new problems are there in simulcasts?

A. Current and past simulcasts give some indication of the problems faced. When NBC's *Voice of Firestone* was first simulcast, viewers saw nothing but the orchestra going through their musical paces. Now, the visual portion of the program has been brought up to a par with the sound side of the programming by the use of a rear projection screen for scenic background effects. This, along with a variety of TV and Hollywood-type techniques, make the Firestone musical presentation more interesting visually.

An advertiser must remember that changes like these have to be made when his radio show becomes a simulcast. Robert Tormey, ABC staff director, says people on the show must be careful not to favor one medium to the detriment of the other. For example, on some roundtable discussions being simulcast, the visual portion of the program may be exciting because of the antics of the guests while, at the same time, the radio listeners may be suffering through a boring commentary. The answer to good simulcasting, says Mr. Tormey, is not to think in terms of good radio or good TV but to compromise and bring out the fine points of both mediums.

One network executive noted that a simulcast can only be effective when elaborate settings and costumes are not necessary, an added expense that would be wasted on the AM audience. And, if the show is entertaining and strong enough on its own merits, costumes and settings are not necessary video-wise. The *Arthur Godfrey Talent Scouts* show is a program with simulcast appeal.

Q. When is a simulcast most advisable?

A. If an advertiser wants to push his product in major markets and, at the same time, get the larger radio coverage his product needs he should simulcast. A network supervisor ventures that opinion, and adds: "The advertiser can, via simulcast, enter into video at a fairly reasonable cost and at the same time maintain his radio coverage. He is combining the powerful visual impression of TV with radio's enormous coverage."

John Derr, CBS associate director of the sports division, says the important thing is the show. It is the event or program which should decide whether a simulcast is advisable.

over-all

Radio fills the gaps

Radio and TV trends in same area

Q. Is there any pattern to the way large firms are fitting TV into their advertising spectrum? Is it replacing other media? Is it the basic medium in some cases? Can definite conclusions be drawn at this time?

A. Definite conclusions cannot be drawn at this time. But it is still possible to see three things happening as advertisers face up to the problem of integrating TV into their advertising. (1) There's a growing feeling in some organizations that one or more media should be eliminated to provide a budget for TV. (2) Others, not yet sure how they want to use TV, are setting aside budgets for experimenting with it. (3) A third approach is to squeeze all other media employed to provide a budget for TV.

There are already some cases in

which TV is being used as the basic medium, for example, by Chevrolet dealers and by Congoleum-Nairn. It is replacing other media in some cases. Recently a well-known rug company drastically slashed its magazine budget and added the money to its TV appropriation. But not until the end of the FCC "freeze," when more stations and more viewers give television a truly national complexion, will long-range trends in TV's effect on other media become clearer.

Q. Should the sponsor regard TV as a separate medium from radio?

A. The close correlation possible between use of radio and television; the fact that both are broadcast media; radio and TV station ownership ties have kept some sponsors from regarding the two as distinct forms of advertising. This must be realized, however, if television is to take its proper place in the advertising spectrum. Under certain conditions some sponsors, P&G

among them, regard only radio homes without TV as their potential radio audience, discounting altogether any radio listening in television homes. This is an experimental practice, not blanket policy. The situation is changing too fast to make hard and fast rules.

Marginal time

Q. Is use of marginal time increasing? (Before 7:00 a.m. and after 11:00 p.m.)

A. Spot radio is showing an increase in the advertisers' use of marginal time. Tom Flanagan, Managing Director of the National Association of Radio Station Representatives, believes there will be a definite increase in the 6-8 a.m. period. He credits the farmer market particularly. What is needed, says Mr. Flanagan, is more research on the so-called marginal periods.

National advertisers like Bayer Aspirin, General Mills and Procter & Gamble recognize the importance of spot radio in marginal time periods, especially the early morning as daytime sponsorship comes into fuller vogue. P & G has just started a new series, *Hits From the Hills*, over WSM in an unrated time period. Other stations will be added. Stations like WLS, WHO, KWKH, WWVA, WBT, KWTO have bulging dossiers on the resultfulness of early morning time.

E. P. J. Shurick, radio market research counsel for CBS, says as far as the overall network picture is concerned there has been no significant shift in the use of marginal time. If you consider Saturday morning as marginal, CBS is now solidly commercial for that period with Coca-Cola, Hormel, Toni, Armour and Company, Pillsbury Mills and Armstrong Cork on the air. Sunday morning is showing more commercial vitality, too.

Listening between the hours of 11 p.m. and 7 a.m. is down, but there are no indications to show it is the start of a trend. A. C. Nielsen reports the following figures to SPONSOR:

April overall listening in all homes down 10%.

Marginal time (11 p.m.-7 a.m.) down 15%.

Marginal time in the Eastern time zone down 13%; in the Central time zone down 21%; in the Pacific time zone down 12%.

Q. Will there be more 24-hour stations operating this fall?

A. The majority of those questioned say there is no appreciable increase in the number of stations going on the air 24 hours. Dan Dennenholz, promotion manager of the Katz Agency, believes if there is any activity at all it's slightly upward. Ray Simms, radio time buyer at Erwin, Wasey, says no marked increase is coming to his attention.

Q. What types of advertisers use the after-midnight hours?

A. Restaurants, nighteries, beverage manufacturers and airlines seem to be prominent among the after-midnight radio advertisers. A random listing shows these wee-morning hour advertisers: White Tower Restaurants in Dayton, New York, Detroit, Washington, Rochester and Albany. Florida

Air Coach; Prior Beer; Chateau Martin Wine; Hobby of the Month; Ken-dex (a nylon sales company); Slim-suit (a weight reducing outfit) on WOR. Bird-in-Hand Restaurant; RCA Victor; Crawford Clothes; Canadian Furs; Barney's on WNEW.

Telephone shows

Q. What is the trend in telephone programs?

A. There are two trends, not one. The highwater mark of *network* telephone giveaways has passed. The only ones that have lasted through the boom of five to 10 years ago offer entertainment as well as prizes. As CBS associate director of sales promotion Louis Hausman puts it: "Today's programs no longer offer \$9,000.000 to the first person who picks up the phone. To keep their large audience, they get the listener involved in some basically interesting situation, some conflict. It's the entertainment, not the prizes, that hold network audience."

Trend number two: The present stability in the number of network phone programs contrasts sharply with the growth of such programs in individual stations around the country. Syndicated telephone quiz shows are going strong in particular. *Tello-test*, a leading example, covers 110 markets. But most cities have their own variations of musical quizzes, bingo, or straight questions.

Two minor trends are worth noting:

1. Masters of ceremonies call the listener in the vast majority of cases. In the exceptions, like the Harry Goodman *Telephone Game*, special equipment must be installed by the telephone company. Extensive listener call-ins upset normal service, impair emergency communications.

2. Jackpots on network shows are falling off in size. *Sing It Again*, for example, recently cut its big prize to a maximum of \$10,000 in merchandise and \$5,000 in cash. Jackpot used to start at \$25,000 in merchandise and an equal amount in cash which mounted up as the "Phantom Voice" went unidentified.

Q. What attracts so many listeners to telephone programs?

A. Practically every telephone show is also a giveaway, which immediately

gives it the powerful "something for nothing" appeal. Here are some other things listeners get:

1. Entertainment (quiz tunes, chatter, skits).
2. A feeling of superiority when contestants mull the easy questions.
3. A chance to learn about contestants, satisfying the curiosity all people have about other human beings.

Q. What types of sponsors are using telephone shows?

A. This type of program can be used by every kind of advertiser (and is). Some network samples:

Stop the Music (ABC): Speidel Co. (watchbands), Trimount Clothing Co., Old Gold.

Stop the Music (TV): Admiral Corp. (radio & TV sets), Old Gold.

Sing It Again (CBS), Carters Products Co. (Arrid).

Queen For a Day (MBS), Miles Laboratories (Alka Seltzer).

Hit the Jackpot (CBS), Lever Bros. (Rinso).

Some of the *Tello-test* sponsors over the country are representative of other syndicated telephone program advertisers:

Walgreen Drug Stores, New Orleans.

Meyer Jewelry Co., Washington, Pa.

Sterling Furniture Co., Eugene, Ore.

Filene's Dept. Store, Boston.

Snow's Laundry, Savannah.

Q. What network shows are available now for sponsorship?

A. There are 15-minute segments available on these programs:

Stop the Music, ABC, one 15-minute segment.

Sing It Again, CBS, three 15-minute segments.

(Above subject to change.)

Q. What syndicated telephone shows are available?

A. The following representative samples of better-known shows can be bought provided they are not already sponsored in your market:

1. *Tello-test*—Radio Features, Inc., 75 East Wacker Drive, Chicago. Used in 110 markets. Questions with universal appeal are asked over the telephone. Prizes in merchandise supplied at no extra cost by package producer. Cost depends on market size.

2. *Tune-o*—Richard H. Ullman, Inc., 295 Delaware Ave., Buffalo. Na-



JOHN W. CANTWELL, COMPTON ADV. PREMIUM SPECIALIST, SEES FALL 1950 STRONG IN BOTH AIR AND POINT-OF-SALE OFFERS

tional distribution. Bingo with a musical twist. Guess the song titles to win. Merchandise prizes can usually be arranged through the package producer.

3. *Tele-Kid Test*—Radio Features, Inc. (see No. 1). National distribution. For youngsters up to 16 years old who get their names on a call list by writing an "acceptable" letter. Simple questions which draw a double audience—both children and parents. Both sides of phone conversations are broadcast by transcription. Merchandise prizes and war savings bonds.

4. *Know Your America* — W. E. Long Co., 188 W. Randolph St., Chicago. Six-year-old patriotic quiz program. Based on telephone questions about American historical vignettes. Inspirational music and comment.

Prizes in popular Detroit market: portable Arvin radios.

5. *Do You Know the Answer?*—W. E. Long Co. (see No. 4). In more than 30 markets. Length easily adjustable, since announcer merely asks phone respondent, "Do you know the answer?" The answer is some part of the sponsor's advertising message. Prizes could be money or merchandise.

6. *People Know Everything*—W. E. Long Co. (see No. 5). National distribution. Listeners without phones can also compete, by writing in questions for telephone respondents to answer. A correct answer splits the deposit between questioner and respondent. Prizes could be either money or merchandise.

7. *Who's Talking?*—Hal Tate Ra-

dio Productions, 831 S. Wabash Ave., Chicago. Used in over 20 markets. Telephone contestants must identify a "Phantom Voice" by listening to recorded clues. "Mystery photographs" placed in sponsor's store furnish an additional clue, draw store traffic.

8. *Radio*—I. F. I. Advertising Co., Duluth, Minn. Bingo with a new angle. Listeners make out their own "radio" card numbers, if they score, station operators check duplicate cards filed in advance.

Q. How much do telephone giveaway programs cost?

A. Telephone giveaways on network cost about the same as mystery programs. Which means that they are very reasonable compared to comedy

or variety. Mysteries at night average about \$4,000 per 15-minute segment. Sample comedies often range from \$10,000 upward. First-year package costs for network radio telephone giveaways follow.

Sing It Again—\$3,100 for 15-minutes.

Stop the Music—\$3,350 for 15-minutes.

(Syndicated telephone program costs vary with the size of a particular market. Prices must be obtained for individual cases from the package owners.)

Q. How do telephone giveaways stand today in relation to the anti-lottery law?

A. Stringent FCC interpretations of the anti-lottery law are in abeyance until network and FCC lawyers get a hearing in federal court early this fall. Loser will probably appeal to the Supreme Court for a reversal. If the FCC wins, here are the conditions under which a telephone giveaway would be considered *illegal*:

1. If winners are required to furnish any money or thing of value, or are required to possess any product

sold by the program's sponsor.

2. If winners must be listening to or watching the program to win.

3. If winners are asked a question whose answer was given over the same station. Even help in answering the question or a previous broadcast of the question alone will be considered illegal.

4. If winners must answer the phone in a prescribed way (such as giving the sponsor's name or product), provided this way of answering has been broadcast over the station airing the program.

Adoption of these rules would wash out *most* bingo variations, all mystery tune programs (unless the tune were played for the telephone respondent's benefit), and all programs where the respondent answers the phone with a sponsor's name or a phrase. Checking through the present telephone quiz games at random, the mortality rate among those programs would seem to be tremendous.

Q. Are there any telephone programs on TV, and, if so, who is sponsoring them?

A. There are few such shows on TV so far. Here are the network programs now in operation:

Stop the Music (ABC), a one-hour TV version of the radio giveaway. Admiral Corp. and Old Gold have a half-hour each.

A few samples of local TV telephone shows are:

Telephone Game (WJZ-TV, New York, WFIL-TV, Philadelphia, WGN-TV, Chicago). A variation of bingo in which winners must circle their telephone numbers or the last five digits of their social security numbers. MC asks a question with two possible answers, each of which carries a number. Numerous participations, including American Home Products and Swift & Co.

Name the Star (WFIL-TV). A telephone sports quiz run by Tom Moorehead. A jackpot question concerns the identity of some present or past star athlete. Sponsored by Regina Cigar Co. for Hillcrest Cigars.

Get on the Line (WLW-TV, Cincinnati). A musical quiz with orchestra and vocalists offering minimum jackpot of \$1,000 in merchandise. Instituted to offset loss of network shows over the summer. All participations bought by sponsors which range from



WMBD
gives advertisers a
TRIPLE-PLAY in PEORIA AREA

A triple play is a bonanza to any ball club; unfortunately only one or two occur a season to gladden the hearts of baseball fans. In PEORIA AREA, however, WMBD advertisers get a triple play for their advertising dollar many times a year.



MORE LISTENERS . . .

WMBD delivers a greater share of the audience . . . more listeners in ANY TIME SEGMENT than the next two stations combined!



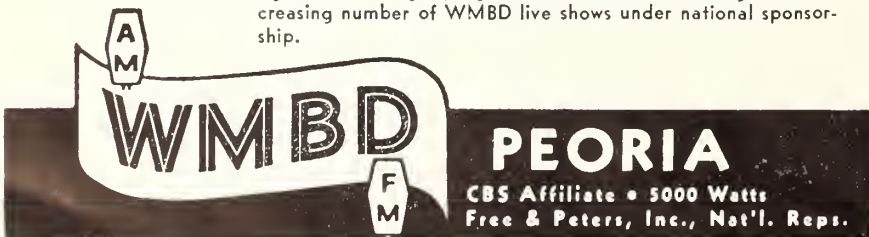
MORE PROMOTION . . .

To maintain such dominance in a competitive market, WMBD's promotion and merchandising department devotes full time to courtesy announcements, newspaper ads, displays, direct mail and merchandising publications.



MORE EXPERIENCE . . .

With 23 years' experience, WMBD knows the Peoria area audience . . . beams the right show to the right people at the right time. High program standards have brought an increasing number of WMBD live shows under national sponsorship.



WMBD
PEORIA
CBS Affiliate • 5000 Watts
Free & Peters, Inc., Nat'l. Repr.

beer to gas conversion burner companies.

Q. What is the difference between radio and TV telephone shows?

A. Goodson & Todman, package producers of *Stop the Music* and *Hit the Jackpot*, find TV telephone giveaways no easy job to produce. They report a lack of writers who can frame "visual questions" that lend themselves to dramatization. On *Stop the Music*, elaborate variety numbers are the biggest part of the show. These cost money and run the price up. A half-hour of *Stop the Music* costs \$6,500 for package use on TV.

Media research

Q. Who is doing what in radio and TV research? What techniques are used?

A. Numerous small TV research organizations have sprung up since TV became a major advertising force. Many of them lack personnel with the specialized research background essential to the complex and many-sided game of research. Advertisers should check exactly the qualifications of any research firm before depending on it for research guidance. Listed below are some of the more active firms in TV and radio research.

Advertest Research, New Brunswick and Newark, N. J.; measurement of radio and television audience habits and

reactions (personal interview).

American Research Bureau, Washington, D. C.; radio and television audience measurement (diary).

Robert S. Conlan, Kansas City, Missouri; radio and TV program reports, special surveys (telephone coincidental).

C. E. Hooper, New York, radio and TV program reports, special surveys (telephone coincidental).

Jay & Graham Research, Chicago. Videodex ratings, quantitative and qualitative TV audience rating service (diary).

WPRO AUDIENCE LEADERSHIP GREATER THAN EVER!

- ✓ Compare the 1949-1950 Winter-Spring Hooper Audience Index for Providence-Pawtucket with the seasonal index one year ago.
- ✓ You'll find WPRO's first-place audience leadership in New England's SECOND LARGEST MARKET is *greater than ever!*
- ✓ WPRO's Share of Audience is *greater* than the second-place station by:

WPRO WINTER-SPRING STATION AUDIENCE INDEX LEADERSHIP

	1948-1949	1949 — 1950
MORNING 8 A.M.-NOON MON. thru FRI.	... 84.2%	... 152.4%
AFTERNOON NOON-6 P.M. MON. thru FRI.	... 59.0%	... 73.5%
EVENING 6-10:30 P.M. SUN. thru SAT.	... 31.6%	... 50.2%

WPRO **PROVIDENCE**
BASIC CBS **5000 WATTS**
AM & FM **630 KC.**
 Represented by Raymer



LANG-WORTH

FEATURE PROGRAMS, Inc.

113 W. 57th ST., NEW YORK 19, N. Y.

Network Culture Programs at Local Station Cost

Market Research of Cleveland; radio research for Midwest stations advertisers and agencies.

A. C. Nielsen Company, New York: in-home personal set listening (Audiometer attachments).

The Pulse, New York; surveys in-home and out-of-home radio listening habits; radio TV market research (meter).

Schwerin Research, New York; radio and TV program testing and qualitative research (panel).

Albert Sindlinger, Philadelphia; special radio and TV surveys (electronic monitor).

In-home personal set listening

Q. What is being done to measure in-home personal set listening?

A. Radio generally has failed to measure a major type of listening: personal listening in the home. Individual set listening goes on in the kitchen, bedroom, bathroom, den and workshop. However, studies by Pulse, Whan, Nielsen, American Research Bureau, Sindlinger, and others have brought the industry's attention to a

vast, heretofore uncounted, audience.

A typical Pulse survey of in-home listening is conducted along these lines: an interviewer makes monthly calls in person at homes in 12 New York counties. The roster recall technique is used. That is, each member of the family present is questioned about his or her activities during the four-hour period prior to the interviewer's call. If they have been listening to the radio, a listing of shows is presented to them and they note the ones they've heard during that four-hour period. Audience composition is also determined by Pulse from their roster recall data.

A. C. Nielsen measures in-home personal set listening by means of Audimeters. Some 1,500 homes make up a representative sampling, with 35% of the homes containing more than one radio (usually two or three). An Audimeter is attached to each set to record per set listening done in the multiple-set home. Findings show that the number of extra listening hours is almost in direct proportion to the number of extra sets in the home.

C. E. Hooper conducts a coincidental phone survey to determine the amount of radio and TV listening being done. If the person called is listening to the radio or viewing TV, he is asked what he's listening to—what program, what station, how many people are viewing or listening, is there another radio or TV set being used in the house at the time the call is made? Surveys are conducted in 100 different markets.

The WHO 1950 study, conducted by Forrest Whan, reveals that although 98.9% of Iowa homes have radio, only 51.2% are one-set homes; 35.6% have two sets; 13.2% three sets or more. The percentage of multiple set homes is markedly up since the 1949 count. WHO also reports that 38.9% of the two-set homes made simultaneous use of their radios; 61.8% of the three set homes used two or more simultaneously, WHO found.

Q. How do number of radio homes, sets, and hours of listening compare in 1950 with previous years?

A. From approximately 28,500,000 radio families in 1940 the total has risen to nearly 41,000,000 in 1950 (based on 1950 census estimates). According to Nielsen, 6% of the increase in radio families has come within the

Now being served

the Central Ohio Market

... on a platter.

Buying Power in central Ohio is the 187,980 WBNS families with income of \$1,387,469,000. Both local and national advertisers know from experience that effective selling in this market means WBNS plus WELD-FM. They have the proof that this station delivers the results at lower cost.

ASK JOHN BLAIR

POWER WBNS 5000 - WELD 53,000 - CBS COLUMBUS, OHIO

WBNS
PLUS WELD-FM

NEW STARS IN THE SOUTH! . . .

W K R G

WITH
CBS
programs . . .
and

Mobile

WITH
66%*
Population Gain

MOBILE	1940	1950
CITY	78,720	127,010
*METROPOLITAN		
AREA	114,906	190,300
COUNTY	141,974	227,408

...AND STILL
GROWING!

NATIONAL REP.

ADAM J. YOUNG,
JR., INC.

CBS *first* ON THE DIAL 710
W K R G

last three years. Nielsen also estimates that because of an 8.5% increase in radio homes in the last three years the decline in listening (due to TV) has been offset. In fact, the number of home hours of listening is exactly the same in January, 1950 as the average for the previous three years.

This doesn't take into account listening to 14,000,000 automobile radios, 2,000,000 portable radios, and sundry other out-of-home listening. Nor does it credit the listening to "secondary" sets in the home.

According to an incomplete Nielsen estimate, current listening totals 200,000,000 hours daily as compared to 156,000,000 in 1946 and 129,000,000 in 1943.

Out-of-home listening

Q. What is being done to measure out-of-home listening?

A. A few years ago out-of-home listening was overlooked by sellers of broadcast advertising. Yet, the Psychological Corporation of New York, in a 1948 study made for NBC and CBS, found that 14% of all listening takes place outside the home. Now out-of-home listening surveys by Pulse provide data continuously on this important segment of radio's listening audience.

Rather than checking only on car listening to arrive at a rating, Pulse analyzes all out-of-home listening—stores, bars and grills, beaches and other public places. Often out-of-home listening habits are determined by in-home surveys. Typical is a Pulse survey made in New York during the first week of February, 1950, when 2,100 families were interviewed in their homes. They were questioned about their radio listening *outside their homes* that day or the previous evening. As a result, WNEW, for whom the study was made, now claims that for every six in-home advertising impressions it delivers one out-of-home impression.

This summer Pulse will continue its out-of-home surveys in 10 markets: New York, Chicago, Los Angeles, Philadelphia, San Francisco, Boston, Washington, St. Louis, Cincinnati and Richmond. Reports for New York will continue on a quarterly basis while semi-annual surveys will be made in the

To cover the rich dairyland markets of Wisconsin; the industrial centers of Northern Minnesota . . . use the Arrowhead Network. You're interested in sales—and that's what we deliver!



ARROWHEAD

NETWORK

Represented nationally by RA-TEL Reps., Inc. and regionally by BULMER-JOHNSON, Inc. Mpls.

WMFG HIBBING
WHLB VIRGINIA
WEBC DULUTH SUPERIOR
WJMC RICE LAKE
WEAU EAU CLAIRE
WISC MADISON

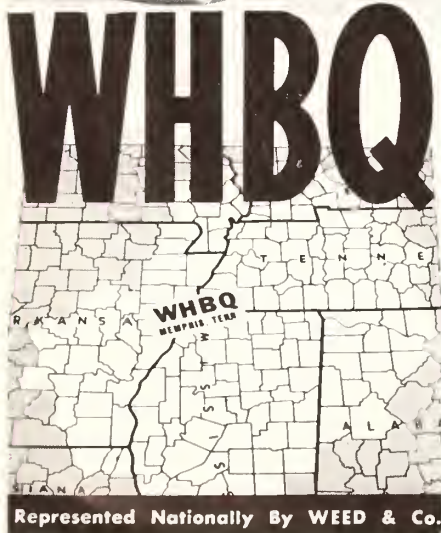


THRIFTY Coverage

The great Mid-South, that choice lush portion of the Mississippi Valley centering on Memphis, represents a market of brilliant potential (already it's the South's LARGEST trading area). WHBQ, with goodwill gained from a quarter-century of sincere service, presents its advertisers with a splendid coverage that brings positive results for every penny invested.

The accent is on "THRIFTY," for our 5000 watt (1000-night) WHBQ, pounding out on 560 k.c. (first on the dial) is rate-structured to give you REGIONAL saturation at little more than what you might expect the local rate to be!

TELL US OR TELL WEED that you'd like additional facts re our



nine other markets.

The Iowa Radio Audience Survey assesses out-of-home listening in the Tall Corn state. Conducted annually for the past 12 years by Dr. F. L. Whan of Wichita University for WHO Des Moines, it's based on personal interviews with over 9,000 Iowa families scientifically selected from cities, towns, villages and farms throughout the state. The Whan survey pinpoints the importance of out-of-home fact-finding by revealing in the 1950 survey that 58.1% of all Iowa families have auto radios; and 14.3% of all barns are radio-equipped (write WHO for complete study).

Q. Are many advertisers showing interest in the finding of out-of-home and multiple set listening surveys? To what extent are they using this information?

A. Acquainting advertisers with the fact that there is an out-of-home audience and a multiple set listening audience is an educational process. Like any educational process it takes time. Station salesmen have seen signs of a growing acceptance and awareness of this plus audience. The fact that Pulse is expanding into additional markets this summer is added evidence that advertisers are interested.

Premiums

Q. What's the trend in use of premiums this fall on radio and TV?

A. Strongly up in both media. Tighter competition always leads more advertisers to use premiums and to increased use by those already using them. The trend, inaugurated after the war, will hit a new high this fall. The avalanche of premium offers on TV, especially on kid shows, hasn't diminished radio offers in the least. Radio premiums are important as business stimulators in non-TV areas.

The biggest stimulus to the rising premium curve will come from advertisers who have previously used this means of hyping sales infrequently or not at all. Backbone of the "something extra" business has always been sellers of rapid turnover items like soap and various packaged food items. Power of the added attraction will lure a greater variety of sponsors than here-

Best Buy in SOUTHERN NEW ENGLAND WTIC

"Sponsor Loyalty Depends Upon Results"

These current sponsors are a few of the many who have been WTIC spot advertisers for 10 or more years.

Bulova Watch Co.

Colgate-Palmolive-Peet Co.

Continental Baking Co., Inc.

Peter Paul, Inc.

The Procter & Gamble Co.

R. J. Reynolds Tobacco Co.

The Studebaker Corp.

PAUL W. MORENCY

Vice President-General Manager

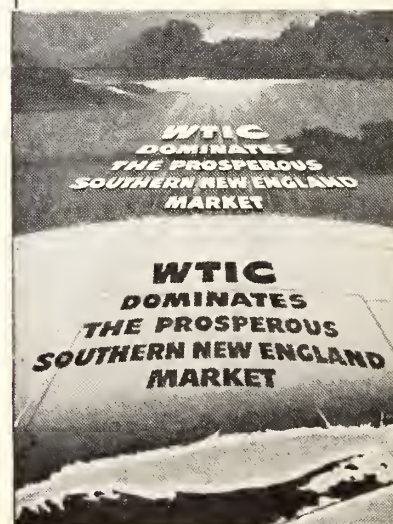
WALTER JOHNSON

Assistant General Mgr.-Sales Mgr.

WTIC's 50,000 Watts

Represented nationally by

WEED & COMPANY



tofore. Hard-hitting ability of the air media to get immediate action—which is what premium bargains try to force—will attract additional users into the fold this fall.

Q. Is there any difference between radio and TV premiums?

A. Anything used on radio can be used on TV, but TV offers the opportunity to use items that “perform,” whether they be objects that children can manipulate with their hands, or adult premiums with use value. TV can handle a greater variety of premiums because it can offer items that require display or demonstration to bring out their properties.

Q. Will the biggest increase be in kid or adult premiums?

A. The increase will be largely in adult household-type items. Two reasons have accelerated this trend. Housewives have discovered that by and large they get good value in items obtained through premium deals. Premium manufacturers generally have discovered it's good business to give better values, and today most advertisers insist on it.

There's not likely to be any decrease in kid premiums, this fall or for several years, because the bumper crop of 1947 babies will be coming of premium age.

Q. Will there be any change in the kind of programs on which premiums are offered?

A. Except for nighttime shows (on which premiums have never succeeded) there is scarcely any kind of program on which premiums haven't been offered successfully, including news and disk jockey, and there's nothing to indicate a change. But daytime serials, kid shows on radio, women's service-type programs, kid shows on TV will continue to be the mainstays for coin and boxtop deals. There'll be still more shows aimed at the TV-fascinated eyes of youngsters in the fall, and that will automatically open up more opportunities for enticing their dimes and quarters with gadgets and gimcracks. But just anything won't do—it takes testing, imagination, and willingness to gamble a little to bring off really successful premium promotions to the youngsters.



Man builds pipeline between buyers and sellers

Here's a man who can build you a pipe line between sellers and buyers. This versatile “plumber” accomplishes results with his carefully followed commentary on the national scene.

As Mr. Maurice A. Hill of the Warren County Hardware Co. wrote to Station WLBJ, both of Bowling Green, Kentucky:

“Mr. Lewis’ news broadcast continues, as it has in past years, to do a very gratifying sales job for us.

“The program is of great value to the firm as a direct sales medium and for the good will and added prestige it gives us . . . In our opinion Mr. Lewis’ straightforward and informal manner makes his program the best newscast on the air.”

The Fulton Lewis, Jr. program, currently sponsored on more than 300 stations, offers local advertisers a ready-made audience at local time cost, with pro-rated talent cost. Since there are more than 500 MBS stations, there may be an opening in your locality. Check your Mutual outlet—or the Co-operative Program Department, **Mutual Broadcasting System**, 1440 Broadway, NYC 18 (or Tribune Tower, Chicago 11).

Q. Will \$0.75-1.00 premiums be popular on the air next fall?

A. There's nothing on the current horizon to indicate the ladies still won't go for a bargain value at these prices. But there's a perceptible trend toward less expensive offers: even so, a dud at a dollar costs more, including loss of good will. Items costing more than a dollar never have gone too well, though there are exceptions. There'll be more 50c offers next fall.

It's different with kids. You don't win the heart of a mother with two or three youngsters by exciting them with premiums that cost more than 25c, especially with the number of such

attractions on the air. The big deals will be 10-25c offers.

Q. Will self-liquidating premiums be used as much as heretofore?

A. Yes. There will be a heavy increase in "factory pack," or point-of-sale premium packages. These contain the premium either inside the package or bound to it in some way. A variation calls for the retailer to give the premium with the purchase. These offers are sometimes plugged on the air. But these deals won't decrease the use of radio and TV since in most cases they represent additional use of premiums rather than less.

Q. Are many new advertisers turning to premiums?

A. Yes. Most of them are manufacturers of quick turnover items. Makers of candy and chewing gum, for example, are turning to the "something extra" appeal. But there's a definitely growing interest among makers of appliances and other long-lasting items. Numerous smaller firms throughout the country will be trying for extra sales via premiums—they're impressed with results that bigger firms seem to get with bargain incentives. Some of this activity will be reflected in local radio and TV promotions.

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

1949 BMB

Day—110,590 families in 36 counties

Night—85,830 families in 31 counties

and

3 to 7 days weekly:

Day—90,320 families

Night—66,230 families

(Retail sales in the area
are over \$600 million yearly)

Get the entire story from
FREE & PETERS

WDBJ

CBS • 5000 WATTS • 960 KC

*Owned and Operated by the
TIMES-WORLD CORPORATION*

ROANOKE, VA.

FREE & PETERS, INC., National Representatives



Contests

Q. What's doing on the contest front?

A. Other networks agree with ABC's Ted Oberfelder, who says: "Contests on radio are generally at the same level as they have been in recent years. There is the usual peak in September when shows come back after the summer hiatus, and the usual summer slump."

WLEC

**SANDUSKY
OHIO**

**"THE HEART OF OHIO'S
VACATION LAND"**

*Call Everett-McKinney
for details on the hi-
hoopers and coverage
of one of the best buys
in radio today.*

A PLUS MUTUAL STATION

Q. Why do companies run contests?

A. For one or a combination of the following reasons:

1. A straight merchandising scheme to move goods.
2. To hypo listening or viewing for the sponsor's program after its return from the summer hiatus.
3. To boost a program rating at any time of the year.
4. To help local distributors build store traffic, encourage closer manufacturer-distributor relations.
5. To get some idea of a show's popularity, other than a mere rating.
6. To promote a new product or revive an old one.

Q. How does a sponsor go about setting up a contest?

A. Usually the manufacturer works out the germ of an idea for a contest, then turns this over to his advertising agency, who, with the assistance of an experienced judging organization, works out the details of the plan. The advertising agency will work out the copy and the promotion; the judging firm works out the rules and mechanical details of judging. The

judging organization is thus in the picture to take over the complete responsibility for mail handling and judging. One such firm is the Reuben H. Donnelley Corporation, 305 East 45th Street, New York City, which has a reputation for handling about 75% of all national contests.

Besides taking over the clerical responsibility, the Donnelley Corporation is the sponsor's "insurance policy" indemnifying them against claims of erroneous or impartial judging. Every contest format is examined by them from the legal angle, and by reason of their experience they are usually in a position to gauge its possible success.

Q. Are there any general rules of thumb in running contests?

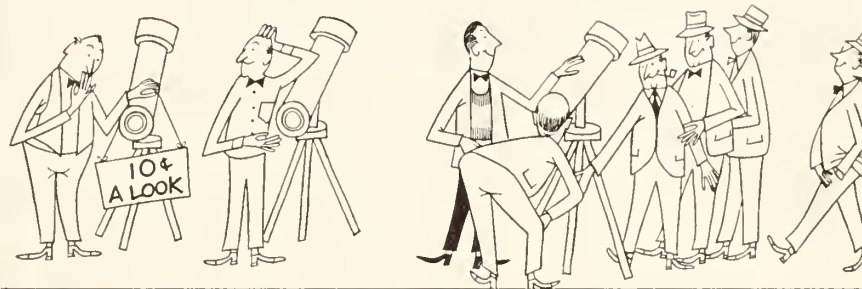
A. Yes, Henrietta Davis, Contest Director of The Reuben H. Donnelley Corporation, lists a few:

1. The amount spent on media promotion of a contest should be roughly five times the total amount spent on prizes. If the contest features \$50,000 in prizes, for instance, promotion expenses should total about \$250,000.

2. Spread promotion over several media, not just one. Usually radio and newspapers and magazines are used, although some sponsors might also use billboards and car cards as well.

3. Keep the biggest part of the contest promotion at the dealer level by distributing entry blanks through them, supplying advertising mats for cooperative local advertising. Supply or encourage store displays which tie-in

radio stations everywhere



SARATOGA RACING ASSOCIATION

SARATOGA, N. Y.

selects

WROW TO BROADCAST

the Exciting Harness Races
For its 1950 Season (Exclusive)

YOU will do well
to select WROW
for New York's
3rd Great Market

It costs you less per thousand
listeners on WROW

Ask
THE BOLLING COMPANY
5,000 Watts • 590 K.C.

WROW
ALBANY, N. Y. BASIC MUTUAL

but only one...

WSM
NASHVILLE

Basic NBC Affiliate

In your search for radio results, take a long look at WSM, the station with power to cover its market and programming persuasiveness to turn coverage into listeners. And for convincing evidence of WSM's unique program and talent potential, focus on this fact — in addition to regular station business, WSM is currently originating sixteen network programs weekly. Do you know of another station anywhere with the quality and quantity of talent to do that kind of job? Want more facts? Ask Irving Waugh or any Petry man.

**CLEAR CHANNEL
50,000 WATTS**

HARRY STONE
General Manager
IRVING WAUGH
Commercial Manager
EDWARD PETRY & CO
National Representatives

with the contest.

4. Look over the contest field carefully before launching yours. No point in getting "lost in the shuffle" of big-time contests—if you can help it. Since contest opening dates are usually strictly secret, the chances of advance warning are slim, however.

5. Launching a contest through a continuing program is more effective than using spot announcements.

6. Arrange your prize budget to provide a single large prize and many smaller ones. Large one makes good copy, many smaller ones encourage

contestants to believe they have a winning chance.

FALL FORECAST

(Continued from page 31)

and Midwest cities this summer with Falso, a synthetic detergent.

Dial (Armour) and Sweetheart Soap (Manhattan Soap) do well regionally. They'll be using the air this fall. Spot activity is evidenced, in addition to the Big Three, by Cuticura, Pears, Dial, and others.

14. Dentifrices, hair preparations, razor blades, shampoos, shaving preparations will be active in radio and TV come September. There should be quite a scrap among the dentifrices, with everyone's eye on the 38% that Colgate, paste and powder, has garnered. Pepsodent can be looked to invest heavily in advertising. Amm-i-dent (Block) does hard and intelligent advertising. Some brands that will come in for spot treatment include Arrid (Carter Products), Doeskin Tissues, Cutex Manicure Specialties (Northam Warren), Marlin Blades, LaFrance (General Foods), Ajax Cleanser and Halo Shampoo (C-P-P), Vitalis and Ipana (Bristol-Myers), Mennen, Drene. Halving of the 20% retail tax on toiletries would bring more advertising this fall.

15. The cold remedies will flood radio and TV, especially the former, during the fourth quarter. Eyeing the night breaks, closing on periods from earliest morning marginal time to late night are such advertisers (practically all of a seasonal nature) as Dolcin, Lydia Pinkham, 4-Way Cold Tablets, Antamine, and Bromo-Quinine Cold Tablets (Grove), Musterole, Pertussin (Seeck & Kade), Feen-A-Mint (Pharmaco), Scott's Emulsion (Eno-Scott & Bowne), Dr. Pierce's Golden Medical Discovery (Pierce's Proprietaries), Anacin, Hill's and Guards Cold Tablets (Whitehall), Vick, Hadacol (Le Blanc Labs.), Ex-Lax, Rem (Maryland Pharmaceutical), B. C. Headache Remedies, Stanback Headache Powders, Saraka (Union Pharmaceutical), Omega Oil (Block Drug), and Luden's Cough Drops.

Several of these regulars, buoyed by the stability of drug sales and opportunities via radio, will be using the medium more vigorously than heretofore. Proprietaries are experts on spot and their early activity this summer indicates their feeling that good availabilities will be hard to locate later on.

Firms like Sterling Drugs are expressing their confidence in radio with 52-week renewals.

16. Emergence of TV appears to have stimulated newspaper-bound department store advertising departments to a full look at the air media. Better business may speed the endeavor. The NRDGA Controllers Congress predicted in June that retail business would flourish throughout the

**VITAL
SALES
VOICES**

**of the
NEW
ALASKA**



Most Potent sales force in all Alaska is the powerful KJAR-KENI combination. No other advertising medium can as effectively tap the new riches of this fast-growing new market of above-average consumers.



This modern farm implement display room at Sunset Motors in Anchorage is typical of booming, bustling Alaska. Whether it's farm equipment, electric razors... deep freezers or home permanent wave sets, the NEW Alaska is a big and growing market for them all!

MIDNIGHT SUN BROADCASTING CO.

KJAR, FAIRBANKS
10,000 Watts, 660 KC

KENI, ANCHORAGE
5,000 Watts, 550 KC

(Sold separately—or in Combination at 20% Discount)

GILBERT A. WELLINGTON, Nat'l Adv. Mgr.
5546 White-Henry-Stuart Bldg., Seattle

ADAM J. YOUNG, Jr., Inc., East. Rep.
New York • Chicago

fall, with the following factors chiefly responsible: (1) impact of Veterans' Insurance dividends, (2) heavy buying of home furnishings.

Today the department store is highly cost-conscious and is in a mood to make his advertising dollar go as far as possible, regardless of tradition. In this atmosphere, such studies as those made by ARBI, showing the sales effectiveness of radio vs. newspapers at point of sale, may be closely examined. So will the staggering examples of TV selling ability.

Expressing the problem of the department stores, in 1948 they kept 3.3¢ of every dollar taken in; in 1949 2.7¢. Such expediciencies as fewer sales people, pooling of stockboys, department mergers, self-service departments, shipping pools are being tried. No one can deny that the department store is in a squeeze. Along with the cut-cost efforts, the stores can improve their net by using advertising to greatest effect. The NRDC and BAB are helping

open department store eyes to the values of the air media. A growing number of case histories are now on record and available for perusal.

17. Home furnishings are racking up record sales thus far in 1950 on the wings of the home building boom. For example, Bigelow-Sanford Carpet Company reports 1950 second quarter sales 40% ahead of the equivalent period in 1949.

Mohawk, Armstrong, Pequot sheets, Mazda lamps, Rit tint and dyes and Shinola shoe polish (Best Foods) are just a few of the diversified products that will hit the airwaves this fall and winter. Many new names will be added with the pickup in department store air-consciousness.

18. Business couldn't possibly be this good, is the best way to describe the situation in this category. In evidence, some 6,000,000 TV sets will be manufactured (and sold) during 1950, and Commander E. F. McDonald, Jr., president of Zenith, predicts that the production rate during the fall quarter will be 600,000 units monthly. In March, 423,000 washing machines were produced, an all-time record. Radio set demand is substantially stronger than 1949, particularly in table and portable models. Vacuum cleaners, phonographs, refrigerators, dish washers, irons—home appliances of all sorts are being sold hand over fist.

The big TV set manufacturers like Philco, RCA, DuMont, Admiral, Zenith are putting astronomic sums into advertising. Spot radio is getting a share, though not as much as it feels it deserves, and so is network radio.

You can look for increased air activity by the home appliance field. Retailers like Dynamic Stores are appropriating in six figures, too. Deep freeze units, strangely missing from the air, may seize their golden opportunity. All in all, you can look for excitement here.

19. The boom in home furnishings and appliances grows out of the boom in home building. Families have increased in prodigious numbers since 1946; there was a several year lag in the home-building program but that's all over now. April and May both were record-breaking months for homes going up. According to all indications, the rest of the year will be as strong or stronger.

WSRS CLEVELAND

.... "The Family Station" serving Clevelanders and all the local nationalities in the 3rd most densely populated metropolitan district in the U. S. A. ... covering 336 square miles.

.... Ask Forjoe for the power-packed selling facts about the effective WSRS domination and local impact. Hooper rating up ... WSRS cost per thousand lowest in town, thus the best buy in ...


CLEVELAND WSRS

Charity begins at home

Let's spend our Marshall Plan money building *this* country so strong and financially sound that other nations will of their *own* volition demand republican forms of government rather than seek security through communism.

Let's lead the world by example, not by bribery or force.

The Art Mosby Stations



KGVO-KANA

5 KW DAY
1 KW NITE
MISSOULA

ANACONDA
BUTTE
250 KW

MONTANA

VOT ONE, BUT SEVEN MAJOR INDUSTRIES

LOCAL

PROGRAMMING ...
that cleverly complements national shows. Ask about THE DAYBREAKER ... FAVORITE FIVE.

PARTICIPATIONS ...
tops in town for response. Ask about LUCKY 7. BEST BY REQUEST.

PERSONALITIES ...
well known, well liked local names plus Mutual's array of stars.



PACK POWER

FOR ADVERTISERS ON

1280 KC 5000 WATTS



WVET

MUTUAL

IN ROCHESTER, N. Y.
Represented Nationally by
WEED & COMPANY

First in Dollar Value in NASHVILLE Because WKDA Delivers the Audience

3rd ANNUAL AUDIENCE REPORT

Hooper Station Audience Index
CITY: NASHVILLE, TENNESSEE
MONTHS: Jan. - Dec. 1949

Total Coincidental Calls—This Period—

INDEX	HOMES USING SETS	WKDA	"A"	"B"	"C"	"D"	Total Rated Time Periods
	25.3	21.7	26.1	22.0	18.3	10.1	

Represented By
FORJOE & CO., INC.

T. B. Baker, Jr., General Manager



Advertisingwise, the greatest importance of the home building craze is the effect on furnishings and appliances. But there are the U.S. Steels, the Johns-Manvilles who use the air and others who might. Some material shortages may slow the home-building boom: lumber, cement, heating and radiation. None have reached a critical stage yet.

20. Despite our peak in spendable income, all is not well in the clothing field. Constantly rising costs coupled with a wool shortage are causing distress. As in the soap field, where synthetic detergents are sweeping the field, in the clothing industry the synthetic fibres, rayons, orlon, nylon. Fibre V, are challenging the wools.

In early summer, Textron Inc. discontinued its men's wear operation with the explanation that constantly rising costs, widespread throughout the industry, forced its hand.

Women's apparel, it seems, hasn't been well served by recent fashions. The demand isn't as enthusiastic as economic conditions warrant, although recent months show a marked upturn in sales. Fur sales have been on the decline, but there's some hope that industry advertising action may mark an upward trend again.

Children's shoe firms have taken to TV. Both International Shoe and Sundial Shoes are using network. Tom McAn Shoes is a hot prospect for spot radio this fall.

Robert Hall will have a huskier-than-ever schedule this fall. Bond Clothes, Howard Clothes, and Trimount won't invest as much; but they're not overlooking any bets.

21. The expectation that the excise tax might be lifted, or halved, hasn't helped jewelry sales. In the watch field, the Swiss are giving the domestic firms quite a scare. Bulova will maintain its traditional advertising leadership, both in radio and TV, sparked by its astute broadcast expert, Fritz Snyder. Benrus and Jacoby-Bender (watch bands) show definite interest in spot.

Sparked by radio, lighter sales have risen 1,000% in 10 years. Imports threaten, but butane gas lighters (Brown & Bigelow, Stratford Pen, etc.) may save the day. Ronson, which dominates the field with \$32,000,000 in sales during 1949, will start worrying next year. Its "press lighter" patent runs out in 1952.

Eversharp is most active in the razor field. It will continue on the air. The health of this field during the fourth quarter is linked partly to what happens to the excise tax, partly to the push that manufacturers, distributors, and retailers put behind their luxury lines.

22. Profits are expanding; business is exceptionally good in this field. One important advertising manager told SPONSOR that this year his firm is rubbing its eyes at its prosperity.

Fire insurance placement has moved ahead by leaps and bounds since war's end. To add to the prosperity, rates have increased while fire losses have lessened, as they always do in good times.

This is a great year for stock brokerage firms like Merrill Lynch, Pierce, Fenner & Beane. Don't be surprised if you find a few of the more daring brokerage houses experimenting with radio and TV this year. They have the money to do it during 1950; they may not have in 1951.

Auto finance companies are doing extremely well, reflecting high auto sales, larger unit loans (due to higher prices), and increased auto insurance, including compulsory insurance in some states.

In the life insurance field, firms like Prudential, Equitable, Metropolitan can be counted on to reach their every-home prospect via radio and TV. They've done especially well in recent years with radio.

23. The railroads are earning more money this year than last. Efficiency has been increased with greater use of diesel engines; freight rates are up, offsetting wage increases. Southern Pacific made \$12,000,000 net the first five months of 1950, against \$6,000,000 in the same 1949 period. The atmosphere is good for air advertising, particularly since the diverse lines seem to like the *Railroad Hour*. Railroads have been notoriously poor air advertisers, but the combination of the network hour, radio spot possibilities, and TV may draw them in. There's plenty of scrutiny of the visual medium in railroad circles.

Airlines should have an affinity for the air, but haven't. With coach service gaining favor, and calling for larger volume of traffic, advertising will be intensified. But air ad-managers seem

GROWING GROWING GROWN

Now First in Mobile

MORNING PERIOD*

PLUS...

a 14.8 Over-all Audience
Increase Since 1949

ANOTHER BONUS FOR ADVERTISERS...

Special merchandising
department for extra
promotion of sales.

*January, February, 1950 Hooper

WABB AM 5,000 Watts
FM 50,000 Watts
AMERICAN BROADCASTING
COMPANY

OWNED AND OPERATED BY
THE MOBILE PRESS REGISTER
NATIONALLY REPRESENTED BY
THE BRANHAM COMPANY

Available!

Caroline Ellis, talented 15-year veteran radio personality, directs the KMBC-KFRM "Happy Home" women's commentary program. Gifted with a wonderful voice and a rich background, Caroline Ellis is one of the best known woman broadcasters. Repeatedly, her program has the highest rating of any woman's program in the Kansas City Primary Trade area.



Caroline Ellis

Caroline is sponsored by the Celanese Corporation of America, and has just completed a successful campaign in behalf of a regional advertiser, with seasonal business.

Contact us, or any Free & Peters "Colonel" on her two availabilities!

*Available Tuesday and Thursday.

KMBC
of Kansas City
KFRM
for Rural Kansas

to have found the printed media trail, and lost radio and TV in the shuffle. Maybe fall 1950 will change that. There's a wide-open opportunity in radio and TV for the airlines.

The whole travel industry feels itself drawn to TV because of its visual advantages. What it does about it for the present is questionable.

Southern travel will be heavy this fall and winter. Advertising, mainly newspaper, will push the idea.

24. Books are in a slump. Magazines are finding the going rough, although new products like *Quick* are finding public favor. Both books and magazines have found radio an excellent antidote for a sales slump and are using the medium frequently and well. Magazines like *Holiday*, *Ladies' Home Journal* and *Saturday Evening Post* merchandise regularly via the air. MacFadden Publications are experts, too. In the book field, Doubleday, Simon & Schuster, and many others have found radio a highly effective direct-sales medium.

Movies are experimenting with TV, and so far have found in New Haven and Philadelphia that teaser campaigns on TV have a revitalizing effect on attendance. Much more activity will be seen as the movie industry struggles to emerge from its doldrums.

25. It's turning into a buyer's market. Until last year the farmer couldn't get a new tractor without waiting a period of from four to six months. With production up and the peak post-war demand past, farm equipment manufacturers didn't do too well early this year. But sales are good this summer.

With farm income three times pre-war, and enormous liquid savings, the opportunities are there. But now the farmer is picking and choosing—a situation made to order for advertising.

Many studies have revealed the partiality that the farmer shows for radio. In TV areas he's gone in for viewing, too. But his radio loyalty doesn't waver; he depends on it for daily stock reports, weather reports, and many other services, not to mention entertainment. It's a wonder that some deep freeze manufacturer doesn't cash in on his preference for the medium.

This fall Allis-Chalmers, International Harvester, Keystone Steel and Wire may find company in their own field as they beam toward the farmer.

To Cover
the Greater
Wheeling (W.Va.)
Metropolitan
Market
you need...

WTRF
AM-FM

High Hoopers (Avg. 24.5)
Low Cost
The ECONOMICAL way to
SELL
The Wheeling Market
Check
THE WALKER CO.

Letters to recall
in the Los Angeles Market
when you buy time

Keeps
Audiences
Listening
In

Affiliate of the
Liberty Broadcasting System
In Los Angeles you hear Major
League Baseball first on **KALI**

For data on other firsts ask

KALI 425 E. Green St.
Pasadena 1, California

RYan 1-7149 SYcamore 6-5327
Call Representative Schepp Reiner Company,
11 W. 42 Street, New York — Bryant 9-5221



Fall trends

We've been working overtime on factfinding for this FALL FACTS Issue. Many of the facts and trends we uncovered seemed inevitable; others hit us with the impact of an ice-cold shower on a hot day. Out of the host of facts we've collected for this sponsor and agency indoctrinating session here are some that stand out:

(1) There won't be any dearth of nighttime radio this fall. There will be fewer expensive nighttime network shows; but there will be just as much network time sold . . . more national spot sponsorship than ever before.

(2) The several hundred radio stations that get the bulk of national spot business will find themselves with earlier morning (marginal time) national sponsors than heretofore. Their big

job will be to find time for all the important advertisers who want to use their facilities, morning, afternoon, and night.

(3) Don't worry about getting on NBC-TV or CBS-TV this fall. Their sponsorable hours are jammed practically solid. Of course, there's always the chance that somebody will change his plans. DuMont and ABC-TV look like sellouts, too.

(4) Individual stations will feature many more participation (multiple sponsor) radio programs, often on the advice of their national representatives. If your campaign calls for inclusion in participations, don't overlook the assistance that the individual station can give in integrating your commercial into the shows.

(5) You may find it hard to clear time on network stations; remember that many independent stations are doing a grand job of holding and increasing nighttime as well as daytime radio audiences. For some assignments they're the best to use under any circumstances . . . but the ones you pick must be carefully checked by your timebuyers.

(6) If you're interested in spot TV this fall, your best advice is to call in the TV national representatives and explain your problem.

Local opportunity for sponsors

The recent *Printers' Ink* analysis of 1949 advertising expenditures, compiled by Hans Zeisel of McCann-Erick-

son, points up an excellent advertising opportunity for local sponsors.

While newspapers rang up the whopping total of \$1,440,000,000 in local advertising, radio registered only \$244,600,000—or a ratio of roughly 6 to 1.

As Maurice Mitchell, Director of the Broadcast Advertising Bureau, has pointed out, local and regional merchants and their advertising agencies, wedded to the traditional concept that newspapers are their staple advertising medium, have more often than not closed their eyes to the radio facilities in their communities.

Yet there are nearly 2,000 standard (AM) radio stations and some 900 FM stations daily pouring their programming into close to 100% of *all the homes* in your market. The aggregate effect, according to a 1948 nation-wide survey by *Fortune*, is a preference for radio in the average U. S. home far ahead of the second recreational favorite. The ARBI point-of-sale surveys of sales effectiveness, newspapers vs. radio (see Air Power section in this issue) credit radio with bringing in twice the traffic, nearly three times the dollar sales of newspapers.

Here's our fall suggestion to local advertisers: competition is growing. You can use a fresh approach in your advertising. Challenge your local station to produce a campaign that will show more results per dollar than you are getting via other media.

Applause

They all pitched in

In 1946, when the idea of a magazine named SPONSOR was being aired, everyone said "great!" But there was always a reservation: would national advertisers, agencies, networks, representatives, and others in the field cooperate to provide the down-to-earth facts and figures in which SPONSOR said it would specialize?

Today, four years later, the industry knows how effectively SPONSOR has dispelled the aura of mystery that has kept many an advertiser from using the air media. It hasn't always been easy, and we've tread on many a toe. But no longer is broadcast advertising the great unknown. Not only SPONSOR, but other advertising trade publica-

tions, are profiting by the increasing willingness of advertisers to tell what they're doing, why, and to what effect.

In our opinion, this FALL FACTS Issue is the crowning example to date of the growing tendency to share information about broadcast advertising. The wealth of guidance contained in this issue is by courtesy of a host of national advertisers, key agency executives, national station representatives, transcription firms, TV services, station managers. They gave freely (sometimes against their self-interests) to SPONSOR's 10 reporters whose job it was to gather, evaluate, and interpret. If you profit by the issue, you can credit the "exchange-of-information concept."

We can't name all who generously

contributed to this buyers' briefing project: but we'd be remiss if we didn't list the following: Tom Flanagan, Jerry Bess, H. Preston Peters, George Abrams, Maurice Mitchell, Bill Ryan, Henry Clochessy, John Blair, Mike Dann, R. D. Partridge, Tom Slater, Jack Van Volkenburg, Joe Weed, Linnea Nelson, Gerald Lyons, Ade Hult, Joe Bloom, Ed Madden, Bob Keller, Duke Rorabaugh, Art Nielsen, Louis Engel, Ed Grunwald, Ted Oberfelder, Paul Raymer, Fred Ziv, Cy Langlois, Ted Cott, Jake Evans, Dan Denenholz, Harry Feeney, Les Biebl, Frank Zuzulo, Hans Zeisel, Carl Burkland, Art Donegan, Bert Schwartz, Robert McFadyen, Lance Ballou, Harper Carraine, Ed Reeve, Jose di Donato.

WEED

and company



RADIO AND TELEVISION STATION REPRESENTATIVES

NEW YORK • BOSTON • CHICAGO

DETROIT • SAN FRANCISCO

ATLANTA • HOLLYWOOD

RECEIVED
JUL 11 1949
GENERAL LIBRARY

113%

GREATER

Total Weekly Family Audience
DAYTIME
WTAG with 136,570
delivers 113% more families than the
closest second station

BMB
Station Audience
Report
Spring 1949

213%

GREATER

6 or 7 DAYS Families
WTAG with 102,230
delivers 213% more families than the
closest second station

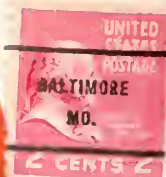
See Raymer for all details

WTAG
WORCESTER
BASIC
CBS 580 KC

**Industrial Capital
of New England**

SPONSOR

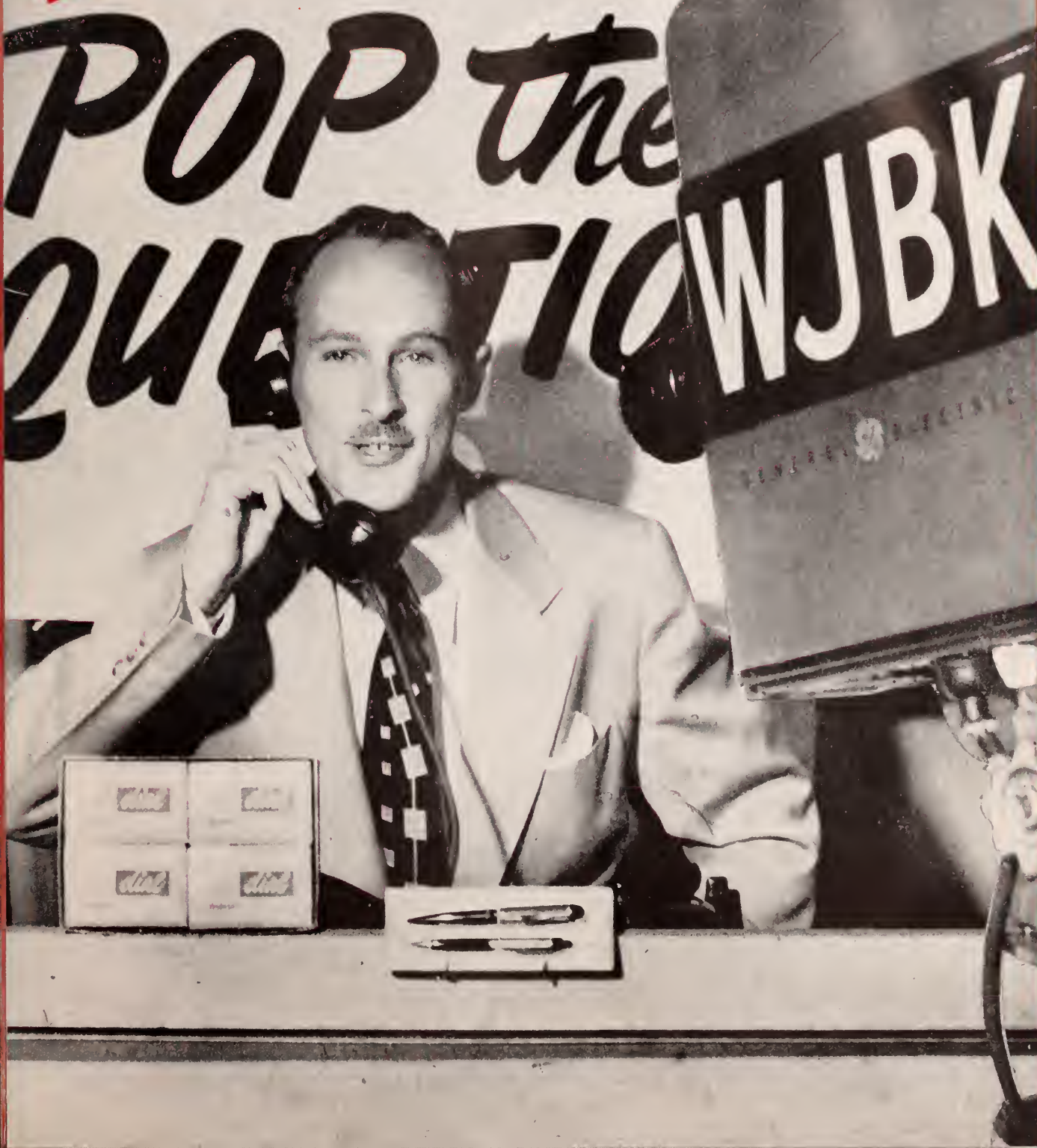
For buyers of broadcast advertising



One measurement for
all media—p. 24

Do telephone shows pull on TV?—see p. 26

SP 10-45 1222 J
MISS FRANCES SPRAGUE
NATIONAL BROADCASTING
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y



Sponsor
Reports

page 6

Outline

page 8

Queries

page 10

Mr. Sponsor:
John Moone

page 12

New &
Renew

page 13

Barn Dances

page 19

Milk-Bone

page 23

TV phone
shows

page 26

Media
teamwork

page 30

Fur on
the air

page 32

Radio
Results

page 34

Mr. Sponsor
Asks

page 38

Roundup

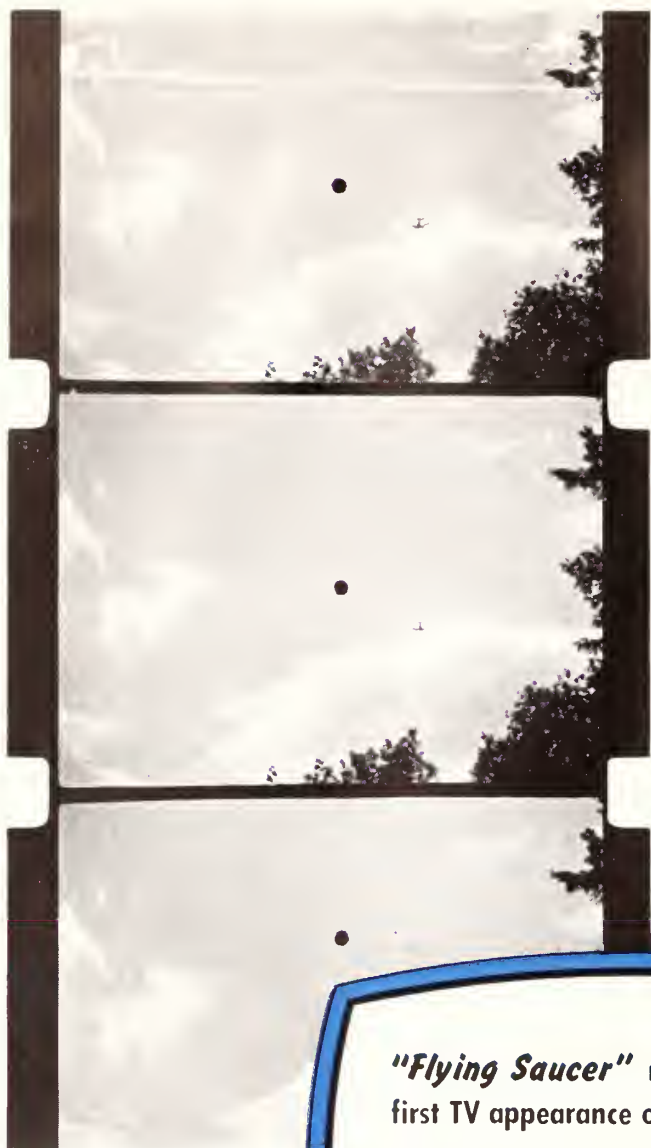
page 40

Sponsor
Speaks

page 56

Look at

TELEVISION IN THE **WHAS** TRADITION



"WHAS-TV News"

WHAS-TV offers the top news show in Louisville, featuring the city's first and only TV newsreel. Each day WHAS-TV cameramen cover the top news stories in the Louisville area, and the films they take are processed for showing the same night. The result is lively and timely local coverage . . . "Today's News Today".

In addition to local film highlights and guest appearances, a complete local, national and international round-up is presented by WHAS News Director Dick Oberlin and Pete French, Kentuckiana's two best known newscasters.

The show is the work of the same outstanding news staff (now expanded) that in 1949 was voted the best newsroom in broadcasting by the National Association of Radio News Directors.

"Flying Saucer" makes its first TV appearance on WHAS-TV News

On his way to cover a routine assignment, an alert WHAS-TV cameraman saw—and captured on film—this unique movie shot of the so-called "flying saucer". WHAS-TV viewers saw the movie as part of their WHAS-TV NEWS, "Today's News Today".

News Director
DICK OBERLIN



Newscaster
PETE FRENCH



*A Basic CBS Affiliate . . .
and the Cable is coming in October*

VICTOR A. SHOLIS, Director • NEIL D. CLINE, Sales Director

REPRESENTED NATIONALLY BY EDWARD PETRY AND CO. • ASSOCIATED WITH THE COURIER-JOURNAL & LOUISVILLE TIMES



TS...SPONSOR REPORTS...

...SPONSOR REPORT

31 July, 1950

How much is radio worth?

Radio's true worth, subject of much puzzlement by advertisers, is not 100% assessable at present. Big obstacles are lack of concrete information on long-range TV influence on listening, lack of common denominator in weighing radio and TV worth in relation to black and white media. In this issue (see page 24) SPONSOR suggests a yardstick for basic comparison—the number of minutes each gets of an individual's time.

-SR-

20,000 weekly BBD&O spot placements sets record

In a compilation for SPONSOR, BBD&O (largest spot radio agency) estimates that its weekly spot radio placements, counting each announcement or program as one unit, comes close to 20,000 for nearly 50 clients. In TV, the figure runs 500 weekly units for 35 clients.

-SR-

Battle looms for soluble coffee sales

Prominent on the air this fall will be Minute Maid and Snow Crop soluble coffees, both racing for national distribution and consumer preference, both showing a partiality to TV. But fast increase in markets may bring radio into picture. Soluble coffee has economy edge over vacuum-packed variety. Whole field of juice and beverage concentrates will be hopping this fall.

-SR-

Trend to suburban stores brings new ad strategy

Radio may be big gainer from trend toward suburban shopping and erection of branch department stores. In one city where department stores are strictly anti-radio, suburban branch of top store may be forced into medium because another outlying store uses air strongly. 1950 census reveals that throughout U.S. big population expansion is in suburban areas while big cities lag.

-SR-

TV in Canada by 1952—maybe

Canadian broadcasters don't expect any TV in the Dominion until 1952, when stations should be on the air in Toronto and Montreal. But such cities as Winnipeg, Vancouver, Edmonton aren't expected to be TV markets until 1955 or later. Situation between government-owned CBC, which wants to control TV as it does radio, and private broadcasters hasn't speeded the medium.

-SR-

FM going up in Iowa

Don't write off FM as a medium yet. Besides transit radio and store-casting, it's showing vitality elsewhere. For example, WHO study of Iowa listening, just completed, shows 2% of Iowa homes with FM sets in 1948; 7.7% in 1948; 13.4% in 1950. Zenith reports that FM production, since February, is ahead of corresponding months last year. And in Washington there's Congressional agitation to do something to stimulate the medium.

REPORTS... SPONSOR REPORTS... SPONSOR R

**TV stimulates
music, furniture
sales**

In wake of furniture manufacturers, who report that parlor furniture is booming with advent of TV set, music merchants claim that TV has upped music instrument sales at least 10%. 1950 sales are expected to hit close to \$250,000,000.

-SR-

**Advertising should
be upped—Gamble**

Despite record \$5 billion invested in advertising in 1949 Fred Gamble, head of AAAA, is urging bigger budgets. Increase in advertising isn't keeping pace with expanding national income and sales potential. Radio gain in 1949 over 1948 was about 3%.

-SR-

**88% of listening-
viewing hours go
to radio: Nielsen**

Nielsen reports that although television is the rage of many markets, nationally radio still commands 88% of all listening-viewing hours. Radio homes total 40,700,000 against some 6,500,000 TV homes. In April 1950 combined radio and TV usage in the average radio home totalled four hours, 47 minutes daily.

-SR-

**Radio-TV will
get more of
department store
ad dollar**

Impact of NRDGA education plus outstanding radio and TV results some department stores are gaining should greatly accelerate department store use of air this fall. In 1949 average department store invested 54¢ of every dollar in newspaper space, 3¢ in radio. Only 18% of specialty stores used radio during year.

-SR-

**TV station
makes newsreel
in Korea**

KTTV, Los Angeles, believes TV is big business; demonstrates by rushing own newsreel specialist to Korea. Film will be made available to other stations under syndicated plan recently unveiled by station.

-SR-

**Denver station
tells citizenry
why no television**

KLZ, Denver (in one of larger markets minus single TV outlet), has taken to air to explain why city has no TV. KLZ experts are now on FCC freeze. Station manager Hugh B. Terry and department heads take listeners behind the scenes each Saturday with "Let's talk it over" series.

-SR-

**Standard TV rate
card nearly ready**

Advertisers, agency executives, and NAB officials have been quietly meeting on subject of standardized TV rate card and are now at virtual agreement. Last big stumbling block was over property responsibility, a big item when anything from a valuable string of pearls to a Chevrolet truck may be sent to studio for televising purposes . . . and are sometimes injured, strayed, or stolen. Standardized rate card, approved by NAB Board, will be a valuable assist to TV buyers.

-SR-

**Lanham Trade-
Mark Act protects
radio and TV
service marks**

Sponsors, stations, TV film producers are becoming increasingly interested in applicability of Lanham Trade-Mark Act to their protection of program titles, station call letters, characters, slogans, and unique sounds. To be applicable for registration a trade mark "must not be entirely incidental to the advertising or sale of merchandise." Harry P. Warner, Washington radio/TV attorney, has written full article on subject in April 1950 issue of Southern California Law Review.

"BUBBLES LIKE GINGER ALE, DON'T IT, MIRANDEY?"



WINE, women and song! With Effective Buying Income 38.2% higher than the national average, our "landed gentry" can certainly afford the gay life!

What's more they've got plenty left over for soup and soap, housewares and hair tonic. That's where WDAY comes in, *because no station in the Northwest can match WDAY for both rural and urban coverage!*

A new 22-county North Dakota Agricultural

Survey proves that WDAY is preferred by 78.8% of the farmers in these 22 counties . . . Station "B" by only 4.4%!

Hoopers prove that WDAY is an overwhelming favorite in Fargo. For Total Rated Periods, Dec. '49-Apr. '50, for example, WDAY got a 63.5% Share of Audience—the next station 16.0%!

Write to us or ask Free & Peters for all the amazing facts!

WDAY

FARGO, N. D.

NBC • 970 KILOCYCLES • 5000 WATTS



FREE & PETERS, INC., Exclusive National Representatives

FEATURES

Sponsor Reports	1
510 Madison	6
Outlook	8
Queries	10
Mr. Sponsor: John I. Moore	12
New and Renew	13
P. S.	16
Radio Results	34
Mr. Sponsor Asks	38
Roundup	40
Sponsor Speaks	56
Applause	56

Cover shows scene which is becoming increasingly familiar on TV. Phone shows are ringing up sales for sponsors on the visual medium just as they do on AM radio. (See story page 26.)

Editor & President: Norman R. Glenn
 Secretary-Treasurer: Elaine Couper Glenn
 Managing Editor: Miles David
 Senior Editors: Frank M. Bannister, Irving Marder
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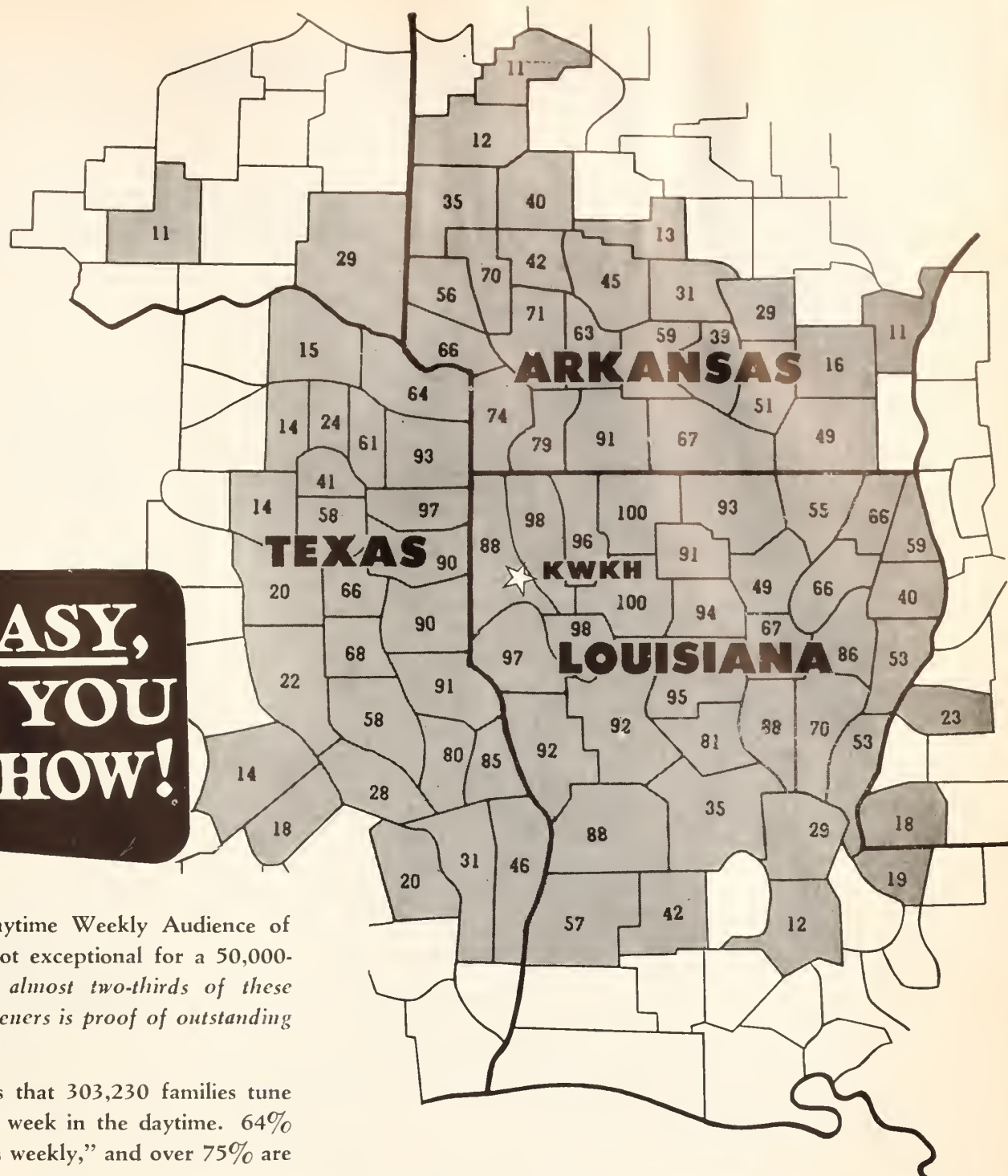
ARTICLES

How to sell on Saturday night	19
Barn dance programs with their fun, frolic and friendly appeal are rounding up larger audiences than ever, still delighting sponsors with their sales punch	
Milk-Bone's task force	23
For local trouble-shooting, Nabisco's dog biscuit product chooses radio to point up its other advertising efforts	
Let's put all media under the same microscope	24
All media compete for time. Based on this, SPONSOR suggests a technique for common-denominator measurement of radio, TV, magazines, newspapers	
Nearly every station has one: Part II	26
Telephone gimmick shows are a ringing success on TV as well as on the radio, guarantee high interest, low cost audiences to sponsors	
What media team up best with TV?	30
Sponsors puzzled as to which media to drop, which to keep, in a TV market may be aided by CBS circulation studies on other media vs. TV	
Furs on the air	32
Resultful use of broadcast media is being made by a few ad-wise retailers, though most suffer from lack of national push, inept promotion, excise tax	

IN FUTURE ISSUES

What ad-men would tell sponsors—if they dared	14 Aug.
What should advertisers know about the radio and TV department of an agency? SPONSOR has asked ad-men that question, comes up with provocative answers	
How children influence TV viewing	14 Aug.
An Ohio State University study shows that children exert a tremendous influence on the ratings of adult television programs	
Negro disk jockeys	14 Aug.
They are spearheading the drive into the Negro markets, where an undeveloped sales potential exists for advertisers	
Station merchandising for advertisers	14 Aug.
What does an advertiser expect in the way of station promotion on the retail level, and what are stations willing to give them? SPONSOR finds the answers varied and heated	

**IT'S EASY,
WHEN YOU
KNOW HOW!**



GETTING a BMB Daytime Weekly Audience of over 300,000 families is not exceptional for a 50,000-watt station. *But getting almost two-thirds of these weekly families as daily listeners is proof of outstanding Know-How!*

BMB Study No. 2 reveals that 303,230 families tune to KWKH at least once a week in the daytime. 64% of them listen "6 or 7 days weekly," and over 75% are "average daily listeners*".

Shreveport Hoopers give further proof of KWKH's ability to attract and hold listeners. Throughout 1949 KWKH got far and away the largest Share of Audience—Morning, Afternoon and Evening—and this holds true for 1950 Hoopers, too!

Get all the facts about KWKH and the job it can do for you in our three-state area. Write direct, or ask The Branham Company!

**Weighted in BMB-approved manner.*

KWKH DAYTIME BMB COUNTIES

Study No. 2

Spring, 1949

KWKH

SHREVEPORT

Texas

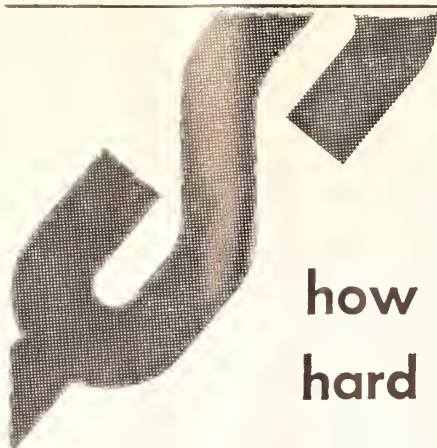
LOUISIANA

Arkansas

The Branham Company
Representatives

Henry Clay, General Manager

50,000 Watts • CBS •



how
hard
can
an
advertising
dollar
work?



Sponsors love receiving letters — especially when they come at the rate of one every 7.5 seconds!

That's just what happened as a result of a certain show* on CKAC during the week of May 13-19. In seven short days, this show pulled 78,718 replies, *each containing proof of purchase*. Mathematically speaking, this means one reply each and every 7.5 seconds, twenty-four hours a day, for the full seven day week!

Amazing? Not when you consider that CKAC takes you into 450,000 French radio homes — more than 70% of the total number of radio homes in the Province. It's no wonder that CKAC gets results—at a very modest cost per listener.

*CKAC's "CASINO". Present co-sponsors. Odex, Super Suds, Noxzema. Segments of "Casino" still available for sponsorship. Write for full details.

CBS Outlet in Montreal

Key Station of the

TRANS-QUEBEC radio group



CKAC

MONTREAL

730 on the dial • 10 kilowatts

Representatives:

Adam J. Young Jr. - New York, Chicago

William Wright - Toronto

510 Madison

WYTHE OR WITHOUT?

After seeing the face of Wythe Walker in SPONSOR this week I cannot help but wonder who he is.

However, last night while reading Mother Goose rhymes to my young son I ran across two of her rhymes which I think, slightly revised, are application to this situation. Here they are:

There was a man, as I've heard tell,
Who called on agencies with time to sell;

He met Norm Knight on a sunny day,
And sent his picture up SPONSOR way!

Then came a printer, a scurrilous lout,
Who turned his features all round about!

Who put a mustache on his open phiz,
Until his face no longer was his!

And when this man his face did spy
He began to shiver and then to sigh;
He began to wonder and began to cry,
Oh! deary, deary me, this is none of I!

But if it be I, and I can't agree,
I've a dog at home, and he'll know me!

If it be I, he'll wag his tail,
And if it be not I, he'll loudly wail:

Home went the man, all in the dark,
Up got the dog and began to bark:
He began to bark, and the man did sigh,

"Lack a mercy on me, tis none of I!"

I do not like thee Norman Glenn;
The reason why I do not ken,
But this I know, and this I ken,
I do not like thee, Norman Glenn!

WYTHE WALKER
The Walker Co.
New York

• SPONSOR's mistake was quite a corker. We're sorry it happened to our pal Wythe Walker.

HOPALONG ON WNBT

In your excellent issue of 19 June, you have a very interesting story entitled "How to use TV films effectively." The story is built around a series of photographs of one station's treatment of a Hopalong Cassidy film and how the film is edited to make room for commercials, station breaks, etc.

The technique that is shown in your photographs was a technique developed by WNBT when Hopalong Cas-

sidy was sold in New York to a local sponsor. The illustrations are delightful and are some of the best that we have in our WNBT files. However, in the story there is no reference whatsoever to the fact that the illustrations were the work of WNBT and that the sponsor so vividly portrayed in the third picture of the series is the sponsor who carries "Hoppy" in our New York market.

SCHUYLER G. CHAPIN
Director of Publicity
WNBT
New York

• SPONSOR regrets the omission, agrees with Reader Chapin on the blood and guts beauty of the WNBT pictures.

BASEBALL ON KATL, KLEE

In your 22 May issue of SPONSOR, under the column titled "Briefly" you mention that KTHT of this city becomes the first station in Texas League history to broadcast Buff baseball direct from field of play.

Obviously you have been misinformed, since KATL and KLEE are also broadcasting all Buff games direct and KATL has always during previous seasons made a number of direct Buff pickups.

Incidentally, KTHT is not even carrying the complete Buff series since they eliminate Sundays from their schedule.

You probably don't know, but KATL was Houston's original full season baseball station — now on our fourth season of coverage. We are the *only* Houston station carrying a seven-day schedule of both Texas League and major league games.

KING H. ROBINSON
General Manager
KATL
Houston

OUTLOOK ON TEA

In your 5 June issue you included an item headed "Tea drinking increases as coffee prices rise."

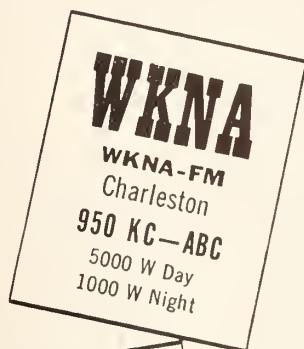
Since we are handling the Tea Council campaign, we are always interested in published data regarding Tea as a product, and would therefore be most interested in hearing from you as to the source of the material contained in the article mentioned.

GEORGE A. RINK
Leo Burnett Co.
Chicago

• This information was gathered from Wall Street Journal economists.

in the rich West Virginia market...

it's "personality" that counts!



*the famous **Personality Stations**®*
*deliver the **BETTER HALF!** **

BMB has proved it! The "Personality Stations" are first in the rich, densely-populated area where West Virginians spend the better half of their dollar. Furthermore, it's such an easy task to capture your share . . . one advertising order, one bill and presto—you earn a smackingly low combination rate that makes the three "Personality Stations" the one really outstanding buy in the field.



50.65% of total population
52.38% of retail sales
56.94% of general merchandise sales



represented nationally by **WEED & CO.**

Outlook

1950 radio set production 32% higher than preceding year

Home, portable, and auto radio production in the first four months of 1950 is 32% ahead of the 1949 figure. This April, 882,706 sets were made as compared to 506,469 in April, 1949—an increase of 376,237. Portable set sales promotion during the coming summer months should keep sales and production figures at a continuing healthy level.

Tobacco industry competition increases as cigarettes, pipe tobacco, cigars vie for favor

Cigarette smoking is now at about 355,000,000,000 units a year, up 3,000,000,000 from 1949. Pipe smoking is up 8%, with pipe tobacco consumption 45% higher than it was during 1935-1939. The major cigarette companies will rely on big names like Godfrey, Como, Hope, and Benny to keep cigarette sales at a high level. Pipe smokers are being lured by *Martin Kane—Private Eye* (Model, Old Briar, Dill's Best, and Tweed on NBC-TV); *Grand Ole Opry* (Prince Albert, NBC); *Sports For All* (Mail Pouch Tobacco, MBS). The cigar makers appeal to their audience through newscasts and sports (Vandeventer & The News, WOR; Yankee baseball, WINS); and through national spot campaigns.

Beer drinking at home is trend attributed to TV

With the growth of TV, there is a trend toward more beer drinking at homes and less in public drinking places, according to R. J. Cheatwood, president of the National Beer Wholesalers' Association. This may precipitate a shift in merchandising and advertising, with heavy radio and TV advertisers like Pabst, Schlitz, Ballantine, and Blatz emphasizing the carry-home carton and no-deposit containers.

Mechanical dishwasher potential second only to television

Approximately 500,000 mechanical dishwashers have been installed in homes in the last three years. And, says C. K. Reynolds, Jr., product sales manager of Apex Electric Manufacturing Company (Cleveland), "Our market potential is second only to television." He believes the industry will sell 300,000 dishwashers in 1950. With Hotpoint, General Electric, Westinghouse, Thor, and Apex in hot competition, broadcast advertising probably will be used. Less than 3% of more than 37,000,000 electrically-wired homes have switched to mechanical dishwashing. This compares with such "saturation" figures as 73% for clotheswashers; 80% for refrigerators; 18% for electric stoves; 13% for irons.

Concentrated milk is latest in the frozen food field

Frozen and concentrated milk is slated for sales tests later this year. If the success of hi-V, Snow Crop, and Minute Maid frozen fruit juices is any indication, frozen milk will find a ready market. Beatrice Foods Company researchers and other laboratories have been experimenting with quick-freezing concentrated milk for a year. Major drawback: the frozen product tends to have a slightly curdled appearance when it is made soluble. C. H. Haskell, president of Beatrice Foods, says the product should find its best market in states like Florida where milk sells for 25c to 30c a quart. When the product is ready, the success of spot radio for dairy firms points to use of that medium.

Airlines, railroads take to the air to compete for passengers

The airlines, both scheduled and non-scheduled, have had an exceptionally busy month. One airline executive attributes airline increases in the Chicago area to the rail strike in May. With travel increasing in the summer months, the airlines and railroads will fight it out for passengers through radio, TV, and other media. For example, T.W.A. and New York Central are both using broadcast advertising to gain passenger favor. T.W.A. is using spot radio and TV in New York, Chicago, and Los Angeles as well as some programing. The New York Central runs a spot radio campaign and non-scheduled airlines have also found spot advantageous.

Video will be tested as medium for motion picture promotion

The movie makers have long relied on newspaper lineage to bring the customers into the nation's theatres. Then, for some time, companies like 20th Century Fox, Paramount, and Warner Brothers used spot radio to spur lagging attendance. Now TV, supposedly the movie "menace," will be added to Hollywood's promotion artillery. Columbia Pictures will use seven Los Angeles TV stations in a test against all other media in San Francisco. The campaign, costing around \$14,000, will feature coming attractions of upcoming films designed to get the video viewer out of the house and into the movies. Success of the test will mean a sizable motion picture appropriation to TV.

1950 looms as record year for automobile production and sales

Auto production is expected to total 6,000,000 passenger cars and a million trucks in 1950—a 13% increase over last year. Production is matched by heavy demand brought about by an increase in family income, family spending, and a strong replacement demand caused by the 16,000,000 pre-war cars still in operation. Because of this bright sales picture, major auto makers are expanding their use of broadcast advertising. For example: the Ford Company is now plugging "two Fords to a family," showing the advantages of owning two low-priced automobiles as compared to ownership of one expensive model. Oldsmobile (General Motors) is scheduling a weekly series of 18 radio and 10 video announcements this fall.

THE LARGEST LISTENER MAIL IN WLS HISTORY

IN the face of constant stories that AM radio is losing audience and that public interest is turning elsewhere, WLS listener mail in the first six months of 1950 was the largest of any like period in the station's history.

WLS has always proved its audience and the responsiveness of that audience by letters from listeners. For twenty years we have been proud of the fact that more than a million listeners wrote the station each year.

This year only slightly less than a million letters were received *in the first six months!*

This mail increase was not prompted by any extraordinary incentives. Only usual program offers were used. Certainly it is proof that the WLS audience is not being led away; that it listens—and responds.

For case histories on how this responsiveness has produced sales for WLS advertisers, write WLS, CHICAGO 7, or call any John Blair man.

THE WLS MARKET is worthy of your consideration. 16,922,600 people in this WLS coverage area spent \$15,692,-981,000 on retail sales last year out of their effective buying income of \$24,209,070,000. These people can best be reached by radio—most effectively and economically so by WLS.

CLEAR CHANNEL Home of the **NATIONAL Barn Dance**



CHICAGO 7

B90 KILOCYCLES, 50,000 WATTS, ABC NETWORK—REPRESENTED BY JOHN BLAIR & COMPANY

*Simple
Arithmetic!*



Programmed
by all four
major networks

WTVJ
Channel 4
miami

Queries

This new feature will present some of the most interesting questions asked of SPONSOR'S Research Dept. Readers are invited to call or write for information. Address: 510 Madison Avenue, New York 22, N. Y.

Q. Can you give us the number of Spanish-speaking listeners reached by stations WWRL, WLIB, and WHOM in the New York area?
Soap manufacturer, New York

A. There are approximately 40,000 listeners in the metropolitan area, but the stations have made no surveys showing how these break down in number. WWRL broadcasts Spanish programs about 35 hours each week; WHOM between 15 and 18 hours. Write the Foreign Language Quality Network, 70 East 45th Street, NYC; perhaps they can give you more detailed information.

Q. Can you tell me which station has *Break the Bank* and when?
Advertising agency, New York

A. NBC, 9:00 p.m. Wednesday; NBC-TV, 10:00 p.m. Wednesday.

Q. We have a client who is in the bridal gown business interested in testing television. Have you information that would be helpful?
Advertising agency, Pittsburgh

A. Our 199 TV Results shows department store and specialty store results; see pages 16, 17 and 37. (199 TV Results are available free to SPONSOR subscribers; otherwise \$1.00 per copy. Bulk rates given on request.)

Q. Have you had an edition which contained television cost charts?
Radio and TV packager, Chicago

A. The 22 May issue, beginning on page 25, has an article "Television program costs;" included are illustrations of various type programs and costs breakdown.

Q. Who sponsors *Boston Blackie* in New York? They are offering a premium and we'd like to know about it, as we understand that it is a genuine cameo brooch given for 35 cents.
Jewelry company, New York

A. Conte Castile Shampoo sponsors *Boston Blackie* on WOR, New York. The company advertises: "Send a top of a Conte Shampoo box and 35 cents to Box 361, Brooklyn, N. Y."

Q. Do you have any information on pioneer sponsors in daytime radio?
Advertising agency, New York

A. Our 1946 issues carried the "20-Year Club" series; these should be of some help. Perhaps some of the oldest radio stations can be of more help; check: KDKA, Pittsburgh; WGY, Schenectady; WOR, New York; WWJ, Detroit; WTIC, Hartford; WOWO, Fort Wayne; WKY, Oklahoma City.

Q. Have you ever had a story on the *Lucky Social Security Numbers*
Advertising agency, Baltimore

A. Not a story, but we had mention of it in our "Roundup" department. See our 19 June 1950 issue, page 38.

Q. Can you supply us with the names and addresses of the first 50 leading television manufacturers in the country?
Advertising agency, Philadelphia

A. Contact the *Television Digest and FM Reports*, 1519 Connecticut Ave., N.W., Washington, D. C. They have available a list of approximately 90 names.

D-X likes D-Xtras they get from willie wish

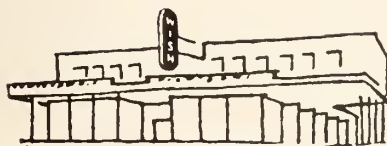


Pardon our pun, but it
has an important point.

The Mid-Continent Petroleum Corporation,
producers of that powerful D-X gasoline,
have recently started their third year
of sponsoring the "Breakfast Club News."
They like the extra sales they have received
from this six times a week newscast
—the reason for our pun.

You can see now why Willie is so proud.
As he puts it—"If you WISH results in Indianapolis,
select a powerful puller—
that's me, Willie WISH."

that powerful puller in Indianapolis . . .



wish

OF INDIANAPOLIS

affiliated with AMERICAN BROADCASTING COMPANY

GEORGE J. HIGGINS, General Manager

FREE & PETERS, National Representatives

PLAY BALL!



PHILLIES
and
ATHLETICS
Games on

WDEL-TV

CHANNEL 7

WILMINGTON, DEL.

WGAL-TV

CHANNEL 4

LANCASTER, PENNA.

All Saturday home games of these two teams are telecast over these two stations. This baseball feature is important because of its strong appeal in these markets. Because it is only one of many popular features, the result of effective long-range programming. These stations are keeping their audiences growing, loyal and responsive. They offer TV advertisers a fine opportunity for market testing for profitable business.

WDEL-TV, Wilmington, Del.
Only TV station in Delaware. Brings viewers a clear picture, all top NBC Network shows.

WGAL-TV, Lancaster, Penna.
Only TV station in this rich Pennsylvania section. Presents top shows of NBC, CBS, ABC, DuMont.

Clair R. McCollough,
General Manager

STEINMAN STATIONS

Represented by
ROBERT MEEKER
ASSOCIATES

New York Chicago
San Francisco Los Angeles



Mr. Sponsor

John I. Moone

President
Snow Crop Marketers, Inc., N. Y.

Jack (John I.) Moone, president of Snow Crop Marketers, Inc., strives for impact when it comes to advertising and selling.

"Our expenditures for advertising are not based on past sales," says this husky, hustling 38-year-old executive, "but are made in anticipation of expected sales." His manner is casual and confident. "We don't project our advertising thoughts in advance of six weeks. If we run across something good, we hit it with all the impact within our means. Right now that goes for television."

Snow Crop spent \$60,000 in 1949 for radio spot announcements. Last April they tried five weeks of television, featuring Sid Caesar on *Your Show of Shows*. The company used the program to launch its new frozen coffee concentrate. Four weeks later the product had reached a 68% retail distribution in the markets covered. Jack Moone was sold.

Now, a 60% chunk of the \$2,000,000 ad budget will be devoted to TV. Plans call for Sid Caesar's NBC show (34 cities) to begin in the fall at a cost of \$25,000 per week. The company currently sponsors Faye Emerson in *Fifteen With Faye*, a 15-minute TV program (NBC); and co-sponsors the 15-minute TV *Susan Adams Kitchen* (DuMont). In addition, Snow Crop recently began to telecast about 25 announcements per week in the Los Angeles area over KFI-TV.

Jack Moone learned the meaning of impact in his earlier days as a salesman. Born in Chicago, he attended Georgetown University and later became a salesman for Armour and Co. In 1937, again as a salesman, he went to work for Birds Eye; did well, but left them in 1945 to organize his own company, Snow Crop. In 1946, Clinton Foods, Inc. bought out the majority interest in Snow Crop; Jack was retained as top executive.

Jack brought the company from scratch in 1946 to rank today as number one among producers of frozen orange juice concentrates. The company is second only to Birds Eye in the entire frozen food field. Sales in 1946 were \$3,200,000; last year, \$26,000,000 (profit: \$1,300,000). They expect to top \$40,000,000 for the current year.

For Jack Moone social life and recreation are at least temporarily limited. The company is growing by leaps and bounds, constantly keeping him on the move. His is a hot pace in a cold industry.

These reports appear in alternate issues

New on Radio Networks

SPONSOR	AGENCY	NET STATIONS	PROGRAM, time, start, duration
Botany Mills Inc	Alfred J. Silberstein-Bert Goldsmith Inc	ABC 65	The Botany Song Shop; Sun 10:15-10:30 pm; 52 wks
Brown Shoe Co	Leo Burnett	NBC 162	Smiling Ed McConnell & His Buster Brown Gang; Sat 11:30-noon; 12 Aug; 52 wks
Derby Foods Inc (subsidiary of Swift & Co.)	Needham, Louis & Brorby	MBS 400	Sky King; T, Th 5:30-5:55 pm; 12 Sep; 52 wks
Miles Laboratories	Wade	NBC 160	Quiz Kids; Sun 3-4 pm; 10 Sep; 52 wks
Norwich Pharmacal Co	Henton & Bowles	ABC 181	Modern Romance; T, Th 11:15-11:30 am; 8 Aug; 52 wks
Pabst Sales Co	Warwick & Legler	NBC 156	Blue Ribbon Sport of Kings; Sat 5-5:30 pm; 8 Jul; 13 wks
RCA	J. Walter Thompson	NBC 156	Life of Riley; F 10-10:30 pm; 6 Oct; 52 wks
R. J. Reynolds Tobacco Co	William Esty	NBC 166	Take It Or Leave It; Sun 10-10:30 pm; 10 Sep; 52 wks
Wilson Sporting Goods Co &	Ewell & Thurber	ABC 233	The Fat Man; F 8-8:30 pm; 6 Oct; 52 wks
General Mills Inc	Knox Reeves	MBS 500	All-Star Football Game; F 9:30 pm to conclusion; 11 Aug only

Renewals on Radio Networks

SPONSOR	AGENCY	NET STATIONS	PROGRAM, time, start, duration
Emerson Drug Co	BBD&O	CBS 158	Hollywood Star Theatre; M 8-8:30 pm; 24 Jul; 52 wks
General Foods Corp	Young & Rubicam	CBS 150	Gang Busters; Sat 9-9:30 pm; 26 Aug; 52 wks
Hall Brothers	Foote, Cone & Belding	CBS 159	Hofmark Playhouse; Th 10-10:30 pm; 7 Sep; 52 wks
Liggett & Myers Tobacco Co	Cunningham & Walsh	CBS 182	Bing Crosby; W 9:30-10 pm; 20 Sep; 52 wks
Sterling Drug Inc	Dancer-Fitzgerald-Sample	CBS 151	Mystery Theatre; T 8-8:30 pm; 1 Aug; 52 wks
		CBS 151	Mr. Chameleon; W 8-8:30 pm; 2 Aug; 52 wks

New National Spot Radio Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKETS	CAMPAIGN, start, duration
American Cyanamid Co	Tobacco weed killer	Hazard (N. Y.)	10 stns; South	Annmts; staggered starting dates from 24 Jul; 10 wks two days
American Cyanamid Co	Cotton defoliant	Hazard (N. Y.)	21 stns; South	Annmts; staggered starting dates from 17 Jul; 8 wks
Columbia Breweries Inc	Beer	How J. Ryan & Son (Seattle)	KFAB, Fairbanks, KENI, Anchorage	The Heidelberg Harmonaires; three 15-min prog a wk; 17 July; 13 wks
General Foods Corp	La France	Young & Rubicam (N. Y.)	30 stns; scattered mkts	Annmts on partic prog; 3 Aug; 4 wks
F. Schumacher & Co	Fabrics	Lawrence Boles Hicks (N. Y.)	16 stns; 16 mkts	Partic; early Sep; 8 wks
The National Cigar Enjoyment Parade Inc	Cigar manufacturers and distributors	Wesley (N. Y.)	32 stns; 32 mkts	One-min annmts and partic in early morning broadcasts; last wk in Aug to last wk in Sep

National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Norman D. Brown	National Broadcast Sales, acct exec	Radio Times Sales, Ontario, pres, mgr (new radio stn rep agency, 147 University Ave., Toronto)
Edward J. Devney	William G. Bambeau Co., N. Y., vp	Devney & Co. (new station representative firm) 347 Madison Ave
Henry L. Douglas	WLWT, Cincinnati, set-up dept	Same, prod staff member
Mrs. Ann Evans	WPAY, Portsmouth, O.	WBNS, WELD-FM, Columbus, prog prom dir
George W. Faust	DuMont Television, N. Y., asst tfe mgr	Same, tfe mgr
Cliff Ferdon	General Motors Corp., Detroit	WKRC-AM-TV, WCHS-FM, Cincinnati, dir pub rel
Victor E. Forker	WPIX, N. Y., prog prom	Same, adv mgr
John F. Hardesty	WOIC-TV, Wash., dir of spec events	NAB, Wash., asst to pub affairs dir

- In next issue: **New and Renew on Television (Network and Spot); Station Representation Changes; Advertising Agency Personnel Changes**

National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
David Lasley	NBC, Chi., radio-TV net adv. prom mgr	Same, radio net sls staff, acct exec
Berry Long	KOA, Denver, sls mgr	WNBC, N. Y., sls mgr (1 Aug)
Joseph L. Merkle	DuMont, N. Y., stn rel mgr	ABC, N. Y., tv regional mgr in stn rel dept
Maurice E. Mitchell	NAB, N. Y., dir of BAB	NBC, N. Y., exec (eff 15 Aug)
John F. Screen	WABB, Mobile, comml mgr	WAFB-AM-FM, Baton Rouge, comml mgr
Frank Sisson	WOOD, Grand Rapids, Mich., disc jockey	Same, prog dir
James T. Vandiveer	KECA-TV, L. A., dlr remote telecasts	Same, exec prod in charge spec events and sports
George Wallace	NBC, N. Y., mgr radio sls planning and research	Same, mgr of adv and prom dept for sound broadcasting
Henry S. White	CBS-TV, N. Y., assoc dir	CBS, N. Y., bus mgr radio, tv net prog
William J. Williamson	Ralph H. Jones Co, Cincinnati, acct exec	WLW-D, Dayton, sls mgr

Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Roger E. Brickman	Illinois Meat Co (Broadcast brand prod), Chi., sls, adv and prom dept	Same, sls mgr of canned meat dept
Robert A. Davis	Kraft Foods Co., Chi., asst to adv mgr	Same, prod adv mgr in charge of salad dressings, margarine, malted milk, caramels and mustards
Cyril C. Fox	Fels & Co, Phila., vp. gen mgr	Same, pres
J. H. C. Gray	Campbell Soup Co., Camden, asst adv mgr	Same, suprv of media
Harold H. Horton	Singer Sewing Machine Co, N. Y., adv mgr	Same, dir of adv
Charles V. Lipps	Carnation Co, N. Y., eastern div sls mgr	Simoniz Co, Chi., gen sls mgr
Richard Lockman	Mennen Co, N. Y., asst dir of adv, sls prom	Bourjois Inc, N. Y., adv mgr
Louis H. Miller	General Electric Co, Bridgeport, mgr of refrigerator div	Same, mgr of marketing appliance and merchandise dept
G. L. Newcomb Jr	Singer Sewing Machine Co, N. Y., asst adv mgr	Same, adv mgr
Don Peltier	Hunt Foods, L. A., sls	Same, L. A. sls suprv
Robert M. Prentice	General Foods Corp., N. Y., sls, adv asst in Maxwell House div	Same, assoc sls, adv mgr of Calumet div
Richard E. St. John	Swift & Co, Chi., adv mgr	Langendorf United Bakeries, S. F., adv mgr
James F. Stark	General Electric Co, Bridgeport, sls mgr of fan div	Same, sls mgr heating device div
Herbert M. Stein	Ranson Art Metal Works Inc, Newark	Same, asst adv dir

New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
ABC Popeorn Co, Chi.	French Boy popeorn	Frederic R. Kleinman, Chi.
Animal Foundation Inc, Sherburne, N. Y.	Hunt Club dog food	Moser & Cotins Inc, Utica
Fred Astaire Dance Studios, N. Y.	Dancing instruction	A. M. Sneider & Co, N. Y.
Berkshire Fine Spinning Assoc., Providence	Combed cotton fabrics	J. Walter Thompson, N. Y.
Big League Togs Inc, Phila.	Clothing	Weightman Inc, Phila.
Calatina Citrus Co, Cambridge, Mass.	"Mojito" orange juice	Harry M. Frost, Boston
Cameron-Bessen Corp, Cleve.	Portable dishwashers	Palm & Patterson Inc, Cleve.
Coble Dairy Products Inc, Lexington, N. C.	Dairy products	Piedmont, Salisbury, N. C.
Consolidated Products Co, Danville, Ill. (Div of National Dairy)	Pig and sow emulsions	Dancer-Fitzgerald-Sample Inc, Chi. (eff 1 Sep)
Crone-Fredericks Travel Service Inc, N. Y.	Travel service	Lawrence Boles Hicks Inc, N. Y.
Crown Products Co, Ralston, Neb.	Rubber products	Langhammer & Assoc, Omaha
Doray Inc, Phila.	"Doray" automatic defroster	A. E. Aldridge Assoc, Phila.
Eastern Sewing Machine Co, sls agency for Elna International sewing machines, Phila.	Sewing machines	Yates, Wertheim & Babcock Inc, N. Y.
General Shoe Corp, Nashville (Edgewood Shoe Co div)	"Friendly" shoes	Anderson, Davis & Platte Inc, N. Y.
Howe & Co, Seattle	"Howe's" nail polish remover	Pacific National, Seattle
Lakewood Park Inc, Long Beach, Calif.	Housing project	Dan B. Miner Co, L. A.
Lucien LeLong, N. Y.	Toiletries	Irving Serwer, N. Y.
Lucky Stride Shoes Inc, Maysville, Ky.	Shoe manufacturer	Rockmore Co, N. Y.
Majestic Fabricators Inc, Evansville	Chrome furniture	Jimmie Boyd Jr, Evansville
Marine Brothers Inc, N. Y.	Television, radio and appliances	McLaren, Parkin, Kahn Inc, N. Y.
Thomas Martindale & Co, Phila.	Food distributors	The Martin Agency, Phila.
Louis Milani Foods Inc, Maywood, Calif.	Food products	Marketers Inc, L. A.
Millstone Textiles Inc, N. Y.	Worsted jersey	Seymour Kameny Assoc, N. Y.
Mock Seed Co, Pittsb.	Lawn seed	Cabbott & Coffman Inc, Pittsb.
Modern Food Process Co, Bridgeton, N. J.	"Thrivo" dog and cat food	Lanth & Keen Inc, Phila.
Pacific Cracker Co, L. A.	"Treats Thin Flake" crackers	Mogge-Privett Inc, L. A.
Santa Clara Packing Co, San Jose	"Glorietta" fruits	Glasser-Galley Inc, L. A.
Serutan Co, Newark	Serutan	Street & Finney, N. Y. (handle Canadian advertising eff Sep)
Stener Laboratories Inc, Pittsb.	Pharmaceuticals	Susman & Adler, Pittsb.
Tip Top Foods Inc, Oakland	Whipped cream in self-dispensing containers	Garfield & Guild, S. F.
Thomson-Poreclite Paint Co, Phila.	Paint manufacturer	Wayne, Phila.
Vanton Pump Corp, N. Y.	Non-corrosive pump	Leonard F. Fellman & Assoc, Phila.



IN SAN FRANCISCO

He moves mountains

Nothing stops Jim Grady. On KCBS' "This Is San Francisco," he moves mountains, houses...and merchandise.

They're calling him Mahomet of the microphone around one of the local boys' clubs. For the lack of a mountain site, they couldn't go camping...until Jim came through. A few words to his listeners, and *offers of mountains poured in from one end of the Coast Ranges to the other!*

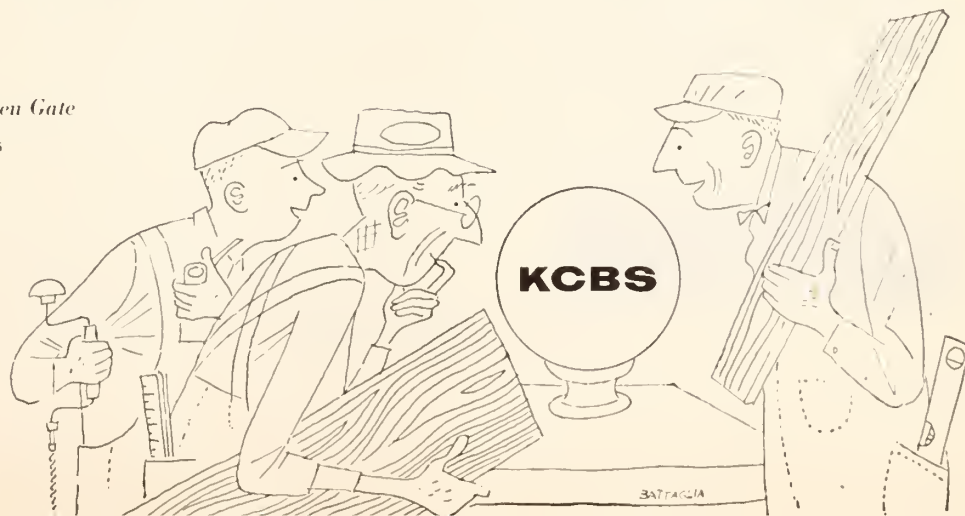
He's a handy man at moving houses, too. officials of a local lumber company agree. When Jim told the story of their new prefab houses, the dazed but happy businessmen had to hire an extra sales staff *just to handle the inquiries he drew!*

It's positive proof that KCBS' Jim Grady can move merchandise...*mountains* of it! Call us or Radio Sales, and let our prophet spell p-r-o-f-i-t for you in San Francisco.

KCBS, San Francisco

Columbia's Key to the Golden Gate

Represented by Radio Sales



**TIME BUYERS
AGREE...**

*it's a
good
deal*

INCREASE
in Power
NO
INCREASE
in Rates

KONO

NOW
860
kc.

**5000 watts DAY
1000 watts NIGHT
Directional**

**San Antonio's Oldest
Music and News Station**

*Represented Nationally
by Forjoe & Co.*

New developments on SPONSOR stories

p.s.

See: "Once a year"
Issue: 31 January 1949, p. 32
Subject: Single broadcasts

"One-shots," properly planned, can give a big pay-off.

Sanson Hosiery Mills did it for the Easter Parade. The company followed closely SPONSOR's thinking in its article "Once a year." It made the point that: "The most profitable use of the one-time broadcast has been where they were planned ahead so as to take full advantage of merchandising and promotion tie-ins."

When Sanson was offered the two-hour Easter Parade on NBC's full, interconnected television network, the company grabbed it. But only two weeks before Easter. The company saw a logical tie-in between the event and its Picturesque stockings; immediately cancelled its newspaper campaign and diverted the budget to the television coverage.

Letters went out to all the company's outlets in the coverage area (29 cities). The stores were asked to cooperate promotion-wise at point-of-sale, in local newspapers, buses, and television programs. The network sent out directives to its outlets; local stations combined efforts with various stores. The response at the local level was resounding: posters went up in elevators and throughout the stores; stores placed ads, made special displays. Retailers were told they could advertise themselves as co-sponsors of the Easter Parade.

All ran smoothly the day of the parade with Maggi McNellis and Ben Grauer handling the street interviews and commercials.

In the course of the two hours, Sanson used six commercials spaced about 20 minutes apart, each of about a minute to a minute and 20 seconds in duration. The fashion-integrated commercials were done live rather than on film. Many of the women interviewed wore Picturesque stockings, which made for perfect tie-ins.

According to Howard G. Barnes, vice president of Dorland, Inc., "One additional feature that made the program so pointed toward the local audience in each market was the use of cut-ins, following the commercials, which named the local outlets for Picturesque stockings in each community."

The response was outstanding. Over 250 major stores that handle Picturesque stockings wired and wrote letters of appreciation and congratulations. The company had the same response from viewers. Re-orders and sales followed immediately and at a time when business in the stocking industry was at low ebb.

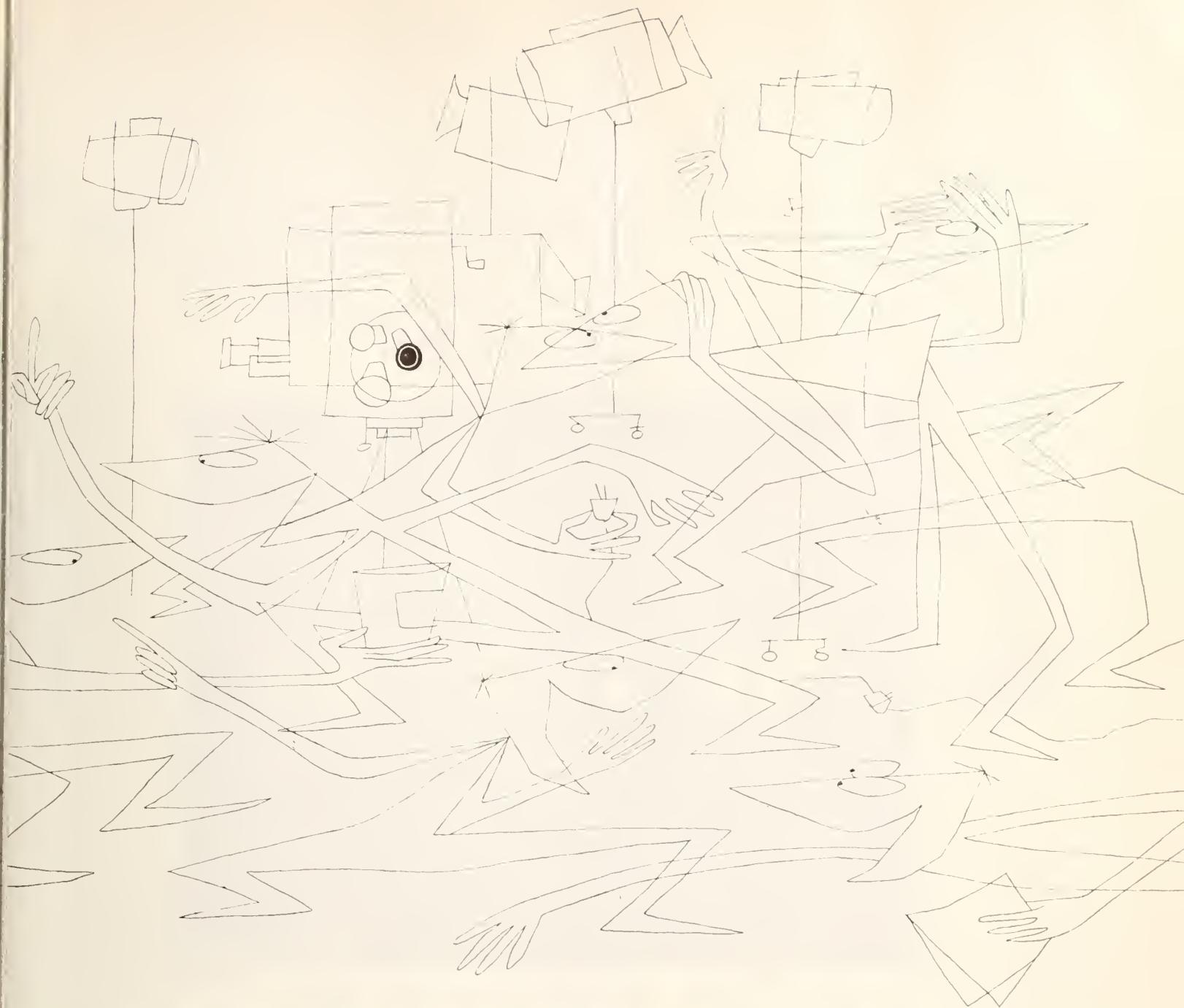
p.s.

See: "Millions more call for Philip Morris"
Issue: 24 October 1949, p. 26
Subject: PM sets sales increase

Last October SPONSOR reported, in "Millions more call for Philip Morris," big PM sales increases for the fiscal year ended March 1949.

Sales for the first quarter this year rose another 19%, a rise of \$12,448,000. Total sales for this period were \$75,359,000, compared to \$63,411,000 for the same period last year. The increase was completely in domestic sales.

A heavy user of radio advertising, the company recently signed for the most comprehensive and intensive spot campaign in the ABC network history. The campaign, on behalf of Spud Cigarettes, calls for 155 spot announcements per week on the network's five owned and operated stations: WJZ, New York; KECA, Los Angeles; WXYZ, Detroit; WENR, Chicago; and KGO, San Francisco.



B.T.O.

Big Time Operation — that's television in Southern California, where you reach the nation's second largest TV audience via KTTV...smack in the middle of this dynamic market!

With joint support from the Los Angeles Times and CBS...both BTO's from way back... we've cornered a big audience that looks and stays and buys. Today many KTTV shows originate

from Hollywood's newest, most modern motion picture studios...with big plans for even brighter, sales-producing shows tomorrow. Who, for example, but KTTV would take the air at 1 pm, with the

Jack Gregson Show from the Country Club Hotel swimming pool? (Note: participations available.)

To sell in Southern California in the Big Time, ask Radio Sales for

KTTV

LOS ANGELES TIMES · CBS TELEVISION



WEED

A N D C O M P A N Y



RADIO AND TELEVISION STATION REPRESENTATIVES

NEW YORK

BOSTON


CHICAGO

DETROIT

SAN FRANCISCO

ATLANTA

HOLLYWOOD



SPONSOR

How to sell on Saturday nite

**Advertisers love radio's barn
dances for their fun, frolic,
and potent sales punch**

over-all

Duck for the oyster, dive for the clam.

Duck for the one in the tuna can!

Square dance calls such as this ringing over the airwaves delight millions of listeners who wouldn't miss their favorite barn dance program come Saturday night for anything in the world. And barn dance programs are delighting a growing number of sponsors who've found them tops for tapping the sales potentialities of an intensely loyal audience.

Not long ago, this type of entertainment was shrugged off by many big-city sponsors as "corn" with appeal only for a rural audience. Nowadays they know better. It's not "corn," and, by cracky, the folks are going for it in city and country alike. What's more, they buy what's advertised on these programs; results prove it. Miles Laboratories credits the almost overnight development of Alka Seltzer in great part to its sponsorship of a *National Barn Dance* segment (WLS, Chicago) for 14 years (1933-46). Here's the first four-year record:

1931: Alka Seltzer introduced

1932: Sales not so hot

1933: Started on *Barn Dance*; sales fair

1934: Up over 500%!

1935: One month (January) alone ahead
of whole year 1933; sales up-up



EVERY SATURDAY NIGHT BARN DANCES LIKE THOSE PICTURED ABOVE WOW FARM, TOWN, AND BIG-CITY LISTENERS ALIKE

And this fabulous sales reaction was by no means limited to the rural areas—it was also surprisingly evident in such metropolitan centers as Chicago, Milwaukee, South Bend, Indianapolis. Following the WLS-only success, Miles sponsored its half-hour *Barn Dance* segment for years over NBC Blue.

More results? In 1947, the Ralston Purina Company, using *Grand Ole Opry* (WSM, Nashville), found that one of their products which had either dropped in sales or remained the same as the year before in all other parts of the country, enjoyed a 45% increase in the area covered by *Opry*.

Hundreds of other sponsor success stories bear similar evidence.

As traditionally American as the hot dog, the barn dance harks back to the Saturday night fun, music and dancing of the early American pioneers. Though indigenous to the rural areas, within recent years this type of entertainment has seeped into the cities as well. And it's bigger than ever in rural communities. Radio has been

chiefly responsible for spreading the barn dance gospel.

The nostalgic appeal of barn dances for the many city folk who have country roots is a factor which helped the barn dance grow in the city. Today there is scarcely a large city in the United States that doesn't have its square and folk dance centers. Cosmopolitan New York City has many, one located in (of all places) Carnegie Hall. Summertime public square dances in New York (sponsored by Pepsi-Cola since 1944) have turned thousands of city sophisticates into stomping folk dance enthusiasts. It's estimated that well over 250,000 flocked to these rustic affairs in 1949. Similar dances held for test purposes in Chicago, Dallas, Richmond, Hartford, Washington, D. C., and Atlanta, also met with gratifying success, reports Pepsi-Cola.

City slicker or country cousin, it's the warm, friendly, down-to-earth, "folksy" appeal of the barn dance radio program that gets 'em. A combina-

tion of folk-song artists, comedy numbers, square dance calling, yodeling, novelty acts and instrumental specialties, these shows are good, clean, wholesome fun for every member of the family. And *how* millions of families enjoy them—every Saturday night!

On a barn dance program the commercials are virtually part of the entertainment. The announcers talk in homey, familiar terms that ring "right" to the listener—rarely jar with shouting, high pressure, or synthetic talk (maybe via transcription) that doesn't "belong" in the setting.

From a humble start some 25 years ago when several stations around the country began to offer local folk talent (and got surprisingly wide listener-ship), barn dance programing has blossomed. Back in 1931, the WLS *National Barn Dance* moved to Chicago's Eighth Street Theatre from the the WLS studio when the traffic of rural visitors overwhelmed the station. Then not once, but twice nightly, ca-



GOOD-HUMORED ANTICS, GUITAR PLAYING, FIDDLELING, SINGING, NOVELTY ACTS ARE INGREDIENTS OF ALL BARN DANCES

capacity crowds of 1,200 paid admission and filled the theatre for both of the two-hour shows into which the four-hour stage program was divided. An average Saturday night at the *Barn Dance* would see some 25 or more states represented in the audience (and still does).

Another example of not-enough-space, the *Iowa Barn Dance Frolic* (WHO, Des Moines) moved in 1933 from an 800-seat auditorium in Davenport to the 1,300-seat President Theatre in Des Moines, then in 1935, to the Shrine Auditorium where 4,200 seats were often inadequate to accommodate the throngs that flocked from far and near. WWVA, Wheeling, and KWKH, Shreveport, are other stations where the barn dance sign generally reads SRO.

These in-person radio-stage broadcasts with paid admissions have become characteristic of the major barn dance shows and are a powerful hypothesis to listener-interest. Most of the barn dance personalities have programs of



MIRTH-FILLED MOMENTS LIKE THIS ONE ON WLS' NATIONAL BARN DANCE HELP GIVE ALL BARN DANCES UNIVERSAL APPEAL

their own spotted throughout the weekly schedule of the station, which enable them to create their own legion of fans to draw to the big weekly windup on Saturday night.

Daddy of the barn dance programs is the WLS *National Barn Dance*, which started with the opening of that station back in 1924 and is the oldest continuous commercial radio program on the air. It still adheres to the original format of singing, dancing (mostly square), and authentic American folk

music, featuring Lulu Belle and Scotty, Bob Atcher, Captain Stubby and the Buccaneers, John Dolce, the Arkansas Woodchopper, the Maple City Four and others in the cast of almost 50. Up to 1 April, nearly 2,000,000 people had attended the *National Barn Dance* broadcasts in Chicago. Another 772,775 had paid to see and hear WLS acts in personal appearances in 1949.

National Barn Dance sponsors jealously guard their segments on the show. The Murphy Products Company

(feeds) has sponsored a half-hour segment every Saturday night for 20 consecutive years. Keystone Steel & Wire Co. (fencing equipment) has been a sponsor for 16 years; the Flex-O-Glass Co., 12 years; Phillips Petroleum, six years. Newer sponsors are Dolcin Corp. and Lehon Co., both on two years.

Grand Ole Opry, famous folk show aired over WSM, Nashville, will be 25 years old in October 1950. Though it (Please turn to page 48)

BY-PRODUCTS THAT HELP SPONSOR INCLUDE SONG BOOKS, PICTURE ALBUMS, PAID-PERFORMANCES, PERSONAL APPEARANCES



Task force for Milk-Bone

**Radio takes on job of providing
local impact when going gets rough
for Nabisco dog biscuit**

spot Radio is the National Biscuit Company's advertising task force as far as its dog food, Milk-Bone, is concerned.

In most markets where sales are off or below the apparent potential, local radio participations get the nod from Stewart Boyd, advertising manager of the National Biscuit Company's cereal and dog food divisions. So far radio has never failed to pay off in increased sales. Since 1940, when Milk-Bone bought its first local participation, expenditures for radio have grown steadily (except for a wartime intermission).

Milk-Bone is not one of the most important products of the \$300,000,000 Nabisco operation—such as Premium Crackers or Ritz—but it is a profitable end of the business. And Milk-Bone dominates the baked dog food market in dollar volume as well as quantity output.

Milk-Bone has been able to achieve this position on only a small fraction of the total Nabisco advertising budget. About half of the annual Nabisco advertising appropriation of \$6,000,000 is spent in radio and television. Of this \$3,000,000-odd kitty, about \$1,000,000 is earmarked for Arthur Godfrey's plugging of a variety of Nabisco products on CBS. A large slice of the Nabisco radio budget—about \$500,000—is spent each year on Mutual's *Straight Arrow*, for Shredded Wheat.

The funds for Milk-Bone radio and TV are drawn from a separate radio

Milk-Bone fund. Only about 20% of each Milk-Bone advertising dollar is spent in broadcast media. The rest goes into printed media—*Life*, *Saturday Evening Post*, various farm and sporting publications—and point-of-sale. The total broadcast expenditure comes to about \$200,000 annually.

Today Nabisco is using radio participations for Milk-Bone on 19 stations in 12 scattered states, and a video participation in Cincinnati (Ruth Lyons' show on WLW-TV). The average frequency of the radio participations is three times weekly, but there is one cross-the-board Milk-Bone participation (WFMJ, Youngstown) and several twice-weekly schedules. The AM station lineup follows:

Connecticut	Hartford	WTIC
Indiana	Indianapolis	WFBM
Kentucky	Louisville	WAVE
Maine	Bangor	WLBB
	Portland	WCSH
Massachusetts	Boston	WBZ-A
Michigan	Detroit	WJR
Missouri	Kansas City	WIB
	St. Louis	KWK
Nebraska	Omaha	KOIL
Ohio	Akron	WAKR
	Cincinnati	WLW
	Cleveland	WJW
	Youngstown	WFMJ
Pennsylvania	Pittsburgh	KDKA
Rhode Island	Providence	WJAR
Texas	Dallas	WRR
	Ft. Worth	KFJZ
	Houston	KNUZ

(Please turn to page 42)



Premiums given to test shows include this book



Milk-Bone has participation on "Ed Wilson Show"



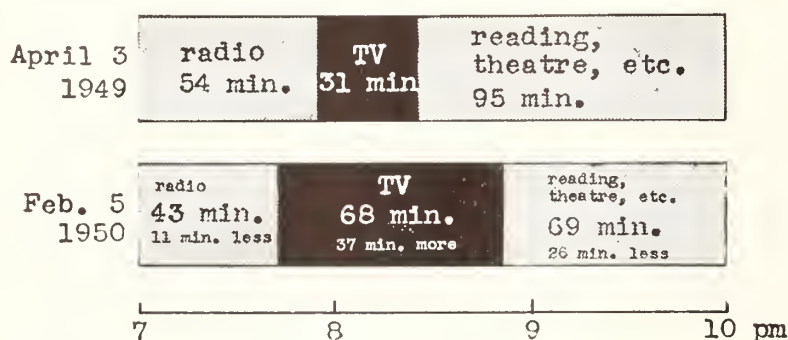
Company sponsored dog show on TV for prestige

LET'S PUT ALL MEDIA UNDER

"Share of time" is a valid basis for common-denominator

measurements of radio, TV, magazines, and newspapers

Activities other than radio lose most time to TV*



*Source: Sindlinger and Co.

How much is radio worth?

That's a question that the Radio and Television Steering Committee of the ANA is currently attempting to answer. And we are convinced that, in the American tradition of fair play, advertisers are seeking an honest answer. They want to pay what radio is worth—no more, no less.

Radio's worth as an advertising medium (particularly network nighttime radio) is being challenged today principally because of the growth of TV viewing. Signs multiply that magazines and newspapers will soon be in for similar analysis.

The effect of TV viewing on other advertising media is changing rapidly—so rapidly, in fact, that researchers hesitate to make specific statements. But one fact is clear: radio listening returns to TV homes increasingly (especially on an individual listening basis) as the novelty of TV viewing diminishes.

How much is radio worth? That's an intriguing question—but not one that can be answered fairly yet.

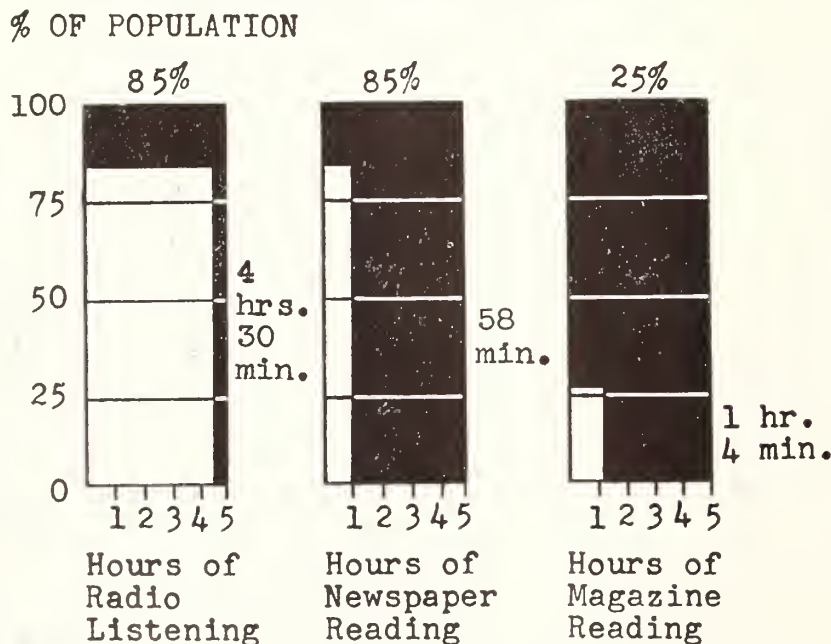
In the article that follows SPONSOR advances a revolutionary technique by which radio (and TV, magazines, newspapers) can be measured fairly and accurately soon.

There's something radically wrong with radio (and TV) research.

It's not just that a multiplicity of rating services is turning out more and varied figures than advertisers and broadcasters can properly digest. Just as important is the fact that the mass of ratings, sets in use data, share of audience, and the like put radio at a distinct disadvantage.

Advertisers frequently take one frightened look at broadcasting statistics and go where the air is clearer.

Daily listening and reading time per adult*



*A Psychological Corp. study presented here as an example of time based research.

THE SAME MICROSCOPE

This means the printed media, whose main selling tool is nothing more fearsome than a mere circulation figure.

SPONSOR suggests a common denominator which will permit advertisers to judge all media by the same yardstick.

This yardstick is TIME.

With time as a measure, the broadcast media would be under the microscope only to the same degree as newspapers and magazines. Done under ANA or AAAA sponsorship, all media could be sure of fair and equal treatment.

Measuring the amount of time people spend with each medium is not an original SPONSOR idea. A. C. Nielsen has used the concept of late. And, in its 3 July 1950 issue, SPONSOR reported on the Sindlinger research done in Philadelphia. It pointed out then that TV borrowed time from all activities, not just radio listening. And "all activities" include newspapers and magazines.

The most appealing feature of the time concept is its simplicity. The basic research can be done in several ways. There would be no confusing statistics, no arguments over whose method was right. The present uncertainty of San Francisco's KJBS (and countless other broadcasters) over whether researcher Hooper or Roslow is right would never arise. The basic time scale, serving as the take-off point for more qualitative information would be so simple that a retailer who knew nothing about "media effectiveness" could understand it.

In 1945 and 1947 The Pulse did several definitive studies of human activities during specific time periods. But they were dropped because "there was no apparent need or use for such data." Today the need exists. Only competent research can discover how people are actually spending their time; mere guesswork is dangerous.

Researchers and advertisers point out that charting people's activities for even part of the day is expensive. The total bill might be large, but if all in-

terested parties split the cost of such basic common-denominator studies, instead of financing a myriad of disconnected ones, the individual tariff would be small. One way of reducing cost might be to adopt the suggestion of Dr. Roslow of Pulse that frequency counts of activities be made at regular intervals. By a house to house co-incidental survey, the activity of every person at the time of interview can be

tabulated. Such a study would be done directly for advertisers, rather than for media.

Why this hue and cry for a uniform look at media? For the simple reason that research in radio has focused attention on radio's slightest variation. The radio research microscope immediately reports if Fibber McGee & Molly have dropped two Hooper points. Does

(Continued on page 55)

Pulse measurement of home activities*

7-8 a.m.	7:00	7:15	7:30	7:45
Sleeping	60.5 %	52.5 %	42.0 %	36.6 %
Getting up, dressing	18.1	17.8	17.5	10.7
Shaving, shower, bath	2.6	7.1	7.1	3.1
Eating breakfast	5.8	7.6	10.7	18.5
Getting breakfast	5.2	8.4	12.6	11.7
Feeding baby	2.3	2.9	2.1	2.6
Housework	3.9	5.0	5.8	7.6
Reading paper	—	0.3	0.8	1.6
Listening to radio	1.6	0.3	1.3	2.1
Listening to radio in bed	0.8	1.0	0.3	0.3
Not at home	2.1	3.1	3.7	6.5
Leaving for work	1.6	2.1	3.7	6.5
	—	—	0.3	0.3
TOTAL	104.5	108.1	107.9	108.1

(Over 100% due to multiple activities)

* This study is presented only as an indication of what researchers can do by way of measuring activities on a time basis. It was conducted in 1945.

Nearly every station has one

TV telephone gimmick shows guarantee sponsor

high interest, low cost audiences on net and individual stations



HARRY GOODMAN'S PHONE OPERATORS ARE THE EXCEPTION ON TV TELEPHONE PROGRAMS; MOST MC'S CALL VIEWERS



Telephones are jingling in TV homes and studios just as insistently as they are on radio. And, as TV producers and sponsors grasp the potentialities of linking home and studio by wire, telephone gimmick shows on television may well equal their radio counterparts in number.

Big reason for the telephone's success on the visual medium is the powerful feeling TV gives that "you are there." A viewer calling the studio can see the MC, even the phone operator who answers. The full potentialities of this personal contact type of program haven't yet been realized. There is still room for clever exploita-

tion of the phone gimmick on TV.

SPONSOR made a random survey of television telephone shows, found nine afternoon and 12 evening stanzas. The many different types of formats in these 21 shows can be broken down this way:

1. Game (1)
2. Quizzes
 - a. Variety show—usually musical (4), b. News (4), c. Sports (2), d. General (2)
3. Auction—viewers bid for, or trade articles (4)
4. Disk Jockey (2)
5. Shopping Service (2)

Most of the TV shows outlined above are still in swaddling clothes. This

makes it difficult to present detailed sales results as was done in a previous article about radio telephone programs. A notable exception is the *TV Telephone Game*; it's been on the air long enough to pile up an impressive sales record for its sponsors.

The *TV Telephone Game* is a Harry S. Goodman production which opened on WJZ-TV 14 months ago under a \$1,000,000 contract with ABC. Since then the game has spread to WFIL-TV, Philadelphia, and WGN-TV, Chicago. Stations in Detroit, Boston, Cleveland, Cincinnati, Los Angeles, and Baltimore are expected to take it on soon.

What's so remarkable about the *TV*

Telephone Game? Reddi-Wip, a recently-launched whipped cream, bought a 13-week participation. Distribution in New York before sponsorship totaled 18,000 cans a week; it jumped to 60,000 cans a week after the first 13 weeks.

Wizard Wick, a liquid deodorant made by Boyle-Midway (subsidiary of American Home Products) followed a similar pattern. During the first nine months of 1949, total Wizard Wick sales in New York brought in only \$9,000. Less than two months after joining the *TV Telephone Game*, Wizard Wick sales zoomed to over \$10,000—for a single month.

Swift & Co. could tell a similar story about their peanut butter. The company tried unsuccessfully to break into A & P supermarkets for years, but several weeks' participation on the show brought admittance. Swift was so pleased it used the show for cleanser, pork sausage, frankfurters, and hamburgers as well.

Altogether there are six participations on WJZ-TV Wednesday thru Saturday at 2:30 p.m. Weekly cost for this four-day stint is \$480. Other stations are charging \$325 a week for a five-day schedule.

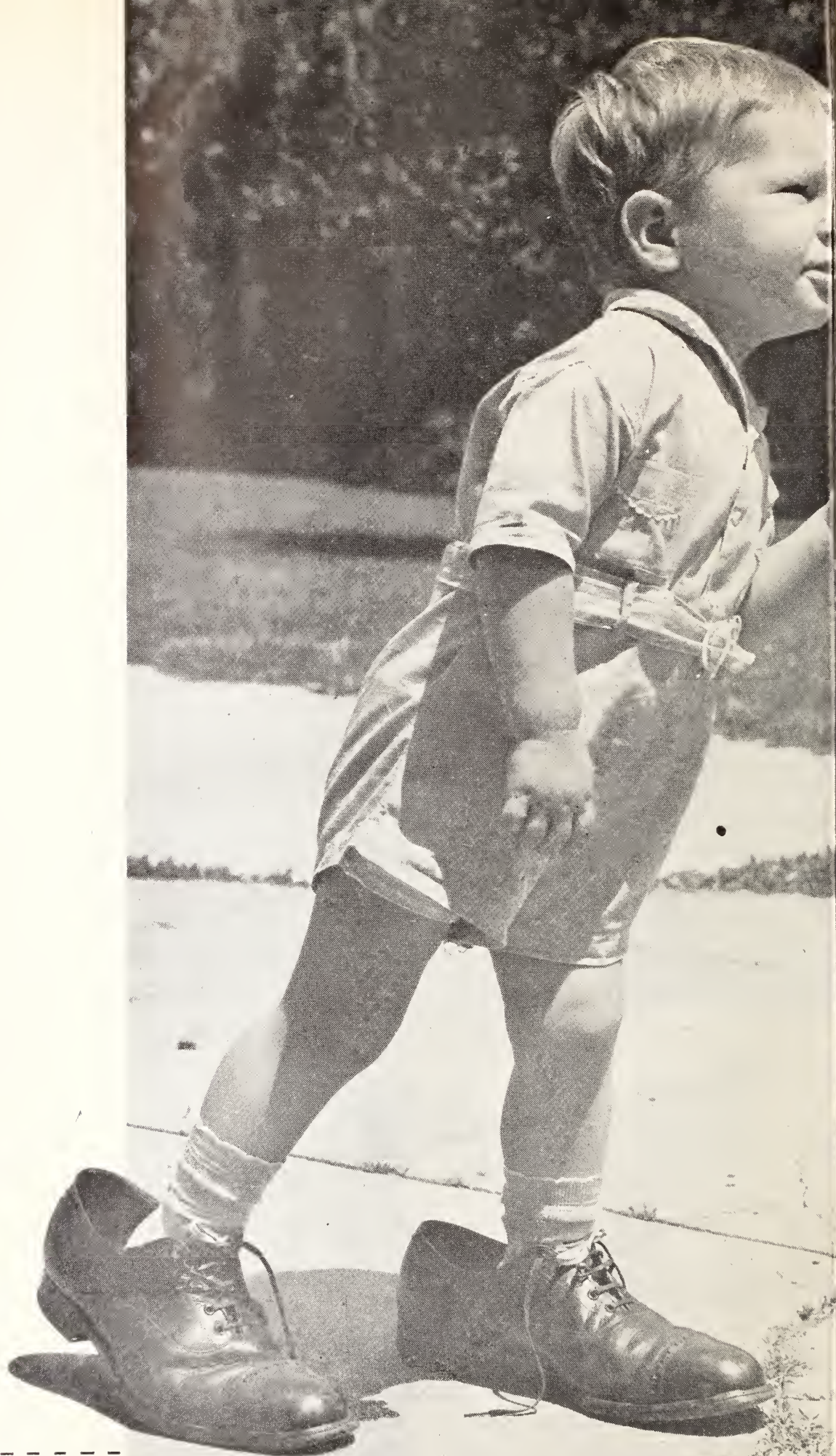
The *TV Telephone Game* is like Bingo. You write the station call letters at the top of a sheet of paper and under each letter one figure from your telephone number. Contestants without a phone can use the last five figures of their social security numbers. The game proceeds with the MC asking questions, then offering a choice between a right and a wrong answer. Each answer has a number attached to it. For example: "Is a mandarin a Chinese official or a musical instrument? If you think a mandarin is a Chinese official and you have a 5 under the W in WJZTV, then circle that 5. If you think it is a musical instrument, circle the number 4 under the W. If you have neither a 4 or 5 under the W, then disregard this question."

Every day between 1,500 and 2,500 people call in to check their cards. Between 400 and 600 of those who call

(Please turn to page 44)



1. Quiz "Stop the Music" is heavy on entertainment
2. WJBK-TV adaptation of AM quiz adds drawings
3. Shows like WOR-TV's "What Am I Bid?" do well
4. Games like this Goodman standout are scarce



WRVA'S EXTRA STEP MEANS EXTRA SALES FOR YOU!

Even a tot-size budget
can fill big sales-shoes on WRVA,
through our extra-step programs
that give you
top, big-time talent
at little more than announcement cost!
Participation in these established
programs with proven personalities
and planned promotion
can step your sales up
from the bootee class
into seven-league boots!

OLD DOMINION BARN DANCE

Monday thru Friday, 9:00-10:00 am. and 3:30-4:30 pm.
Designed for high ratings and general listening. Features *CBS network commercial stars on a local basis.
*(Brock Bar Ranch, CBS, Saturdays 7:00-7:30 pm.)

GRADY COLE TIME

Monday thru Saturday, 5:00-6:00 am. Designed especially for rural audience and features fabulous Grady Cole. (Combination purchase with WBT, Charlotte, N.C.)

CALLING ALL COOKS

Saturdays, 10:00-10:30 am. Audience participation quiz from WRVA Theatre (average audience of 800). Radio show is part of two-hour entertainment. Product displays; samples distributed; with retail grocer merchandising plan; actual product demonstrations. Buy it weekly, bi-weekly, or once a month.

HOUSEWIVES PROTECTIVE LEAGUE

Monday thru Saturday, 5:00-5:30 pm. Features Mark Evans and is designed primarily for food and household products.

WRVA

EXTRA

STEP

50,000 WATTS • RICHMOND AND NORFOLK, VA. • REPRESENTED BY RADIO SALES

What media team up best with TV?

CBS circulation studies show how well various forms of advertising link with television for total coverage of a market

Example: St. Louis market

This is what happens when eight national magazines join TV but radio is dropped:

—31.7% circulation loss inside TV area	—58.5% circulation loss outside TV area
--	---

But results are quite different when three national magazines equalling cost of a 30-minute nighttime network radio program are dropped and a second radio program is ADDED:

+46.1% circulation gain inside TV area	+47.8% circulation gain outside TV area
--	---

The highly significant figures shown above were compiled by CBS for a circulation study of media in the St. Louis market. Complete breakdown of CBS figures below. The figures demonstrate radio's superiority to printed media for use with TV to cover area inside TV area and counties beyond.

MEDIA	Without television		With television		Radio show added	
	Families inside TV area	Families outside TV area	Families inside TV area	Families outside TV area	Families inside TV area	Families outside TV area
Radio (KMOX)	458,079	248,861	dropped	dropped	916,158	497,722
Newspaper (Post-Dispatch)	233,697	27,876	233,697	27,876	233,697	27,876
Television	—	—	136,000	—	136,000	—
McCall's	43,663	24,054	43,663	24,054	43,663	24,054
Ladies' Home Journal	49,121	23,929	49,121	23,929	49,121	23,929
Saturday Evening Post	38,463	19,166	38,463	19,166	38,463	19,166
Life	44,542	18,557	44,542	18,657	dropped	dropped
Look	27,456	18,125	27,456	18,125	27,456	18,125
Good Housekeeping	38,226	17,720	38,226	17,720	38,226	17,720
Woman's Home Companion	45,325	15,876	45,325	15,876	dropped	dropped
Collier's	36,465	11,054	36,465	11,054	dropped	dropped
Units of circulation (total families)	1,015,037	425,318	692,958	176,457	1,482,784	628,592
Percentage of increase or decrease in circulation	—	—	—31.7%	—58.5%	+46.1%	+47.8%



One of the toughest problems facing national and regional advertisers today is deciding where to cut current budgets (if new money isn't available) to provide money for television. Who gets cut is the all-important question. For from it emerges the answer to who will provide advertising coverage in regions beyond the intense, or merchandisable, coverage of television stations. This primary area usually extends 40-50 miles from the transmitter.

Whether an advertiser decides to cut network radio or printed media can mean the difference between solid, meaningful coverage in "outside" markets—and circulation so puny as to leave a market wide open to a swift steal by the competition.

St. Louis, and surrounding counties making up the primary coverage of KMOX, a 50 kw radio outlet, provide an example basically typical of other parts of the country where spacing of TV stations now leave important areas without merchandisable sight-and-sound coverage. An analysis of the number of families living within that part of KMOX's primary service area which lies outside the TV primary area, and the extent of their buying power, provides a good example of similar situations in other TV markets.

Suppose a radio advertiser decides to make network television his Sunday punch in metropolitan centers. What would happen in the "outside" territory where KMOX has a BMB audience of 50-100% (50% or more families in each county listening to KMOX at least once each week)?

In this "outside" market live about 377,000 families. They have a buying power of well over a billion dollars. About 333,000 of these families own one or more radios. The total radio families in this area make up 40% of all radio families in the entire example area.

The "inside" market (that 40-50

mile area with primary TV coverage) has about 529,000 families. Approximately one out of four of them owned TV sets as of 1 July. Here too, as in practically all metropolitan areas, more than 96% of all families own radio sets.

There are 44% as many family "subscribers" to KMOX alone living "outside" as live within TV's primary area. This example area is a fair sample of the situation in many others. What happens to "outside" coverage when television comes in and some other media goes out can be applied generally to many other important markets.

What about radio, magazine, and newspaper coverage in the St. Louis "outside" market? The facts, plus a little arithmetic, will give us a clue as to where those TV dollars can come from without seriously damaging the basic "outside" coverage.

Life, the nation's biggest weekly magazine, gets into more homes in

Morgan County than any other county in the area. But that adds up to only 12% coverage (source: Audit Bureau of Circulation). *Life's* circulation in Morgan County is still far below the 50% BMB (half of all families listening at least once a week to a given station) most advertisers use as a gauge of minimum primary coverage.

In Montgomery County 77% of the 3,800 families listen to KMOX once a week. *Life* "covers" the County with 165 copies a week (source: Consolidated Circulation Service, February 1950), 4.3% coverage. On the same basis—total families, whether radio owners or not, KMOX has 70% circulation in this County.

In the *entire* primary area—including the TV 40-50 mile area—KMOX provides 66% coverage of *all* families. This again includes non-set-owners in the base. Over 47% of these total families listen to KMOX 6-7 nights a week.

Life's average coverage for the *entire* "outside" area is only 18,657 copies, or 5%.

Throw in the 19,166 copies of the *SEP* and you add only 5.1% more. *Look's* 18,125 copies add another 4.8% and *Collier's* 11,054 copies 2.9% more. That's 12% coverage to add to *Life's* 5% for this outside area.

Add in the monthly coverage of the four leading women's service magazines (*McCall's*, *Ladies' Home Journal*, *Good Housekeeping*, *Woman's Home Companion*). You still get only 21.6% more coverage. That's a combined total, not counting duplication, of 33.6%. Cutting down on magazines to help pay for television would generally mean minimum loss of circulation in "outside" markets.

How does newspaper circulation stack up in this outside area?

The leading paper is the St. Louis *Post-Dispatch*. Its top circulation is in Perry County, with 28% of its (Please turn to page 52)

Example: Radio coverage outside the St. Louis area

How LIFE and radio compare in

MONTGOMERY COUNTY

11,000 population

LIFE

circulation—165 copies

applying Politz 4.8 "readers" per copy, 792 readers

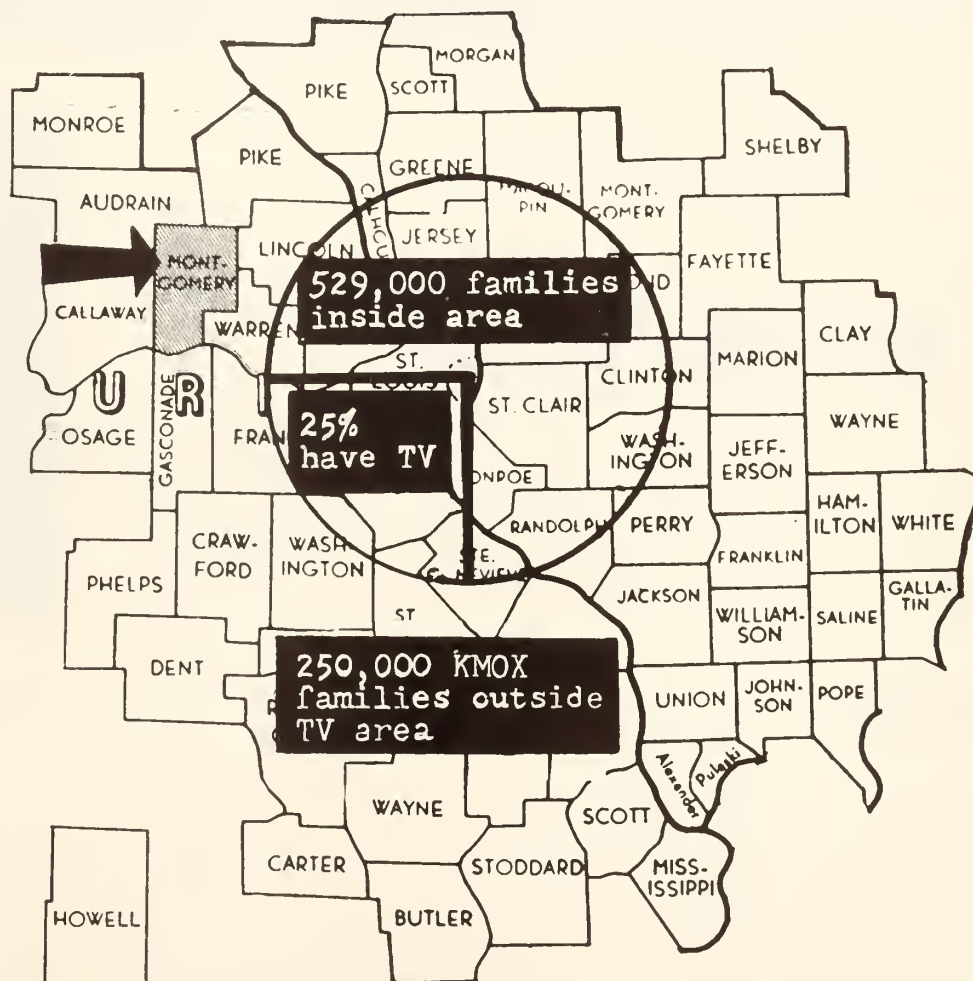
or 7% coverage

KMOX

circulation—2,600 families

applying audience composition 2.34 listeners per set, 6,248 listeners

or 56% coverage



BEN TUCKER

DAILY BROADCASTS IN ACTION

OVER WINS 1010 ON THE DIAL

SALES HAVE PROVED WORTH OF TUCKER USE OF RADIO. BUT MOST FURRIERS LAG IN PROMOTION, SUFFER AS RESULT

A SPONSOR roundup:

Furs on the air

**Handful of ad-wise retailers do well;
most furriers suffer from lack of national
push, inept promotion, excise tax**

over-all Things haven't been going well for the fur industry. From fur breeders to retailers, very little coordination exists; there's an appalling lack of sound organization throughout the whole industry. With a few notable exceptions, fur advertising has been spasmodic and as disorganized as the fur business it attempts to plug.

The 20% federal excise tax is a tremendous obstacle.

The wails of despair are not without reason. There has been a steady decline in business since 1946. The Broadcast Advertising Bureau of NAB recently prepared a report about the fur industry. BAB found that in 1946 the total retail sales were \$450,000,000 (even then \$50,000,000 below 1940).

Today sales amount to no more than an estimated \$350,000,000, are off about 33%. The industry needs plenty of good sound promotion.

One national organization, recognizing the need for fur promotion, is attempting to do something about it. The Associated Fur Manufacturers, with its 700 members, has begun a nationwide campaign to promote furs,



Indiana Fur Co. is another standout sponsor

using radio and TV as the primary media. The Association, backed with \$300,000, has given Eleanor Lambert the job of making the pitch. Her task is to spread knowledge about furs to the consumer at large. Three TV films (1-, 15-, 30-minutes) have been prepared.

Other trade organizations exist, such as the American National Fur Breeders Association and the Master Furriers' Guild of America. None of them do much promoting: the door is wide open.

Furs pass through eight stages before they reach the ultimate market: (1) trapper or breeder; (2) collector; (3) dealer or merchant; (4) auction houses; (5) dressers and dyers; (6) manufacturers; (7) jobbers; (8) retailers. There is no unity among these various levels, little exchange of information, and practically no coordinated effort in promoting sale of furs. Yet each segment is ultimately dependent upon the whims of the consumer.

The industry has ruffled its own furs with its advertising ineptness. Mrs. America's confidence has been badly shaken. One leading fur buyer sums it up with: "Women no longer believe what they hear about the entire fur trade because they have come to believe that furriers are just like many retail fur ads . . . inclined to exaggerate." This combined with a general lack of knowledge about furs and pelts, increases the buyer's wariness. Add to this a high-unit-priced item, and you practically have a barrier to sales.

With national activity at a low ebb, practically all promotion or advertising is done by retailers. Generally, it's not expert. Most retailers' efforts are highly seasonable and lack solid planning. Because sales are declining, and costs are doing the opposite, a majority of the outlets have all but choked their ad budgets. This vicious cycle doesn't lead to increased sales.

Proof of what can be done in advertising is illustrated by a few of the better-organized, promotional-minded fur firms. Dupler's in Denver, Evans in Chicago, Canadian in New York, Ben Tucker's Hudson Bay in New York, and Davidson's in Indianapolis, to name a few. Their advertising is well-planned and generally year-round. A large slice of the ad budget goes for radio. Since the fur industry is one of style, the ad-minded firms are giving TV more than a cursory glance.

(Please turn to page 52)

A cross-section of fur advertising on the air

SPONSOR	STATION	PROGRAMING	SCHEDULE
Clearfield Furs; Clearfield and Pittsburgh, Pa.	KDKA; Pittsburgh	announcement transc. muscl. show	12/mo. winter mo's.
London Alaska; Amarillo, Tex.	KFDA; Amarillo	newscast announcement	2/wk. 5/wk.
Conrad Furs; Winona, Minn.	KWNO; Winona	muscl. prog.	5/wk. - 52 wks.
Cappels Furrier; Dover, Ohio	WJER; Dover	muscl. jingles	5/wk.
Victor; Philadelphia, Pa.	WFIL-TV; Philadelphia	announcement	2/wk.
Hamilton Furs; Portland, Or.	KGW; Portland	newscast (15 min.)	3/wk.-seasonal
Troy Laundry; Norwich, Conn.	WICH; Norwich	muscl. jingles	10/wk.
Wermuth Furs; Sioux Falls, S. D.	KIHO; Sioux Falls	30 min. show	Sundays
Louis Furs; Worcester, Mass.	WNEB; Worcester	announcement	10/wk. - 52 wks.
French Way; Des Moines, I.	KIOA; Des Moines	15 min. muscl. show	3/wk.
Hertzberg Furs; Rocky Mount, N. C.	WEED; Rocky Mount	muscl. jingles	1/dy.
Davidson's; Indianapolis, Ind.	WFBM-TV; Indianapolis	muscl. show announcement	1/wk. 5/wk.
Canadian; NYC & Newark, N.J.	WNEW; New York WHOM; New York WAAT; Newark	dj show announcement announcement announcement	4/wk. 60 to 70/wk. variable variable
Ben Tucker; NYC	WINS; New York	15 min. show announcement	4/wk. 18/dy.
Lockguard Furs; Meriden, Conn.	WMMW; Meriden	muscl. jingles	1/dy.
Bicha Furs; LaCrosse, Wisc.	WKBH; LaCrosse	15 min. show	Sundays
Sully's Furs; Detroit, Mich.	WKMh; Dearborn	5 min. prog. announcement 5 min. show	5/wk.-6 mo's. 5/wk.-2 mo's. 5/wk.-4 mo's.
American Furs; Salt Lake, Utah	KSL; Salt Lake	15 min. news	5/wk.
Kussell Furs; Boston, Mass.	WEEL; Boston	partic. progr.	5/wk.
Glen Falls Furs; Glen Falls, N. Y.	WWSC; Glen Falls	weather jingles	20/wk.

Here's the way fur sales vary from month to month

January	11.3%	July	3.4%
February	6.9	August	11.5
March	5.9	September	10.5
April	4.7	October	12.2
May	1.6	November	15.2
June	1.1	December	15.7

(Federal Reserve System, 1949)

BAKING COMPANY

SPONSOR: Ward Baking Co. AGENCY: J. Walter Thompson

CAPSULE CASE HISTORY: *The Ward Baking Company wanted to bring their name and product to the attention of more St. Louis customers. They decided to use the Housewives' Protective League program and offer listeners a free calendar. The result: in three weeks the HPL pulled 27,036 requests. And the cost for bringing the Ward name to the attention of listeners was only three cents per inquiry.*

KMOX, St. Louis

PROGRAM: Housewives' Protective League

RADIO RESULTS

BAKERY

SPONSOR: Kaufmann's Pastry

AGENCY: Direct

CAPSULE CASE HISTORY: *Kaufmann's Pastry Shop of Omaha used one announcement at a cost of \$12.50 on the Polly The Shopper program. By four o'clock in the afternoon, as the result of this one announcement, the bakery had sold 200 coffee cakes and 200 pumpkin pies, or approximately \$300 to \$400 worth of baked goods. And people who had heard the announcement swarmed into the bakery until its 6 p.m. closing time.*

KOHL, Omaha

PROGRAM: Polly The Shopper

TELEVISION SETS

SPONSOR: Lee Television

AGENCY: Direct

CAPSULE CASE HISTORY: *The Lee company decided to use radio to test its effectiveness in promoting customer sales. The firm ran five announcements at a cost of \$25. As a result of these announcements, they sold 86 television sets which have a retail value of \$8,000. The firm made a gross profit of more than \$3,000. The sponsor adds: "We can estimate sales will be well over \$10,000 as a result of our small investment."*

WLOW, Norfolk

PROGRAM: Announcements

APPLIANCE STORE

SPONSOR: John E. Larrabee Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *This company, selling appliances, hardware and sporting goods, used two night-time 15-minute programs. This was backed up by announcements during the day for several days selling television exclusively. The firm used no other media and the staff was unable to handle all of the calls resulting from their air advertising. Final sales reached a total of \$4,125 while cost to sponsor was \$100.*

WCSS, Amsterdam

PROGRAM: Musical Stars

BOOKS

SPONSOR: Doubleday & Co.

AGENCY: Huber Hoge

CAPSULE CASE HISTORY: *These book publishers gave one of their \$2.95 books a one-time plug. The offer was made on a news commentary show, a WGN rebroadcast of the Sidney Walton program. From this one broadcast, Doubleday & Co. received over 1,200 book orders. The gross amounted to about \$3,600 worth of business; the advertising cost of their radio offer came to 16c per order. \$3,600 worth of books for about \$192 in programming costs.*

WGN, Chicago

PROGRAM: News commentary

FREE PREMIUM

SPONSOR: Victor Adding Machine

AGENCY: John W. Shaw

CAPSULE CASE HISTORY: *The Victor Adding Machine Company wanted to give something useful to their radio listeners. They decided to offer a farm record book. Participating announcements (approximate cost \$54) were used on WLS Farm World Today. Twenty announcements were used for this offer. Some 2,400 requests were received for the record books for an average of 120 books per announcement and increased goodwill.*

WLS, Chicago

PROGRAM: Farm World Today

GROCERY STORE

SPONSOR: Fairway Grocery

AGENCY: Direct

CAPSULE CASE HISTORY: *For the past two autumns, this grocery store has successfully used announcements in a participating show to sell Jonathan apples. Two announcements at a cost of \$6.60 each sold one carload. Four more announcements helped sell another carload. An interesting sidelight to this story is that the grocer and the majority of his customers are located some 48 miles from the station.*

CKX, Brandon, Manitoba

PROGRAM: Announcements

50,000

WATTS

**EXCELLENT
FREQUENCY**

(1130 on the dial)

**BIG, RICH,
GROWING MARKET**

(see latest census figures)

FULL-TIME OPERATION

(6 A.M. to MIDNIGHT)

ECONOMICAL

(Low Rates for Such High Power)

THE NEW

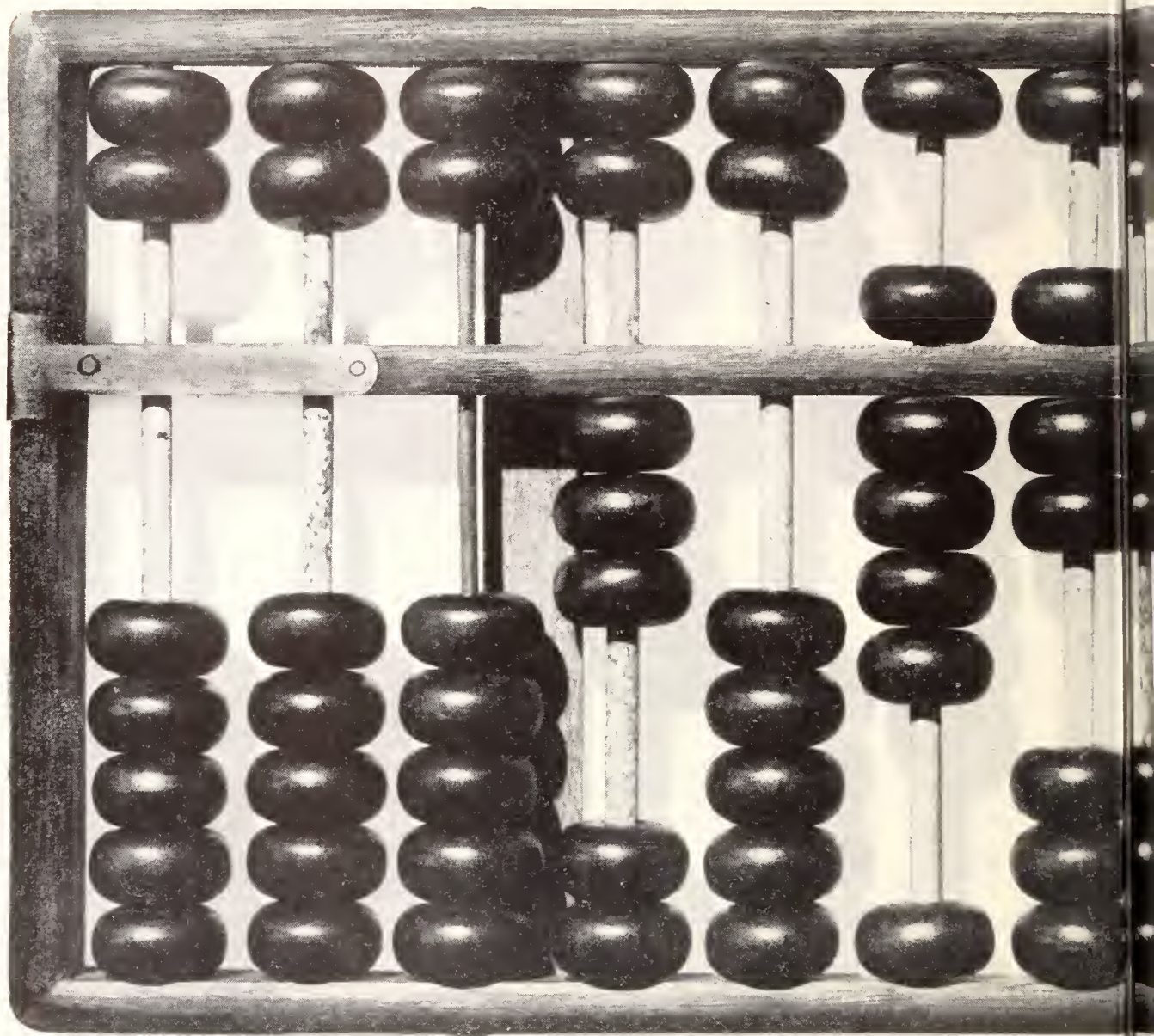
WDGY

MINNEAPOLIS • ST. PAUL

*The Northwest
Empire Station*

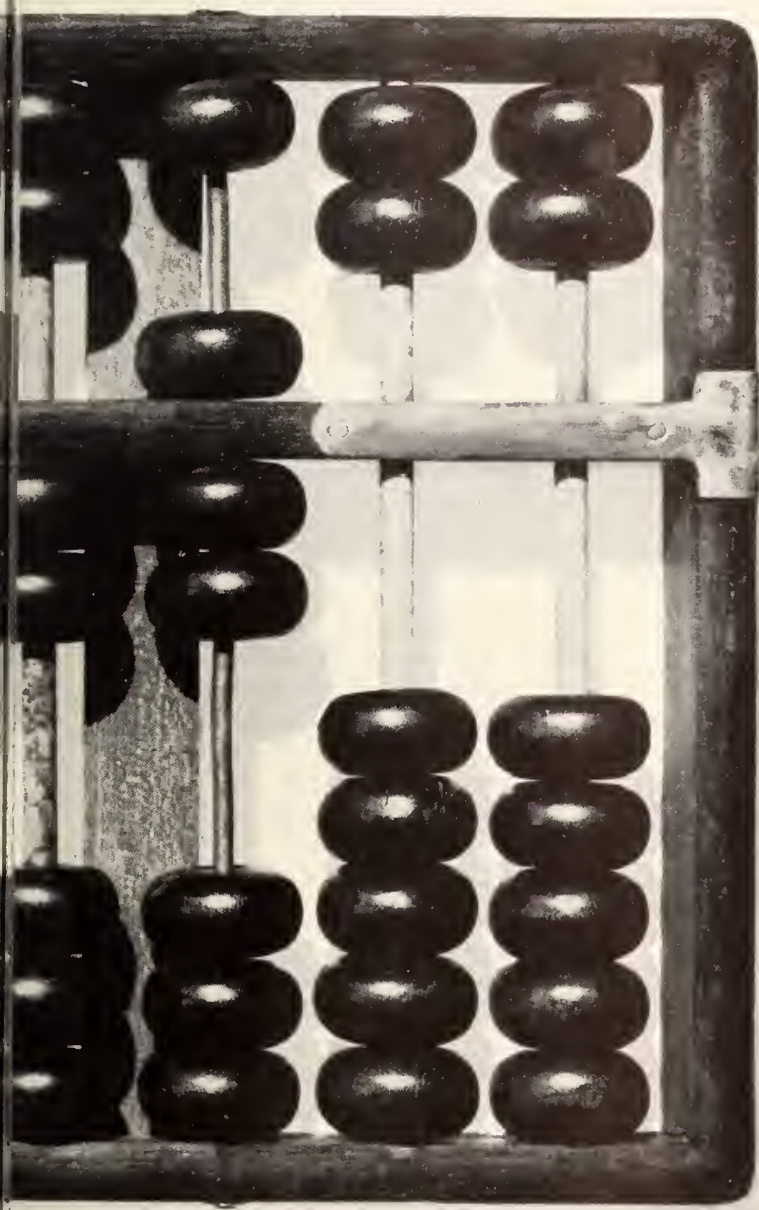
Represented Nationally by **AVERY-KNODEL, Inc.**

By anybody's



3 0 , 9 7 2

count . . .



2 , 7 0 0

There's been some pretty complicated arithmetic in radio lately. But the 1950 Winter season is over now and all the figures are in. No matter *who* totals them...no matter *what* you count...two things come clear every time. Radio's clear leadership over all media in reaching people. And the continuing leadership of CBS in all radio.

COUNT CIRCULATION... CBS reaches 30,972,700* different families weekly...biggest circulation in radio. (And far bigger than any other advertising medium.)

COUNT PROGRAM POPULARITY...

CBS has broadcast 15 of the 20 most popular programs this year**...more than 3 times as many as the second-place network.

COUNT AVERAGE RATING... CBS has an average nighttime rating of 11.9...32% higher than the second-place network.**

COUNT HOMES PER DOLLAR... CBS reaches the average of 489...17% more than the second-place network.***

COUNT TOTAL BILLING... CBS advertisers increased their investment to \$23,911,229****...giving CBS the only 1950 network gain... 8% higher billings than the second-place network.

This is CBS in 1950

—the greatest single advertising opportunity of them all...and you can count on that.

* NRI, February-March, 1950

** NRI, January-April, 1950

*** Time and talent night—January-March, 1950

**** PIB, January-April, 1950



Mr. Sponsor asks...

What is the outlook for time availabilities on independent radio stations?

A. Spector

Vice president, sales and advertising
Bonafide Mills, Inc., New York

The picked panel answers Mr. Spector



Mr. Schorr

will be scarcer than hen's teeth.

More and more it is becoming quite evident that buyers of spot radio are looking for saturation. A term growing very popular these days is "cumulative ratings." The buyer who formerly wanted a 5 or 6 rating for a spot would rather have, today, three or four spots . . . provided the cumulative rating is the same and the price not very much more. In the case of independent stations, the value of cumulative ratings is even more valuable, due to the added effectiveness and impact of the commercial delivered by a local disk jockey whose audience is extremely loyal and responsive.

This opinion is based squarely on our current experience. For instance, one important advertising agency (which prefers to remain anonymous here) told us of the experience of one of their clients, in the proprietary medicine field. For two years, this advertiser had used one announcement daily on a large New York station. Early this year they dropped that sta-

tion and used the same appropriation to purchase one announcement daily on each of three independent stations. Not only was their cumulative rating larger, but the advertiser reported a sharp increase in sales in the New York area. There was no other change in their advertising or merchandising operation here.

Several weeks ago, we at WOV developed a new "Unit Purchase," for the specific purpose of capitalizing on the cumulative rating approach. Before inaugurating an extensive promotion program on this unit (the WOV "Daily Triple") our salesmen made eight preliminary calls on the larger agencies to get their reaction. When these eight calls resulted in one schedule to start immediately, and the inclusion of the "Daily Triple" on two other schedules for early fall broadcasting, we had good reason to believe we were on the right track.

Because of this new concept in spot radio timebuying, which in my opinion certainly makes sense, advertising agencies will be doubling and tripling the number of spots on each schedule. The client will get more for his money and will be happy. The radio station will be sold out of spots and will have to sell programs to clients who are too late to buy spots. Consequently, the client will learn the value of building a franchise with a good program and will be gratified. All in all, it looks as if 1950 will wind up being a terrific year for everyone . . . except the guy who waited until it was too late to buy either spots or programs.

HERB SCHORR
Sales manager
WOV
New York



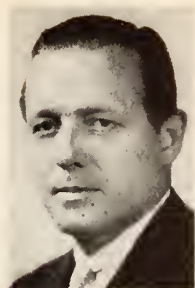
Mr. Kelly

In general, the outlook is good. In my opinion we should be able to buy a good range of time, perhaps a shade better than a year ago. And this, during the period 6:00 to 10:00 p.m.

I see no indication that radio is withering before TV's onslaughts or intends to drop by the wayside. Yet it is no secret that many staunch radio advertisers now have plans, completed or under way, to embark on television advertising. Radio and TV are in collision, and unquestionably, TV is on the move. The newcomer has grown from 1,000,000 sets at the beginning of 1949, to 5,800,000 sets as of 1 May 1950. And an "industry estimate" places the sets at 9,000,000 by the end of this year. An upcurve so spectacular must be considered in any long-term view of radio availability.

In TV homes, radio listening is said to have been cut from three hours and 40 minutes before TV, to 24 minutes, afterward. This is bound to have an effect on actual and potential radio advertisers and thus has some bearing on availability. The apparent vigor of the new, competing medium should make our answer more decisive if the same question should be asked say a year from now.

WILLIAM S. KELLY, JR.
Media director
J. M. Hickerson, Inc.
New York



Mr. Spencer

Although world conditions have remained unsettled, I am of the opinion that spot radio will reach an all-time high this fall. Each year the dollar volume has increased in leaps and bounds, despite the fact that competitive media have redoubled their efforts to get their share of the advertisers' dollar. This can mean only one thing: Spot radio is the cheapest, most flexible, and most productive form of advertising yet devised by man. Schedules right now are extremely tight, and fall buying has not yet really started. When the usual rush gets under way within the next few weeks, all stations will be hard pressed to clear suitable time for advertisers.

Timebuying is becoming more and more scientific each day, and buyers are depending in most cases pretty much on program adjacency ratings to substantiate their purchases. It is obvious, therefore, that with these conditions stations in a market are rated, 1, 2, 3, or 4 despite power or affiliation. When station 1 with high ratings no longer has top availabilities to offer, the agencies and advertisers will try to obtain choice time on stations 2, 3 or 4 rather than buy something inferior. This means that all stations, in my opinion, will enjoy a banner year. The independent station, which ordinarily has the greatest difficulty in building substantial ratings, will particularly profit by this condition because, with time so tight, the agencies and advertisers will be more willing to review the entire picture before a purchase is made. Consequently, the independent will be given more opportunity to show its wares than ever before, and as a result its business is bound to increase.

I am a great believer in the old saying: "If you make enough calls, you are bound to get results." Therefore, with a more receptive audience among the buyers, which will enable the independent to get its story over better, the situation should improve for them this fall.

F. EDWARD SPENCER, JR.
General Manager
George P. Hollingbery Co.
New York



To the national advertiser, this means that any one of the five ROBERT MEEKER offices now can supply you quickly with facts and figures on both our AM and TV operations.

Station WTTs (5000 WaTTs—1370 K.C.) is located in the heart of the world-famous limestone center, in Bloomington, Indiana, which is also the home of Indiana University.

Bloomington is the only little city of its size (between 25 and 30 thousand) in the whole nation with its own television station.

Station WTTV affiliations include NBC-TV . . . ABC-TV . . . CBS-TV, and Dumont Television Network.

With balanced audience (rural, industrial and urban population) we offer an ideal test market at low cost.

THE SARKES TARZIAN STATIONS



Represented Nationally by
ROBERT MEEKER ASSOCIATES, INC.
New York • Philadelphia • Chicago • San Francisco
Los Angeles (Tracy Moore)



"... and in Richmond we picked"

WRNL

THE 1 AND ONLY
RICHMOND, VA.
STATION THAT
GIVES **BIG DAY-
TIME COVERAGE**
AND **AUDIENCE!**

The RICH RICHMOND trading area is IN-THE-BAG saleswise when you BUY WRNL. SURE-FIRE SALES strategy calls for A-NUMBER-1 salesmen. That means WRNL, and ...

HERE'S WHY

There are 5 Radio Stations in Richmond, Virginia.

1. 50,000 WATT
1140 KC—DIRECTIONAL
2. 5000 WATT
1380 KC—DIRECTIONAL
3. 250 WATT
1450 KC—LOCAL
4. 1000 WATT
950 KC—DAYTIME

AND THE 1 AND ONLY

WRNL

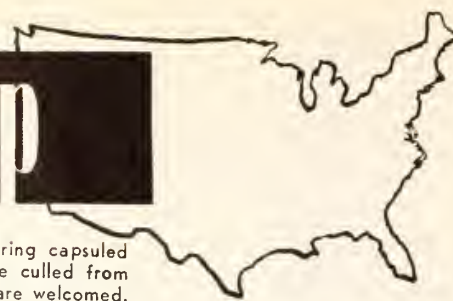
5000 WATTS
NON-DIRECTIONAL
910 KC
ABC
AFFILIATE



EDWARD PETRY & CO., INC.
NATIONAL REPRESENTATIVES

roundup

This is a new SPONSOR department, featuring capsuled reports of broadcast advertising significance culled from all segments of the industry. Contributions are welcomed.



KOME's Lewis Meyer makes novel participation pay off

A half-hour show divided into four acts and shared by seven sponsors may start a new trend in participation programming.

The *Lewis Meyer Variety Show* broadcast over KOME, Tulsa's 5,000 watt MBS affiliate, has a sponsor waiting list to back up its success story wherein Lewis Meyer spurns disk jockeying and makes chatter pay off.

Meyer divides his time into four main "acts," plus a time signal, a late ball score summary, and a signoff cab call.

Act one is the *John Zink Book Shelf*, sponsored by Tulsa's giant floor furnace and burner plant. In this segment, Meyer selects the John Zink "Book of the Week" and reads a portion of it each night.

In act two, sponsored by the Talbot Theatres, Meyer moves on to movie reviewing. Each night he reviews a current attraction at one of Tulsa's downtown theatres. After the mid-way time signal (sponsored by Doenges Ford) and the day and night baseball

Cream while discussing philosophy from his *Home Town Scrapbook*. Then, when the closing theme, *Sentimental Journey*, comes on, Meyer dials a Checker Cab and engages in a brief and imaginary conversation, finally ordering a taxi to take him home.

Horton's reaches for cream via concentrated plugs

Concentrate your TV announcements on a specific time slot instead of scattering them over various channels



Commercials win fans for Horton's ice cream

at odd times. That's the way the Horton's Ice Cream Company has achieved low-cost television coverage in a single market.

The Horton's announcements, eight-second station breaks produced by Doherty, Clifford & Shenfield, are seen on WABD, New York, immediately preceding the New York Yankee home games.

The Horton's announcements start with drawings by *New Yorker* cartoonist Sam Cobean. Two characters that denote emotional conflict are used. A motorist and a taxi driver, a ball player and an umpire, a bride and groom. One says, "I love chocolate," and the other, "I love vanilla." Copy that follows is slugged, "But everybody loves Horton's cream-in-y ice cream!"

The same characters used on the TV announcements appear also in some 25 New York and New Jersey newspapers giving the Horton's ads double impact.



Meyer samples sponsor's wares while on the air

scores (sponsored by Martin's day-and-night prescription service) music aids the transition to act three.

Act three is the *Kenby Poetry Pickup* . . . here again the unusual approach to radio selling pays off. Meyer sells cut-rate gasoline through poems of inspiration and poems of the open road.

In act four, Meyer dishes himself out some Hawk's Home Town Ice

KUTA has 'radioactive' merchandising program

KUTA in Salt Lake City calls it radioactive merchandising.

It's their answer to the question of how a 5,000-watt station operating in a market of 500,000 or less can do an effective merchandising job with a spot rate of less than \$25 for the class "A" time.

The station uses an attractive point-



Sampling booth spurs sales for KUTA sponsors

of-sale sampling booth. It contains a built-in phonograph and amplifier with portable speakers that are set up throughout the store and add greatly

New TV filming technique may cut costs

A new TV filming process called Vidicam may cut down production costs, the bugaboo of many a TV show.

Television Features Incorporated, a division of Larry Gordon Studios, recently displayed the system which eliminates the one-camera system and makes it possible to film a half-hour television show in less than an hour.

The filming process works like this: A monitor board is connected to three RCA Victor Vidicam-TV cameras. Each camera is synchronized with specially adjusted motion picture cameras and linked together by camera cable.

From a monitor board, directors watch the filming, viewing the three different pictures in the monitors. By using an intercom system to each cameraman and an automatic change-over system to each camera, a film control director can make cuts from one camera to another. And, as each film camera is automatically turned on or cut off a synchronization mark is made on the film identifying splicing points.

The Vidicam system will make it possible to shoot four or five half-hour to hour shows in one day's time. And, as the bulk of TV film production expenses are figured by the day, production costs will be cut by one quarter.

to the amount of attention attracted.

The station hires a woman to demonstrate the product and she is qualified to answer all questions concerning the item being plugged. The whole operation belongs to KUTA. The advertiser needs only to have plenty of stock on hand and stand back.

The station is prepared to put a dozen such stands in operation to bolster sales. And, considering that each of them serve 1,500 to 3,000 customers on an average Saturday, that's good coverage.

In return for the four to six feet of floor space the grocer provides, KUTA gives him a few announcements plugging the products to be featured in the booths on Saturday.

In addition to bolstering sagging sales, the scheme also increases the station's personal contact with its listeners.

Briefly . . .

WCCO, Minneapolis, has started the audience promotion phase of its third annual summer sales drive by moving Friday and Saturday night local shows to a picnic pavillion. Move is supported by on-the-air plugs to attract an audience of 2,000 a week.

* * *

WCOP, Boston, recently gave its listeners an idea of the processes involved in the brewing of beer. WCOP mikes and recording equipment were taken down to a Miller Hi-Life mobile unit and listeners got a verbal picture of how the brew was concocted.

* * *

KFOR, Lincoln, Nebraska, awarded a certificate of appreciation to the Hardy Furniture Company for its



KFOR awards 8-year sponsor with certificate

eight continuous years of newscast sponsorship. On the anniversary date, the station used the personnel that had appeared on the newscast eight years ago when the show began.

GREATEST STATION

OKLAHOMA'S

Reaching
More
People
at
Lower
Cost

The 1946 Broadcast Measurement Bureau Study gave KVOO a total of 347,450 daytime and 378,520 nighttime families.

The 1949 BMB Station Audience Report showed *increased KVOO coverage* as follows: daytime BMB families, 411,380; nighttime, 455,920.

With *no increase* in rates since 1946 these *increased KVOO BMB families* mean increased coverage at *lower cost per family*.

An added factor of great importance is that *64% of KVOO BMB families report 6 and 7 day per week listing* to Oklahoma's greatest Station!

This important bonus comes to advertisers as a direct result of KVOO's 25 years of dominance in Oklahoma's number one market.

See your nearest Edward Petry & Company office or call, wire or write KVOO direct for availabilities.

50,000 Watts

25th Anniversary Year

NBC
AFFILIATE



WHAT'S HAPPENING

to Houston and **K-NUZ**

**K-NUZ Ranks No. 2 for
10 Hours
Monday Through Friday,
or 50 Hours Per Week**

K-NUZ Share of Audience:
Morning, Monday Through Friday—
8 AM to Noon 19.4*, No. 2 in
Houston
Afternoon, Monday Through Friday
—Noon to 6 PM 15.3, No. 2 in
Houston

*(Hooper Index, April-May, 1950)

**Now More Than Ever
Houston's Best Dollar Buy!**

No. 1 Availability:
"K-NUZ Corral"—11:30 to 11:45
AM, Monday Through Friday
Hooper* 5.0, No. 1. In Houston
Source: April-May Hooper, 1950

CALL, WIRE OR WRITE
FORJOE: NAT. REP.
DAVE MORRIS, MGR.
CE-8801

k-nuz
(KAY-NEWS)

9th Floor, Scanlan Bldg.
HOUSTON, TEXAS

MILK-BONE

(Continued from page 23)

Milk-Bone uses printed media nationally, radio and TV sectionally. Nabisco uses the broadcast media for "trouble shooting." Whenever an individual market develops a sagging sales curve, out comes the radio hypo. The magazines, meanwhile, do the broad, national selling job, backed by the tremendous Nabisco sales organization of more than 3,500 persons, biggest in any field.

The current U. S. population, from the viewpoint of the Milk-Bone admen, is narrowed down to about 45,000,000—20,000,000 dogs, and 25,000,000 cats. (Cats go for Tiny Bits, small pieces of Milk-Bone.) Those 45,000,000 cats and dogs, then, represent the fullest extent of the potential U. S. market for Milk-Bone or any other dog food.

The dog food industry as a whole has strengthened considerably since the war, in line with the improved general economy. Dogs, as a matter of fact, have never had it so good. The canned dog food industry—virtually extinct during the war, although many ex-G.I.s will dispute this—is picking up too. Today about 50% of all dog food sold in this country is canned, the rest being dry. Milk-Bone and Tiny-Bits represent a good share of the remaining 50%. Annual sales total about \$10,000,000.

Dog owners last year bought about a billion pounds of dog foods and spent about \$120 million. They spent \$2,000,000 to attend dog shows all over the country; and 150,000 dog owners spent \$600,000 in entrance fees for dogs entered in the various shows.

Milk-Bone's history goes back 40 years to a small factory-bakery in Brooklyn. The original firm was taken over in 1928 by the National Biscuit Company, which built a new and much larger Milk-Bone factory. Nabisco bought its first radio time for Milk-Bone on New England's Yankee Network in 1940. The original buys were local participations. These have proved so successful for Milk-Bone that Nabisco has seen no reason to change the original radio pattern.

When it comes to actual timebuying, the Nabisco agency, McCann-Erickson, takes an active hand in the reviewing of Milk-Bone markets and the selec-

tion of stations. Milk-Bone buys the female audience almost exclusively. If it came to a hard choice, they would buy a low-rated program with a solidly female audience over a higher rated mixed audience show—a new program, for example.

A study of 6,000 dog-owning families by the Psychological Corporation backs up Milk-Bone's reasoning. The study showed that mothers actually feed the dog 73% of the time.

All Milk-Bone air time is bought during daylight hours, mostly mid-morning and early afternoon. The firm buys the standard 13-week cycle, and seldom remains in an individual market for less than two years.

Boyd feels that it is impossible to measure directly the extent to which radio ups sales in a given market. In all cases, use of radio is tied in with other efforts such as direct mail, or extra merchandising. He believes that one important result of local radio advertising is the increase it brings in interest among Nabisco salesmen themselves. When the salesmen feel their market is getting special attention, they make a special effort to push Milk-Bone.

The Milk-Bone commercials themselves are usually ad-libbed rather than read verbatim. Nabisco sends each participating broadcaster sample commercials containing the essential Milk-Bone selling points—high nutritional value, vitamin content, pleasant flavor. However, broadcasters are encouraged to adapt the basic commercial to their individual selling style, and thus heighten the personal appeal. Nabisco keeps tabs on the situation by collecting copies of the commercials that have actually been broadcast, and maintaining close liaison with the broadcasters.

Boyd is a firm believer in the strategy of using local radio and local TV to give "local endorsement" to the product. Locally is where such endorsement is needed, he points out, since purchase is the pay-off. Boyd is keeping a sharp eye on television, and concedes that Milk-Bone may one day have a video show of its own—as distinguished from participations—when it becomes "economical" to do so.

By this he means when the build-up in set-ownership reaches a point where it can whittle down considerably the present cost-per-viewer figure. He recalls that Nabisco has used film spots

WOW!!

TALK ABOUT RESULTS !!!

...On the **GOLDEN GATE QUARTET**

(260 brand new transcribed selling quarter-hour episodes)

SINCE OUR AD IN THE JUNE 5th SPONSOR . . .
RESPONSE HAS FAR EXCEEDED OUR FONDEST HOPES

On the SPONSOR announcement alone . . .

five stations phoned us, ordered the show, asked how soon they could start.

Within four days of its presentation . . .

Biow bought the Golden Gate Quartet, its first open-end show, for Pepsi-Cola.

. . . ordered special Golden Gate commercials and took color movies of their recording session.

In less than two weeks . . .

over 200 stations, agencies and clients requested audition discs.

As this issue goes to press . . .

requested auditions near the 400 mark.

NO MINIMUM CONTRACT REQUIRED!

Your FREE AUDITION shipped PREPAID on request — No deposit fee

THE GOLDEN GATE QUARTET

Built to produce real honest-to-goodness
cash register ringing results

THE GOLDEN GATE QUARTET

The best produced, most readily saleable
series available today

PRICED REALISTICALLY FOR AN EASY SALE

TRANSCRIPTION SALES INC.

47 West 56th Street, New York 19, N. Y.
Phone: COLUMbus 5-1544

117 West High Street, Springfield, Ohio
Phone: 2-4974

Best Buy in SOUTHERN NEW ENGLAND WTIC

Families
in the WTIC
BMB* Area
have a gross
effective
buying income
of
\$3,265,518,000**

*BMB Study # 2, 1949

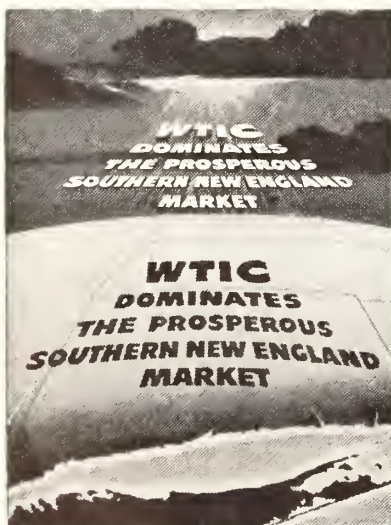
**Copyright Sales Management Survey of Buying Power, May 10, 1950

**SUGGESTION — For complete
WTIC-BMB Study call
Weed & Co.**

PAUL W. MORENCY
Vice President — General Manager

WALTER JOHNSON
Assistant General Mgr.-Sales Mgr.

WTIC's 50,000 Watts
Represented nationally by
WEED & COMPANY



for Milk-Bone in the New York area and found the cost rather high. While there appears to have been no reliable research into the correlation between TV-set ownership and dog ownership, there is no doubt that the two go together in a high percentage of cases.

For the past two winters, Nabisco has sponsored a telecast of the blue-ribbon dog show event on behalf of Milk-Bone—the annual Westminster Kennel Club show at Madison Square Garden, New York. Boyd feels that such special events give Milk-Bone a distinctive prestige appeal which is invaluable to such a product. Especially in view of the increasing competitiveness of the dog food market. Nabisco's president, George H. Coppers, wasn't thinking only in terms of Milk-Bone when he addressed a stockholders' meeting recently, but his words apply equally to Milk-Bone as to the other Nabisco products:

"We believe that sales of our products are going to continue at high levels through the remaining months of 1950, although we expect and are preparing for more active competition for the consumer's dollar."

Nabisco checks on the size and loyalty of Milk-Bone's radio audience at intervals with offers of dog-leashes and various booklets and brochures on Care and Feeding, in return for product box tops.

The Milk-Bone booklet contains advice to dog owners on Coping With Bad Habits (Jumping Up On People, Chasing Cars) preceded by a recital of the sterling qualities of the animal in question:

"Dog is a gentleman through and through. He shares your fortunes and misfortunes cheerfully . . . other friendships wax and wane but a dog's love never diminishes. He would lay down his life for you if need be . . . but all he asks in return is a pat on the head, a kindly word, food enough to subsist on."

There is a strong implication that if the faithful old fellow could only speak his mind, he would ask nothing more for his reward than a bellyful of Milk-Bone. This is pretty much the same view that is taken in the Milk-Bone radio and TV commercials. And it must be true, because not a single potential Milk-Bone customer has ever indicated otherwise. Can 20,000,000 dogs and 25,000,000 cats be wrong?

★ ★ ★

TV PHONE SHOWS

(Continued from page 27)

in or write by mail are winners each week, which puts the total number of winners since the game began in New York at 30,000. Merchandise prizes provided by each sponsor are the key to the show's success. Winners get prize coupons which must be redeemed at their local grocers. These prizes are worth only about \$6.00 at retail, yet redemption ranges around 88%—considerably higher than the usual 15% or so redemption of conventional coupons given away. When a winner walks into his neighborhood store to claim the prizes, he is unaware of his role as a distribution lever for the program's sponsors. For, if the local grocer or supermarket doesn't stock a prize product, the winner is asked to call the company. A company salesman promptly visits the local merchant, points out that this winner and many to follow will be in to collect their prizes. Would they care to have old customers cash their prize coupons elsewhere? The retailer usually gets the point and orders a case or two, maybe more.

Unlike many other telephone-quiz games, the *Telephone Game* is on firm legal ground. It was passed by the U. S. Post Office because chance is not involved: every possible combination of numbers is called regularly, in cycles. Duplicate prizes are offered throughout each cycle to avoid unfairness when sponsors change.

This safety from anti-lottery prosecution is a big reason why a large movie theatre chain will shortly introduce the game into its many houses. Bingo may be coming back, but with a Goodman twist.

Quiz shows as a class are still the most popular telephone gimmick programs on TV, as they are on radio. Network productions like ABC's *Stop the Music* and *Sing it Again* on CBS are of the variety show type with elaborate entertainment. On *Stop the Music*, for example, Admiral Corp. and P. Lorillard Co. (Old Gold) pay \$6,500 each for half-hour segments every Thursday between 8:00 and 9:00 p.m.

Besides the two big network shows, SPONSOR surveyed two other variety-type quiz shows. Crosley Broadcasting's musical quiz-participation program, *Get On The Line*, has just started on WLW-T, Cincinnati; WLW-D, Day-

ton; and WLW-C. Columbus. John T. Murphy, Crosley's Director of TV operation, tells why this summer show was put on: "We simply wouldn't accept the idea that summer time was bad television time. Our revenue from this eight-week summer series will exceed what we stood to lose from the customary network hiatuses." All participations on the one-hour, five-day a week show have been snapped up by such national and regional sponsors as *Reader's Digest*, Chesterfield, Continental Baking Co., Autobrite, Sun Oil Co., Red Top Beer, and Oxydol.

Telephone gimmick shows can do more than counteract the summer hiatus. Although WCBS-TV is saying little, on 3 July it launched what may be strong competition for Anchor-Hocking's *Broadway Open House* on WNBT five weekday nights at 11:00. The WCBS-TV venture is *Variety Quiz*, a clever use of the 1,040 three-minute shorts put out by Official Television, Inc. as "Music Hall Varieties." This package of novelty acts and musical numbers was described in a SPONSOR article on films for TV (5 June 1950).

Format of the 45-minute *Variety Quiz* involves the screening of shorts followed by questions about these by phone. Winners among the dozen or so persons called each night get merchandise prizes.

Other types of quizzes are also popular on TV. No less than 13 of the 21 programs surveyed by SPONSOR were quizzes. Among the straight general-type quiz programs is the TV version of *Tello-Test* on WJBK-TV, Detroit. Its television twist is the sketching of clues by an artist. Merchandise prizes are included in the sponsor's package price of \$40 per participation for the daily 3:30 to 4:00 p.m. show.

A similar general quiz is *Time for Terry* on WBAP-TV, Fort Worth. Sponsored by Chicago-Webster Recording Equipment, the program fills a 9:00-9:30 p.m. slot every Wednesday.

Sports, which have been a big TV subject from the first, provide subject matter for several very successful telephone quiz shows. Tom Moorehead, WFIL-TV, Philadelphia sportscaster, calls several people each week from a stack of 8,092 postcards received during the first two-and-a-half months of *Name the Star*. Regina Cigar Co. pushes Hillcrest Cigars on the 15-minute program. Contestants who an-



FOOD SALES GROW FAT, TOO

when WTAR and WTAR-TV sell the
Norfolk Metropolitan Market for you!

The potential is plump for food products in the \$100,000,000.00* Norfolk Metropolitan Market—Norfolk, Portsmouth, Newport News, Virginia. WTAR and WTAR-TV bring home the sales for food advertisers because . . .

WTAR delivers more listeners-per-dollar than any combination of other local stations. Check any Hooper-ating to see the overwhelming listener preference for WTAR.

WTAR-TV, on the air since April 1st, is already selling to more than 15,000 set owners (as of May 1). That's right, 15,000 sets in one month's operation in a brand new television market. Proof enough of WTAR popularity.

So, get your food products on the heaping tables of the Norfolk Metropolitan Market with WTAR and WTAR-TV. Ask your Petry office, or write us.

*Sales Management Survey of Buying Power, 1950



Norfolk, Virginia

AM—NBC Affiliate
5000 watts Day and Night

TV—Inter-Connected
NBC, CBS, ABC, and Dumont Affiliate

To a radio advertiser who can't afford Godfrey

In case you're beginning to believe that Arthur has all the CBS time on the air and all the dough in the world, take courage in this fact: segments of Iowa are still autonomous.

There's good reason to believe that Iowa's income is greater than Godfrey's—and his isn't half industrial and half agricultural. Iowa grows more corn than Godfrey. Iowa hogs produce more ham than Godfrey. A single Iowa silo is bigger than Godfrey. Iowa has two more Senators than Godfrey. Godfrey may know more about an ookelele, but who eats ookeeles? Iowa produces more beef than Godfrey and Texas combined.

Yes, and WMT is on the air more hours in a single day than Godfrey is all week. What's more, WMT has more sponsors than Godfrey!

WMT's 2.5 mv contour encompasses well over a million people, a good portion of whom listen to Godfrey. They also listen to non-Godfrey time. A one-minute Class A commercial on Eastern Iowa's WMT budgets at \$27.00 (52-time rate) which is practically chicken-feed even to folks with non-Godfrey incomes. Please ask the Katz man for additional data.

5000 WATTS 600 KC



DAY & NIGHT

BASIC COLUMBIA NETWORK

COMING!

5000

WATTS

ON KLX

910 ON YOUR DIAL

TRIBUNE TOWER OAKLAND, CALIFORNIA
Represented Nationally by Burn-Smith

swer a preliminary sports question get a crack at naming the mysterious star athlete of past or present. Weekly clues to his identity help contestants in their bid for a \$2,000 jackpot.

News provides grist for many quiz-program mills. George Putnam MC's *Headline Clues* for WABD, New York, from 12:00 to 12:30 p.m. every weekday. News pictures are the source of questions about people and incidents in the news. Another WABD news quiz is *Broadway to Hollywood* on Wednesdays from 10:00 to 10:30 p.m. Questions concern news of the movie and theatrical world. Tidewater Associated Oil Co. has sponsored the show for the past three months.

WJBK-TV, Detroit, has a more elaborate news quiz called *Pop The Question*. Contestants must identify persons or events depicted on a short sequence of newsreel film.

SPONSOR found a straight merchandising-type program being used on two stations. *Shop at Home* on WTNV, Columbus, operates weekdays from 11:00-12:00 noon by demonstrating merchandise before the TV camera. Housewives can call in and designate the items they'd like to see. Rich's Department Store in Atlanta performs a similar service over WSB-TV. This show grew out of an expedient used by the store during the recent 37-day transit strike in Atlanta.

TV Trades on WICU, Erie, Pa., shows how simple an appealing TV program can be. The show acts as a clearing house for traders. The MC holds up an item sent in and invites trades. Phones begin buzzing as home viewers offer a highchair for a tricycle, or a wash basin for a pitcher.

SPONSOR found the old-fashioned auction being dressed up and put on television. *Telesales*, which recently went on summer hiatus at WMAR-TV, Baltimore, was scheduled in the 8:00-8:30 p.m. Thursday slot. Format of the show had studio and home audiences bidding against one another for valuable merchandise prizes provided by one of the five participating sponsors. All reported heavy sales of articles auctioned off on the program. Handing out studio audience tickets at the advertisers' stores helped build traffic.

Cleverest use of the auction format with a telephone gimmick is to be found in two programs soon to be merged into one. They are *What Am*

SPONSOR

*FROM NOW ON, WWJ-TV's
advertisers can take audience
for granted. With the number
of sets now well beyond the
quarter-million mark, television
in the booming Detroit market
has emerged completely from the
experimental stage and reached
the age of full productivity.*

Stabilized!

*WWJ-TV supports its belief
in the stability of television in
Detroit with its new rate card
(#8) which is guaranteed to
advertisers for one full year!*



FIRST IN MICHIGAN

Owned and Operated by THE DETROIT NEWS

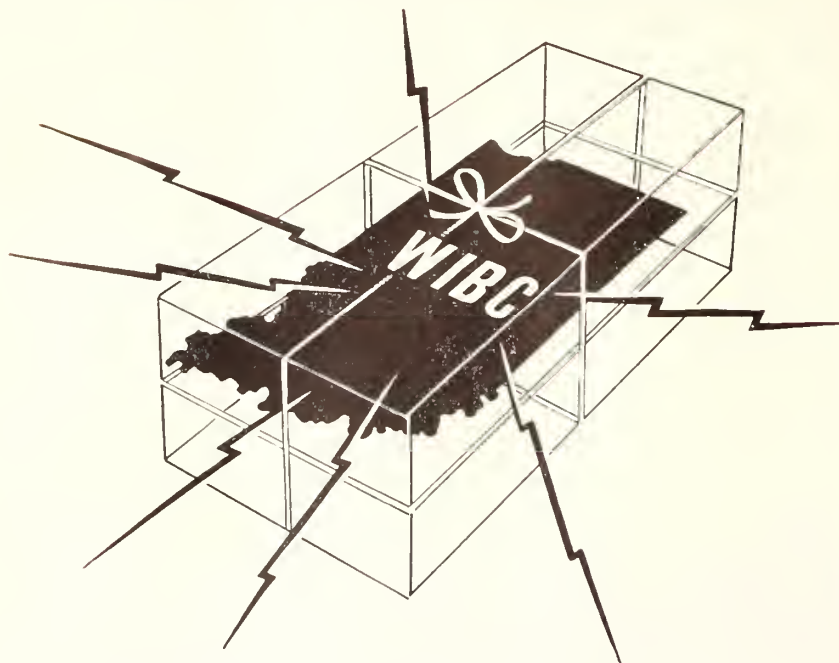
National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

ASSOCIATE AM-FM STATION WWJ

WWJ-TV

NBC Television Network

WIBC Indiana's First and Only 50 KW Station



WIBC offers *all* of Hoosierland in *one* profitable package—plus important out-of-state “bonus” coverage—and at the *lowest* rates of any 50 KW station in the middle west.

Within WIBC's 0.5 MV contour live 1,068,166 radio families* . . . with total buying power of \$4,985,952,850.00.**

*1949 BMB

**1950 Sales Management Survey of Buying Power

Ask your John Blair
man about valuable
time, big coverage,
low rates at...



I Bid? and *What's Offered?*, on WOR-TV. Both operate the same way. Home and studio audience bid on attractive prizes like gas ranges, refrigerators, radios, luggage, watches. But the merchandising angle which makes these shows unusual is that instead of money, bidders must use tickets obtained from stores in the plan.

Finally, SPONSOR found the disk jockeys moving into TV studios, too. On WTVN, Columbus, Jimmy Leeper and six telephone operators answer record requests. The hour-long weekday show includes guest interviews with celebrities.

At WATV, Newark, Paul Brenner is expanding his activities to a TV stint called *Dialing With Music*. This ambitious daytime show has music, guests, and calls viewers on the phone to ask questions. Questions are visual whenever possible. The program is expected to spread out to five days soon.

Clever planning is evident in many of the telephone gimmick shows SPONSOR found on TV, but there is room for more good ones. Games seem slowest to get underway, yet parlor games for a mass audience could be a natural for TV. Harry S. Goodman, producer of the *TV Telephone Game*, has a *Crossword Puzzle* program in which viewers work out puzzles at home, phone in when they've solved them. This is just one possibility.

Whether on radio or TV, the telephone is the only direct link between broadcasters and their audience. Properly handled, that link has been a very effective selling route. ★★★

BARN DANCES

(Continued from page 22)

does not regard itself as a barn dance program, its entertainment is in the same simple, informal spirit. Each Saturday night, 5,000 persons flock to the broadcast show (8 p.m.-12 midnight) in Nashville's Ryman Auditorium. Touring *Opry* acts have been seen by additional millions. By special request of the War Department, an *Opry* troupe went to Europe in the fall of '49 to entertain military personnel.

R. J. Reynolds (Prince Albert), *Opry* sponsor for over a decade, invests in the NBC coast-to-coast pickup of the show (10:30-11:00 p.m.). Other net sponsors want in, but the Reynolds “exclusive” prevents anyone but local sponsors from moving into the picture.

NOW—by transcription...

this Sensational New Quarter-Hour Series!

THE ALL NEW

beatrice kay show



beatrice kay

with all-star
supporting cast!

The Equal of Top-Rating Network Shows...for Less than the Cost of Local Talent!

The inimitable Beatrice Kay...plus ex-Glenn Miller-Claude Thornhill-vocalist Artie Malvin...music by the Kay Jammers...large male chorus...guest stars! Humor, variety, human interest...beloved oldies and sparkling new melodies...a timely answer to America's latest touch of nostalgia! MC-ed brilliantly by Bea, herself—never more entertaining—seldom more heart-warming!

A fast-moving well-knit show offering local, regional and national advertisers—by transcription—the prestige, listener loyalty and merchandising opportunities of the finest network programs. 156 quarter-hour programs. Complete promotion kit. Tested kick-off promotion gimmick. Write, wire or phone for full audition presentation.

"Competes with the best...outrates the rest!"



RICHARD H. ULLMAN, Inc.

Phone Cleveland 2066

295 Delaware Avenue
Buffalo 2, New York

Mr. Philip Cohen
Sullivan, Stauffer, Colwell & Bayles
New York City
Dear Phil:

You agency feller is allus lookin' fer brite spots, ain'teha? Well, here's one yuh won't have ter polish! Charleston, West Virginy, th' home t o w n o f W C H S , is shore ashinin'! Why Phil, Kanatchy County alone has increased nearly 30 percent in population since 1940, an' th' other counties served by W C H S ' 5000 watts on 580 is really boomin', too. Add ter thet th' fack thet department store sales in Charleston is up 20 percent o'er last year, an' yuh've got one uv th' brightest spots in th' whole durned country! It'll pay yuh ter remember thet, Phil!

Yrs.
Algy

W C H S
Charleston, W. Va.

SELL THE COTTON BELT WITH THE "COTTON BELT GROUP"

WGVM GREENVILLE, MISS.
1000 watts-1260 Kc
KDMS EL DORADO, ARK.
1000 watts-1290 Kc
KTFS TEXARKANA, TEX.-ARK.
250 watts-1400 Kc

Sell over a million* folks in the Delta—South Arkansas and East Texas—by use of the Cotton Belt Group. One low rate gives you blanket "not secondary" coverage in this multi-million dollar market!

*Primary .5mv

**COTTON • OIL • LUMBER
AGRICULTURE**

"The South's Billion \$ Market"

Write—Wire—Phone
Cotton Belt Group
c/o KTFS
Texarkana, Tex.-Ark.

Other Opry sponsors include Purina Mills (over 10 years), Stephens Mfg. Co., O'Brien Brothers, Royal Crown Cola and Warren Paint.

Success stories by the hayrick are available from sponsors of such rustic funfests as KWKH's *Louisiana Hayride* (Shreveport), KMBC's *Brush Creek Follies* (Kansas City, Mo.); WHO's *Iowa Barn Dance Frolic* (Des Moines); WRVA's *Old Dominion Barn Dance* (Richmond); the WWVA *Jamboree Show* (Wheeling), and scores of others.

Single quarter hour participations on WWVA's *Jamboree* have sold 2,703 magazine subscriptions, 2,366 hosiery orders, 973 sewing machine attachments, 787 plastic aprons. In 1949, this program pulled 73,765 pieces of commercial mail for its sponsors, which include Dr. LeGear (poultry medicine), Saf-Kil, Flex-O-Glass, Lexington Mail Order Company.

The KWKH *Louisiana Hayride* has been selling everything from doughnuts to automobiles for regional and local advertisers in the Southwest for three years. The Southern Maid Doughnut Company, using one 50-word announcement during the *Hayride*, found that the direct response, i.e., the big rush they got every Saturday night as soon as the show was over, more than justified the cost. The cumulative benefits were gravy. The owner of the Joe Lewis used car lot, Shreveport, sold 15 automobiles in one day, also as a direct result of one 50-word announcement on the show. One customer came from more than 300 miles away.

The *Missouri Valley Barn Dance* (WNAX, Yankton, S. D.) has been sold out since its inception three years ago with Keystone Steel & Wire, Flex-O-Glass, Michigan Bulb among its sponsors. Current on this one-hour Saturday broadcast (8:30-9:30 p.m.) are Murphy Products and Sioux Steel.

The "get out and meet the people" appearances of barn dance talent all year round at theaters, auditoriums, state and county fairs are a major reason for their artistic and sales success. The remote barriers of broadcasting are removed by these personal appearances; their keynote is an informal, shirtsleeve, just-stopped-by-for-a-visit atmosphere. Listeners are anxious to see what their favorite artists really look like. Non-listeners acquire an interest in listening to the performers

BIG!

To SELL the PEOPLE Who Buy

The MOST in the **BIG**
MIDDLEWEST

POPULATION
Over 4 Million
RETAIL SALES
Over 2 Billion

Use The **BIG**
STATION

THE MIDWEST-EMPIRE STATION
KFAB
50,000 WATTS OMAHA BASIC CBS

BMI

MUSICAL CATEGORIES FOR SETTING SCENES

Since the publication of BMI's CATEGORICAL INDEX, you don't have to be a music expert to find the right musical setting for any script situation.

Radio and TV program producers are finding this handy volume indispensable. More than 4,000 individual song titles are cataloged, classified and cross-indexed to provide a ready answer to the problem of choosing appropriate background music.

The BMI CATEGORICAL INDEX has been furnished to every AM, FM and TV station licensed by BMI.

If your copy has been worn out through constant use, write to BMI for another free CATEGORICAL INDEX.

BROADCAST MUSIC, INC.
580 FIFTH AVE., NEW YORK 19
NEW YORK • CHICAGO • HOLLYWOOD

they've seen. Typical of the popularity of these visits, the touring WNAX *Missouri Valley Barn Dance* reports that demand for local appearances of the show is so great they have bookings for one year in advance (at \$1.25 admission per person).

Listeners tend to feel a real closeness to the barn dance entertainers, with their simple, neighborly, "meet-me-after-the-show" informality. When the artists are scheduled to appear in various places on personal appearance tours, they receive invitations galore to dinner from devoted fans along the route. Should a barn dance personality be afflicted with a cold, or not look quite up to par, the intense personal interest and concern of the listeners is evidenced in an avalanche of anxious letters. This feeling of intimacy expresses itself in high listener loyalty.

The amount of good will built for sponsors by these personal appearances is incalculable—and it's free! But that ain't all the sponsor gets. Nope, not by a ukelele. He reaps the benefit of recordings which most of his barn dance personalities make for the major record companies. Such outside activities have added new lustre to stars like Roy Acuff, Ernest Tubb, Red Foley, Cowboy Copas, Hank Williams of *Grand Ole Opry*, Eddy Arnold (ex-Opry) and many others, whose disks have been outselling the usual pop records. For instance, *Chattanooga Shoe Shine Boy*, recorded by Red Foley for Decca (and written, incidentally, by two WSM executives) has sold over 1,000,000 copies from its Christmas-time release to date.

Decca reports not only a tremendous increase in the sale of country-type records, but in the influence of this type of music on the field of pop. You have only to look at a list of recent juke box favorites to see the heavy sprinkling of hillbilly, folk and Western-flavored tunes.

Swing, boogie-woogie and be-bop may come and go, but the barn dance stays on, safely ensconced in America's heart. Its basic appeal was summed up some years ago by H. S. Thompson, advertising manager of Miles Laboratories, when Alka Seltzer had just zoomed to success: "After all, the majority of us are just plain folks. We like the man who is informal and friendly. We like the man who takes us by the hand and calls us by our first name." ★ ★ ★

50,000 WATTS COVERING A 17,000,000 POPULATION AREA!



**The DETROIT Area's Greater Buy!
—at the lowest rate of any major
station in this region!**

CKLW with 50,000 watt power is hitting an audience of 17,000,000 people in a 5 state region and establishing new performance records for advertisers. This mighty power, coupled with the **LOWEST RATE OF ANY MAJOR STATION IN THIS REGION** means that you get more for every dollar you spend in this area when you use CKLW. Get the facts! — plan your Fall schedule on CKLW now!

CKLW

ADAM J. YOUNG, JR., INC.
National Rep.

J. E. CAMPEAU
President

Guardian Building • Detroit 28

GROWING GROWING GROWN

Now First in Mobile

MORNING PERIOD*

PLUS...

a 14.8 Over-all Audience
Increase Since 1949

ANOTHER BONUS FOR ADVERTISERS...

Special merchandising
department for extra
promotion of sales.

*January, February, 1950 Hooper

WABB AM 5,000 Watts
FM 50,000 Watts
AMERICAN BROADCASTING
COMPANY

OWNED AND OPERATED BY
THE MOBILE PRESS REGISTER
NATIONALLY REPRESENTED BY
THE BRANHAM COMPANY



KQV was the only Pittsburgh station on the scene during a recent headline-making probe in Pittsburgh. The hearings involved free work by employees on city time. KQV made tape-recordings of all essential testimony to give its listeners first hand service on the town's biggest political story in years.

KQV

Pittsburgh, Pa.
MBS — 5,000 Watts — 1410

WHAT MEDIA WITH TV?

(Continued from page 31)

families subscribing. But average coverage of the *Post-Dispatch* in all counties in the "outside" area is only 7.4% (source: Audit Bureau of Circulation, September 1949).

A 50 kw outlet has been used in this comparison, which is based on a study of "outside" markets by CBS market researcher E. P. J. Shurick. But the same kind of circulation comparisons are possible for less extensive "outside" markets covered by lower-power radio stations, though not necessarily with equally sensational results in every case.

Assume that an advertiser is using network radio plus some combination of printed media as shown in one of the charts accompanying this story. He plans to add network television. Where can he squeeze money from his current budget to help pay for television without sacrificing essential "outside market" coverage?

Coverage figures shown in the chart for the St. Louis sample area illustrate the relatively overwhelming "outside" coverage of 50 kw KMOX as compared with all or any combination of the printed media shown. From these analyses two conclusions emerge: (1) your TV money can come from printed media with minimum loss of "outside market" coverage; (2) stepped-up advertising pressure via television should in many cases be balanced by additional radio pressure. Cutting back certain magazines, as illustrated in the chart just mentioned, makes this possible. As an example, the cost of full-page insertions in the magazines shown as "omitted" approximately equals the cost of a half-hour network nighttime program heard over KMOX.

The illustration used does not assume that an advertiser would be using all the printed media shown in the example chart. Network radio advertisers might be using one or more of these printed media on some kind of a staggered basis. Smaller advertisers may object that network radio is too costly because it has to be used on a continuous basis. Network radio is flexible. You can buy one-shot broadcast in any open time available, and some of the top advertisers have. ★ ★ ★

FURS ON THE AIR

(Continued from page 33)

For example, Davidson Brothers Indiana Fur Company in Indianapolis recently featured a low-priced garment over their WFBM-TV program. The item was sold out after the first program. Following a Kathi Norris TV show over WABD in New York, three coats (\$300 each) were sold by Sachs Quality Clothes within 90 minutes.

The feeling among these top-notchers is well stated by Robert Ross, advertising manager of the Evans Fur Company, Chicago: "Radio has always played an important role in our sales picture. As an instrument of promotion, it has proven to be most effective, and though we are finding television growing in importance, radio will always be carefully considered in our budget thinking." It is estimated that Evans spends over \$100,000 yearly on several local stations, uses Jim Ameche transcribed, locally produced shows, announcements, foreign language programs, quiz and giveaway



WAVE WON'T SETTLE IN REDWINE (Ky.)!

Chilled, warmed or room temperature, the people of Redwine (Ky.) can't pull our cork, pore things. . . . Why, we'd be plumb musty before we arrived. . . .

Instead, we concentrate on the Louisville Trading Area—a fabulous territory fairly bubbling with money. For instance, people here invest \$1139 more per family than neighbors in the more watered down portions of our State.

So we get all the effect we can from this potent market. For proof, let us send you the facts on the eatin' and drinkin' folks around Louisville!

LOUISVILLE'S
WAVE

ABC AFFILIATE . . . 5000 WATTS . . . 970 KC
FREE & PETERS, INC.
National Representatives



shows. They've used practically every Chicago station in the past 20 years.

Davidson's, one of Indiana's oldest and largest fur companies, spends nearly \$50,000 a year on radio and TV. In addition to a unique 15-minute TV show, Davidson's purchases fur storage announcements five nights per week, both over WFBM-TV, Indianapolis. On the 15-minute *Paradise Island* TV show the following effective technique is employed: The program begins with "Davidson's Indiana Fur Company presents," followed by the start of a movie (one of pleasant background scenes). The movie is stopped at the point where identically painted scenery, previously created, is placed in focus. Live models then walk into the scene. They consistently use two or three radio stations, announcements and musical programs, to air "fashions of tomorrow."

According to the Canadian Fur Corporation in New York and Newark, their business is constantly increasing. When the firm celebrates its 35th an-

niversary this year they will have invested well over \$1,000,000 in radio. More than \$100,000 was spent last year. They began their radio in 1934 with Martin Block over WNEW, New York; still use him on the *Make Believe Ballroom*. At one time or another, the company has been on all local stations in the New York area; and radio has always been one of their basic media. It gets approximately 50% of the ad budget in New York. Last year they used programs, announcements, jingles, and straight commercials on three stations—WNEW and WHOM, New York; WAAT, Newark. At times WNEW beamed 70 announcements per week. Except for a short hiatus in July, Canadian stays on year-round. Though not yet in TV, the company contemplates using it this year; perhaps as early as this fall.

The Ben Tucker Hudson Bay Fur Company *knows*, to the customer, how effective its radio has been. Says Ben Tucker, owner of the company and president of the Metropolitan Fur Retailers Association of New York. "From August to March, we ask each customer who enters our store how he happened to come in. We use a special card system for this; and have found that a majority of customers came from our radio advertising." Tucker estimates that radio has increased his business more than 50% since 1940. The company is on year-round, airs about 18 announcements a day plus four 15-minute shows per week, all on WINS. They are currently spending over \$100,000 for radio, by far their basic medium. Ben Tucker, like Canadian, appeals to the masses, and contemplates the use of TV in the near future.

Whether or not the industry decline has reached the point of survival of the fittest isn't yet certain. But it's apparent that the fittest, the well-organized outfits, are reaping a harvest during this era of high family income. Planned long-term advertising and promotional campaigns are paying off.

But planning isn't easy. Business is highly seasonable, and is greatly dependent upon weather conditions. Department stores appear to be in the best position to handle the unpredictable factors. Advertising plans and budgets for fur departments are usually well organized, as is the departmental structure of the average department store itself. In addition, the de-



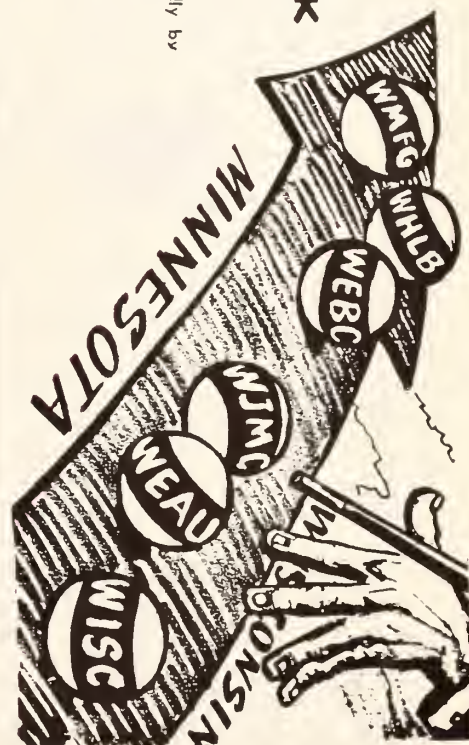
LANG-WORTH
FEATURE PROGRAMS, Inc.
113 W. 57th ST., NEW YORK 19, N. Y.
Network Calibre Programs at Local Station Cost

YOU CAN CALL YOUR SHOTS ON THE

To cover the rich dairyland markets of Wisconsin; the industrial centers of Northern Minnesota . . . use the Arrowhead Network. You're interested in sales—and that's what we deliver!

ARROWHEAD NETWORK

Represented nationally by RA-Tel Reps., Inc. and regionally by BULMER-JOHNSON, Inc. Mpls.





The Spirit of Memphis Quartet, another good reason for WDIA leading all the nation's independents in share of audience April-May 1950, in Hooper Radio Audience cities; why WDIA has one-third more daytime listeners Mon.-Fri. than any other Memphis station (see below); why these advertisers* buy and renew:

*Swift & Co. *Lipton's Tea
*Grennan Cakes *Cook Kill
*Nucoa *Stokely-Van Camp

HOOPER RADIO AUDIENCE INDEX
City: Memphis, Tenn. May-June 1950

Time	Sets	WDIA	A	B	C	D	E	F
M-F 8AM-6PM	18.8	25.6	19.0	17.8	15.7	9.9	6.2	4.9

"WDIA, Memphis, Tennessee, Bert Ferguson, Mngr., Harold Walker, Com'l Mngr., John E. Pearson, Rep."

EXPERIENCE
HELPS, TOO

**COMPLETE
COVERAGE**

Of Houston's entire market area from KATL's full-time 5 Kw. operation. And, too, the experienced "Know How" from 33 hard working "Cattle" broadcasters.

Houston's Oldest Independent

KATL
HOUSTON, TEXAS

partment store can more readily carry an adequate inventory, and buy and sell on volume terms. Macy's, for example, makes it as easy as possible for the buying customer, will announce tremendous sales with easy payment plans.

Department stores and specialty stores account for about four-fifths of all the furs sold. Independent retail furriers sell no more than 20% of the total. The three (department stores, specialty stores and independent retail furriers) are the main fur outlets in the nation; together number about 13,820.

According to a recent survey made by MacFadden Publications, Inc., 41% of all wage-earner wives own fur coats. More women in the 30 to 40 age group own fur coats than any other; only 18% of those over 45 own one. The survey revealed that 37% of the women who owned fur coats bought them since 1946; 37% bought their furs between 1942 and 1945. Only 11.2% of the coats bought cost over \$400. According to the survey, only 2.4% of the women plan to buy a fur coat within the year; and 81% expect to pay less than \$300.

August is the most highly promoted month among the three groups. The top month is December; the lowest is June (note chart). Retailers with facilities attempt to maintain income during the seasonal lows with fur servicing departments. Cleaning, repairing, storage and remodeling are becoming increasingly important, have accounted for substantial profits. One of the best known in this field is the Hollander Company which successfully promotes servicing. Hollander ran a TV program for seven weeks ending in June which featured Wendy Barrie over WNBT from 10:45 to 11:00 p.m., and plugged fur cleaning and rejuvenation. No other advertising was done during this period. They spent \$12,000 for time and talent. Result: figures in the New York market spurted far ahead of all other markets.

The Certified Cold Fur Storage Association in Kansas City, Missouri actively promotes the use of cold storage for fur preservation. A complete advertising and promotion kit is available to its 229 members. The kit, built around the theme "Time to Store Your Furs," contains spot radio suggestions, direct mail pieces, car cards, decals, and displays.

Sully's Furs in Detroit, on the air

52 weeks a year, illustrates the retailer who capitalizes on fur servicing during the off months. During May, June and part of July, Sully's broadcasts a *Fur Facts and Fashions* program on WKMH in Detroit. The show is sponsored solely to stress the advantages of storing furs, the importance of proper care and treatment.

Consistency in advertising has key-noted the major successes. In addition to those mentioned, scores of others have practically built their businesses on the use of radio. The American Fur Company has stayed with radio since 1933 over KSL in Salt Lake. The sponsor is so firmly convinced of its value that he has taken steps to have the schedule protected in his "Use and Occupancy" insurance policy. If his store should be closed because of fire or other calamity, his KSL schedule would continue and be paid for by the insurance company.

Kussell Furriers in Boston is quick to give radio full credit for their successful fur business. It was 23 years ago that Kussell's decided to drop all newspaper, magazine and direct mail advertising, and concentrate on radio. Not only has the firm carried this out, but it has used the same program, *Caroline Cabot's Shopping Service*, for the same number of years over WEEL, Boston. Furriers like I. J. Fox in New York admit that radio played an important part in their substantial growth. Dupler's in Denver, and Zlotnick's in Washington, are prime examples of successful organized planning; both have used radio extensively.

Most of the companies noted, plus many others, use transcriptions. Dupler's bought 39 Harry Goodman transcriptions last year, at a cost of \$20 each. Goodman reports over 200 users of fur transcriptions; World reports approximately 150. Both list sponsorship of shows as well as short announcements. Jingles have come in for widespread usage. Music library scripted programs are used extensively by many furriers.

**V. S. BECKER PRODUCTIONS
AVAILABLE**

Women's appeal, musicals, serials, dramas, comedies and children's shows completely packaged for television. Representing talent. 562 - 5th Ave., N. Y. Luxembourg 2-1040

But, by and large, the industry is in a bad way. Sales are down; unity is lacking; promotion is poor. The little promotion that is being done falls on the shoulders of the retailers. As a whole, they aren't bearing their burden well. It isn't as if the task can't be done; a few are doing it and staying on top. The wailers are in a slump, with no sound planning or national guidance to get them out.

There is no rule that says promotion has to fall exclusively to the retailers. The industry is not necessarily scattered; most of the manufacturers are located in New York, some 3,000 of them. Over a third of the milk farms are centralized in Wisconsin and Minnesota; 57% of the silver fox farms are located in Wisconsin. The industry appears to be structurally conducive to organization. If the levels of production (breeders, dealers, manufacturers, dressers and dyers, etc.) would do their part, if retailers would decide to get expert advertising advice and allocate funds to do a long-range job, the fur industry might discover that times are only what you make them, after all. ★ ★ ★

★ ★ ★ ★ ★ ★ ★

Is your station in the black? Are you satisfied with your profit statement? Radio competition today requires intelligent sales effort by management!

I have a successful background of profitable station operation, including self-owned and managed major market station.

If you own an east coast station—network or independent—in a metropolitan market and interested in good management and increased profits, write to Box 8,

SPONSOR

510 Madison Avenue
New York 22, N. Y.

MEDIA MICROSCOPE

(Continued from page 25)

newspaper research tell whether Westbrook Pegler was read by the same number of people this week as last?

Wading through all the claims and counterclaims made by radio stations and networks was hard enough for sponsors. Now it looks as though television may well be the final straw. Because it, too, is an electronic medium, researchers have neatly bundled TV and radio together. It is easy to fall into the dangerous habit of imagining that each minute spent with television automatically steals a minute from radio. As Sindlinger and others have shown, TV is in competition on its own with every human activity. There is no such thing as a rigid "entertainment by electronics" period during the day.

Broadcasters themselves have succumbed to this fallacy, with the result that they spend too much time squabbling over ratings. As station time salesmen on the firing line all over the country will readily admit, local advertisers need selling on radio's effectiveness as a medium. Instead they get bewildering displays of ratings, share of audience figures, sets in use, coverage data. The poor local advertiser throws up his hands after the third station in that market gives him the same sales pitch but the third distinct set of figures. His reaction to all the minute data so expensively gathered: "all I know is the newspaper guarantees me 100,000 circulation. I'll buy that."

How much more effective radio (or TV) sales would be if its salesmen could present, as a basic presentation, one simple bar graph to the advertiser. It would include the minutes in a day devoted to each medium by a sample of that market. This and the rates would be the determining factors. At last there would be a common denominator in the media equation.

Acceptance of a time scale to measure media will not eliminate all the problems that advertisers face, but it will greatly reduce the present confusion. Until some such device is adopted, all parties should at least recognize that they are not measuring with equal accuracy when they compare radio and printed media for effectiveness. Radio and TV are under the microscope—alone. ★ ★ ★

MORE THAN A MILLION

Letters and cards have proven that men and women like to listen to

TOM DICK and HARRY

A new show (156 15-min. variety programs) starring these three zanies is now available at low cost from

TELEWAYS RADIO PRODUCTIONS, INC.

8949 Sunset Blvd., Hollywood 46, Calif.
Phone CRestview 67238 — BRadshaw 21447

Other top TELEWAYS transcribed
program availabilities are:

- RIDERS OF THE PURPLE SAGE
156 15-Min. Musical Programs
- JOHN CHARLES THOMAS
156 15-Min. Hymn Programs
- STRANGE WILLS
26 30-Min. Dramatic Programs

Send for Free Audition Platter and low rates

ask

JOHN BLAIR & Co.

about the

HAVENS & MARTIN

STATIONS

IN

RICHMOND

WMBG-AM

WCOD-FM

WTVR-TV

First Stations of Virginia



Johnny Gillin

The broadcasting industry lost one of its best-loved figures when John J. Gillin, president and general manager of WOW and WOW-TV, Omaha, passed on 19 July.

Of all U. S. broadcasters, Johnny Gillin was probably best known and admired in Canada, and for years has attended the annual CAB Conventions as an unofficial ambassador.

Johnny was an ardent exponent of good broadcasting practices. He believed that "the program's the thing" and demonstrated it over his radio and TV stations. He worked selflessly for civic and industry projects, and for

14 years was a member of the NAB Board.

His unfailing courtesy and kindness won't soon be forgotten. Johnny will be remembered when broadcasters get together.

Howdy, neighbor

There's no quicker way to discover yourself and your product a friend of the family than to buy a portion of a barn dance.

It doesn't matter whose barn dance, providing it's the real stuff—not the synthetic variety.

As soon as you buy in you'll discover that "howdy, neighbor" are more than a couple of words. You occupy a special niche with the Saturday night regulars: you belong. And a word to the program director will push your product slambang into the fun, frolic, and general good clean commotion that's part and parcel of the shindig.

The fellow who's writing this editorial knows. For 204 consecutive Saturday nights he served as sound effects man, sign putter-outer, general factotum on one of the nation's big barn dances. Why, once or twice he was even mistaken for a performer.

SPONSOR tells what barn dance sponsorship can do for you on page 19. But here's the big hitch—how to get on. We hear that most all of them are darn nigh sold out.

Media yardstick

An advertiser is entitled to know what he's buying, and to decide whether he's paying a fair price.

So the current inquiries of the ANA are certainly in order.

But to make the investigation valid, one thing is needed. That's a single yardstick for measuring all the advertising media—otherwise how can you compare values?

The rating confusion in the radio field, now extending into television, is reaching the chaotic state. Advertisers and agencies are peering microscopically at the air media via BMB, Nielsen, Hooper, Pulse, American Research Bureau, Conlan, Sindlinger, Videodex, and what have you. The more they peer the more confused they become. In the end, more than one advertiser has decided to stay with something simple, like newspapers.

And what could be simpler than analyzing newspapers. All you ask is circulation and maybe a breakdown of where the copies go. Occasionally you look at the Continuing Study of Newspaper Reading.

Why ask to see radio through a microscope; newspapers at a distance of 100 yards? Wouldn't a common denominator yardstick be fairer?

SPONSOR suggests one such yardstick in this issue. Please turn to page 24.

Applause

Mitch's pitch

When the word went out that Maurice B. Mitchell, director of the Broadcast Advertising Bureau, was going over to NBC on 15 August, station managers and sales managers let out a wail that could be heard from coast to coast.

Typical was the telegram by Paul G. White, general manager of WEIR, Weirton, W. Va.: "Urge you exert all support SPONSOR magazine to influence Mitchell reconsider resignation. Wired NAB directors today to rouse membership to organize concerted drive against resignation."

Mitch bows out of the BAB, reluctantly, after 15 months of hustling, speech-making, planning, selling, and

promoting that would make a whirling dervish seem to be standing still in comparison. One day he was in Georgia; the next in Minnesota. On Saturdays and Sundays he handled the load of dictation and sundries that had accumulated during the working week. He wrote his never-ending brochures, slide films, presentations at home; read proof on the run. And, with it all, he was never too busy to take time out when you called.

It was apparent that Mitch loved the BAB . . . and though some may not believe this, in light of his departure, still does. He believes that through it sponsors and agencies will recognize radio and TV for what they are, the greatest of all sales-producing advertising media. He hopes that his leaving

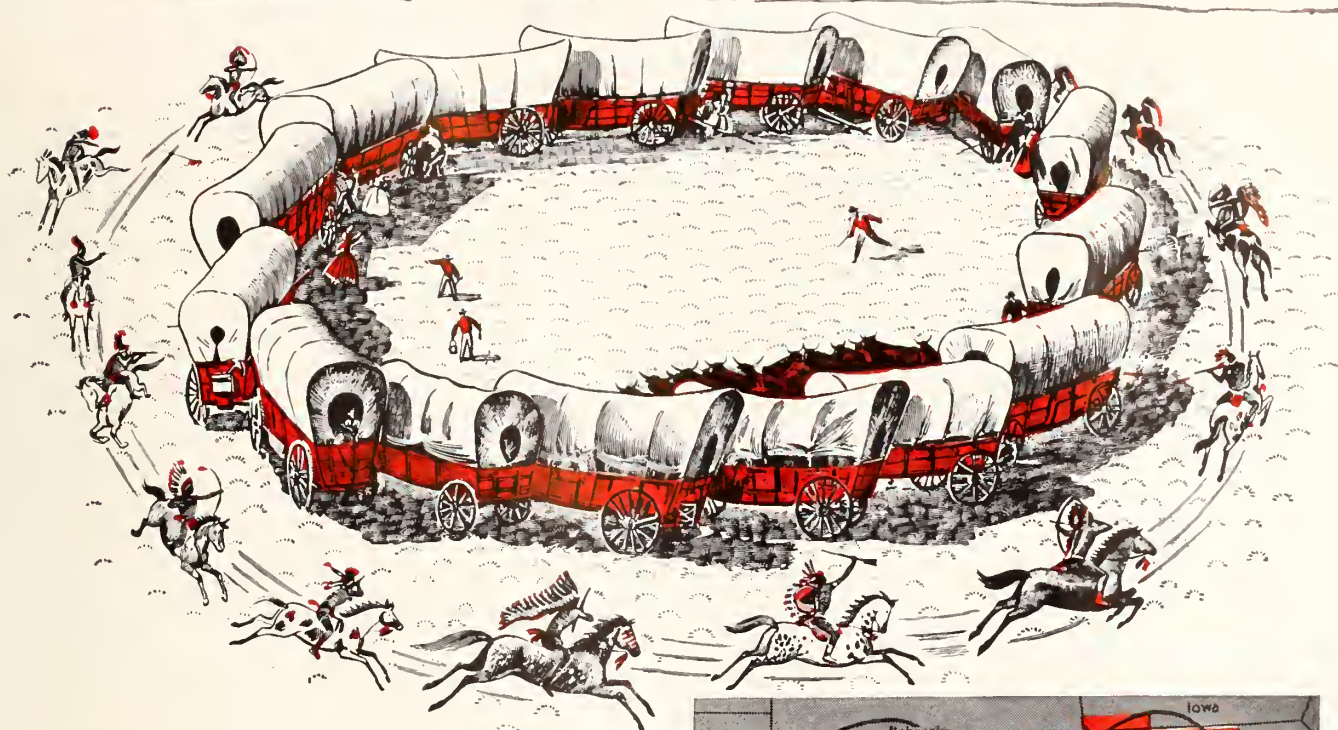
will point up the hopelessness of doing a \$1,000,000 job with a \$200,000 budget; the importance of making BAB available to all segments of the broadcast industry. NAB members or not; the impossibility of helping boost broadcast advertising revenue to where it should be with a handful of personnel.

He leaves this message: "Why doesn't the NAB Board keep the membership more closely informed regarding the BAB? If BAB does a job now, it can do a bigger one, but it takes station support. How big does the membership want BAB to be?"

Mitch gave unstintingly, unselfishly of himself at the BAB. Wherever he is, nothing will make him happier than a bigger, better BAB after he's gone.

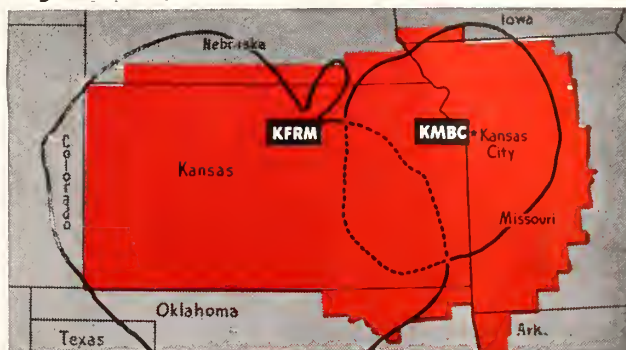
THE KANSAS CITY MARKET

Does Not Run in Circles!



It's a Rectangle...

and Only The KMBC-KFRM Team
Covers It Effectively
and Economically!



Daytime half-millivolt contours shown in black.

Is The Team's great potential audience responsive, you may ask?

Last year the program "Rhymaline Time" alone—broadcast each weekday morning 7:30 to 8:15—pulled 24,082 responses. 22,892 of these cards and letters came from the Kansas City Primary Trade Area (shown in red) representing all but 8 counties within The Team's half-millivolt daytime contours.

Currently the response is running even greater, with the lusty two-year old KFRM pulling 35%.

The Conlan 1950 Spring KFRM Area Survey proves that The Team retained first place among all broadcasters serving the area, and leads the closest Kansas City competitor 5 to 1.

To examine this proof, contact KMBC-KFRM, or any Free & Peters "Colonel".



The **KMBC-KFRM** *Team*

6TH OLDEST CBS AFFILIATE — PROGRAMMED BY KMBC

This is CBS
in summer,

More advertisers are sponsoring more programs on CBS
than on any other network — 18% more than last summer

1950....

creating

Last season, 5 of the "top 20" shows were CBS conceived, CBS produced:
Talent Scouts, My Friend Irma, Suspense, Crime Photographer, Luigi.

"top 20"

programs

The list of big ones for next year includes 11 brand new shows of all
types and sizes: comedy, variety, drama, quiz, music.

for '51



RECEIVED

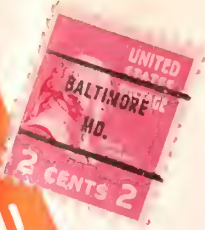
AUG 14 1950

What agencies say
about sponsors— p. 19

All Shell ad-men love merchandising—see p. 4

SPONSOR

For buyers of broadcast advertising



SP 10-49 12220
MISS FRANCES SPRAGUE
NATIONAL BROADCASTING
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

SHELL 10 P.M. NEWS
REPORTED BY
ROBERT C. NELSON
W D U Z
1400 ON YOUR DIAL
EVERY NIGHT

Listen to CLAUDE MAHONEY AND THE NEWS
730 AM **W T O P**
SHELL OIL CO. presents

WAPI 1070
SHELL OIL CO. presents

W X K W
6:30 P.M. **SHELL NEWS**
Dial 850
Monday through Friday

WEEK
Dial 1350



Sponsor
Reports

Quebec

P.S.

Shell Oil

Ohio State
Study

Dynamic
Stores

Negro Disk
Jockeys

Radio Gets
Bigger

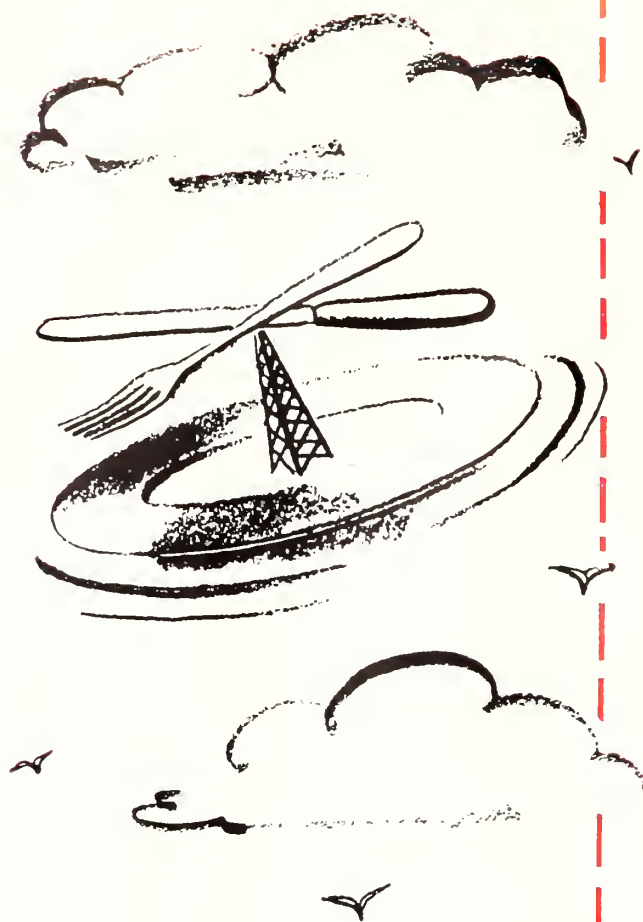
Mr. Sponsor
Asks

Roundup

TV Results

Sponsor
Speaks

Applause



NO FLYING SAUCERS IN RICHMOND

Military men often achieve
their objectives with secret weapons.

This is not true with advertising men.

Broadcast sales strategy, in particular,
calls for heads-up use of a time-tested media.

The Havens and Martin stations, for example,
have a unique record of sales achievements
in Richmond, the first market of Virginia.

Long years of experience in radio and television
have won for WMBG, WCOD, and WTVR
the confidence and loyalty of Richmond's populous
and prosperous market.

You can't overlook these result-producing
facilities in planning your fall and winter campaign.

Ask your nearest Blair man for the facts.

Havens & Martin Stations are the only
complete broadcasting institution in Richmond.

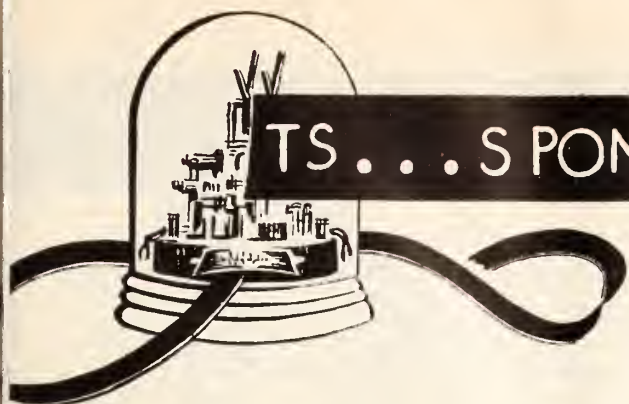
WMBG AM

WTVR TV

WCOD FM

FIRST STATIONS OF VIRGINIA

Pioneer NBC outlets for Virginia's first market.
Represented nationally by
John Blair & Company.



TS...SPONSOR REPORTS...

...SPONSOR REPORT

14 August 1950

Utilities aren't radio/TV ad conscious

Only 7.9¢ of the 1949 public utility advertising dollar goes to radio and TV, reports Public Utilities Advertising Association. But 38.5¢ go toward newspaper space and production. Outdoor gets 5¢; direct mail 3.2¢. Appliance sales will get about 20% of total budget of 147 reporting companies in 1950; institutional advertising 34%; promotional campaigns 46%. Only 0.64% of gross revenue was devoted to advertising in 1949. Poor showing of radio/TV believed due to tradition and lack of concerted sales effort by broadcast sellers.

-SR-

Should advertising drop in wartime?

Current crisis, with conversion threat, turns spotlight on famous Saturday Evening Post advertising study made after World War One. Survey revealed that cost of regaining ground lost competitively by non-advertising firms during the war was \$3.00 for every \$1.00 that would have been required to hold position.

-SR-

Ohio high schools favor no-charge policy for radio sports rights

After presentation by committee of alert Ohio Broadcasters' Association, Ohio High School Athletic Association Board of Directors adopted resolution urging all Ohio high schools to welcome broadcast coverage of sports events without charge to station or sponsor. OBA, headed by Carl George, WGAR, Cleveland, also sparking drive to promote radio via radio. Robert Fehlman, WHBC, Canton, was chairman of committee appearing before athletic association. Committee included Tom Rogers, WCLT, Gene Trace, WBBW, Joe True, WMOH.

-SR-

FCC extends time for Phonevision test

Phonevision test in Chicago, slated for late summer, can begin late as 1 October by permission of FCC. Zenith difficulties in obtaining first run A pictures is one reason for postponement of subscription TV plan. Hollywood continues worried over ultimate outcome of Phonevision tests; is absorbed with ways to compete in TV era.

-SR-

How radio merchandising compares with newspapers

Neither radio stations nor newspapers have any standard gauge for kind or amount of merchandising made available to advertisers, SPONSOR survey discloses. Some build around merchandising; others don't give any. Study (to appear in two parts starting 28 August issue) points out that newspapers are no more merchandising-conscious than radio stations, contrary to common belief.

On reprints of SPONSOR articles and excerpts

Because of numerous inquiries, SPONSOR herewith gives its policy on reproduction of its copyrighted material. SPONSOR articles, or excerpts from articles, may not be reproduced without written permission. Requests for authorization should be addressed to Editor, Sponsor Publications Inc., 510 Madison Avenue, New York 22. When SPONSOR is quoted the source must be indicated.

REPORTS... SPONSOR REPORTS... SPONSOR R

Three TV rep firms join to sell film programs

In move to establish spot TV as film-program factor competitive to networks, Blair-TV, Free & Peters, and the Katz Agency are collaborating in optioning top film properties as offerings for national advertisers. Combined force of 45 TV salesmen in 22 offices will sell programs. First availability is "Sherlock Holmes," optioned from Dryer & Weenolsen Productions. Second is "Shadows of the Mind", psychological mystery-thriller being filmed in England. Three firms participating have only one competitive situation among 31 stations they represent, will extend plan to stations handled by other rep firms as client requires. Coordinating committee includes Edward Codel, Katz Agency; Wells H. Barnett Jr., Blair-TV; Jack Brooke, Free & Peters.

-SR-

Detailed FM map gives statistics on medium

"1950 Census of Frequency Modulation" is title of large statistical map produced by Caldwell-Clements, Inc., 480 Lexington Avenue, New York 17. U. S. map shows pattern of FM coverage; features number of FM vs. AM stations heard without objectionable noise or fading in specified test areas. Map reveals 7,000,000 FM receivers in use in 160 of leading 200 retail markets.

-SR-

Television Digest "Factbook" tells all

Detailed rate cards of 106 TV stations and four nets, together with other vital statistics, are contained in Television Rates & Factbook published by Television Digest, 1519 Connecticut Ave., Washington, D. C. Some 460 film firms, 100 TV set manufacturers, 350 frozen TV applications are identified in the 104 page edition.

-SR-

That muddled rating picture

Check of ad agencies reveals more than one juicy appropriation lost to radio due to complicated, confused audience rating picture. With Hooper, Pulse, Conlan, American Research Bureau, Sindlinger and others all in on local rating (each with variations in rating technique), sponsor and agency can't be blamed for throwing up hands. Buyers would welcome standard basis for comparing media. San Francisco test of Hooper vs. Pulse validity urged by Stanley Breyer, KJBS, attracting wide interest. But all researchers queried by SPONSOR, including some agreeing to help arrange test, insist test can't be done. Maybe AAAA and ANA should decide standard method of determining all media ratings, additionally specifying techniques for station and program ratings, then insist on compliance or else.

-SR-

Rep firm sells New England stations with single rate card

Kettell-Carter, Boston representative firm, has organized all its stations under single rate card and single name (North Eastern Broadcasting System) for group selling. Its first sale is already in.

-SR-

TV freeze handcuffs advertisers

With NBC-TV and CBS-TV virtually sold out this fall, DuMont and ABC probably could sell every available period twice over if stations could be cleared. With only 106 operating TV stations (WSM-TV will be 107th soon) supply doesn't equal demand. Some net advertisers demanding minimum of five stations can't be accommodated.

Please turn to page 44-

HARRY STOVEY In Stolen Bases,* —

WHEC In Rochester

**LONG TIME
RECORD FOR
LEADERSHIP!**

* In the 1888 season Stovey, playing for Philadelphia, stole the amazing total of 156 bases. (Ty Cobb's one season record—96). This major league record of Harry Stovey's has never been topped since!

In 1943 Rochester's first Hooperating reported the decided WHEC listener preference. This station's Hooperatings have never been topped since!

WHEC is Rochester's most-listened-to station and has been ever since Rochester has been Hooperated! Note WHEC's leadership morning, afternoon, evening:

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
MORNING 8:00-12:00 Noon Monday through Fri.	43.9	17.2	9.6	6.6	17.8	3.1
AFTERNOON 12:00-6:00 P.M. Monday through Fri.	38.2	24.8	7.9	15.2	9.6	2.8
EVENING 6:00-10:30 P.M. Sunday through Sat.	40.6	27.7	8.0	9.6	12.9	
WINTER-SPRING 1949-1950 HOOPERATING						

Station
Broadcasts
till Sunset
Only

BUY WHERE THEY'RE LISTENING: —



WHEC



of Rochester

N. Y.

5,000 WATTS

Representatives: EVERETT-MCKINNEY, Inc. New York, Chicago, LEE F. O'CONNELL CO., Los Angeles, San Francisco,

FEATURES

Sponsor Reports	1
510 Madison	6
New and Renew	11
Mr. Sponsor: Alexander Harris	14
Queries	16
P. S.	17
Mr. Sponsor Asks	36
Roundup	38
TV Results	40
Sponsor Speaks	64
Applause	64

Cover is portrait of four Shell ad-men and some of their proudest accomplishments: merchandising posters which they consider vital for success of Shell news programs. At top of ladder (actually and figuratively) is advertising dept. manager, D. C. Marschner; below him is C. W. Shugert, his assistant and media director; to his left, E. W. Lier, media representative; far left, John Heiney, their radio contact man from J. Walter Thompson. (See story page 22.)

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ARTICLES

What agency men would tell sponsors—if they dared	19
Many advertisers may be surprised to learn what their agency men really think of them with respect to their working relationship	
How to keep your dealer happy	22
Shell Oil's successful formula consists of spot newscasts and sportscasts, strongly peppered with guided merchandising	
How moppets hypo adult viewing	24
Evidence is growing that evening tuning-in to TV by adults is strongly influenced by the presence of children in the home	
This team bats .500 in sales	26
A combination of air and free-home-demonstration selling has been moving TV sets by the carload for dealers	
The Negro d.j. strikes it rich	28
Sepia air personalities on stations across the nation are cashing in for sponsors in hitherto almost untapped Negro markets	
Radio is getting bigger	30
Studies of radio impact show there are more radio homes, more individual listening, less cost per thousand than ever before	

IN FUTURE ISSUES

What sponsors say about their agencies	28 Aug.
Part two of a SPONSOR investigation into advertiser-agency relationships includes frank revelations from the sponsors' corner	
Station merchandising for advertisers	28 Aug.
What advertisers expect in the way of station promotion on the retail level and what the stations are willing to give them will be sketched here	
Retail drug store advertising	28 Aug.
SPONSOR presents the current picture of what drug stores throughout the nation are doing on radio and television	

SPONSOR INDEX: JANUARY-JUNE 1950

The next issue of SPONSOR will contain a complete index to articles appearing in the first six months of 1950. It will be broken down by product categories, and generic topics such as "research," "timebuying," "transcription." Henceforth, indexes will appear twice yearly.

28 Aug.

COME ON IN . . .

THE MARKET'S FINE!

The San Diego Market, that is!

Retail Sales \$729,000,000*
Industrial Payrolls \$66,000,000
Navy Payroll \$97,000,000
Farm Products \$57,000,000
World's largest tuna port
Increase in Retail Sales 434%
since 1940

IN FACT . . .

San Diego—the nation's 26th market in population—has the highest Retail Sales Index of any U. S. city in the first 40.**

YES, THE SAN DIEGO MARKET'S FINE . . . AND GETTING FINER!

And Remember

KCBQ—CBS is the only San Diego network station to increase in over-all Share-of-Audience during 1949, with all other network affiliates taking a nosedive!

Local and national spot advertisers buy more programs on KCBQ—CBS than on any two other San Diego network stations combined!

So when in San Diego . . . do as San Diegans do . . .

SELL WITH KCBQ

*S. D. Chamber of Commerce
**S.R.D.S. Consumer Markets 1949-1950

Charles E. Salik, President

KCBQ

5000 WATTS **CBS**

IOWA-NEBRASKA

SALES

are made by . . .

KMA Audience Impact

Impact in 140 rural counties of Iowa, Nebraska, Missouri and Kansas, — that's what KMA, Shenandoah, Iowa, offers.

KMA Programming Experience

25 years of broadcasting experience means KMA completely covers the rich rural Omaha-Des Moines market with programs farm and small-town dwellers like to hear.

KMA Merchandising Cooperation

KMA merchandises accounts: surveys its retail grocery and drug outlets; informs all wholesalers, dealers, and distributors of accounts on the air; publicizes programs and personalities who sell for advertisers; displays advertisers' products in its Mayfair Auditorium, where weekly hundreds of Midwest farmers are entertained.

That's why your schedule must be on KMA to cover the rural Omaha-Des Moines market!

KMA

SHENANDOAH, IOWA

Represented by
Avery-Knodel, Inc.

IN OMAHA, it's Television Station KMTV, Channel 3, operating 7 days per week with programs from two great networks.

CBS • ABC

Under Management of
MAY BROADCASTING CO.
Shenandoah, Iowa

510 Madison

FALL FACTS ISSUE

This is a brief note of correction to the otherwise excellent summary of the present status of out-of-home radio listening measurement in SPONSOR's FALL FACTS issue.

Only the original experimental research on out-of-home radio listening was conducted jointly by WNEW and Pulse. Since August, 1949, Pulse's out-of-home ratings for the New York market have been available as a cooperative service to broadcasters. These surveys are not made exclusively for WNEW. WNEW is, and has been since August, 1949, merely a subscriber.

C. R. HIMMEL
Director of Research
WNEW
New York

I just saw your FALL FACTS issue and although I haven't had the opportunity to read it from cover to cover—that's going to take a lot of time—it certainly looks to me as though you have done your usual sparkling job. I think this sort of treatment of a current and vital subject does more for radio than almost anything else you could do.

MAURICE B. MITCHELL
Director
BAB
New York

Your FALL FACTS issue is a honey! And not because there are two likenesses of yours truly and one of Dan Denenholz, either.

Plenty of meat for our TV prospects to chew on: here's hoping it provides all of us with nourishment.

DON L. KEARNEY
Assistant Sales Manager for TV
The Katz Agency
New York

Please advise me if reprints are available for your feature "Three Proofs of Radio's Vitality" in your 17 July issue. If so please let me know the cost.

If reprints are not available, would you give us permission to reproduce the feature, giving SPONSOR credit.

This feature is, in my opinion, one

of the most graphic comparisons of radio and newspapers.

Every retailer in the United States should have a copy of this article.

L. W. ALLEN
General Manager
WFLB
Fayetteville, N. C.

We would very much appreciate it if you will send us some extra television maps as they appeared in your 17 July issue. These will be very useful.

Also you can let us have a few extra copies of the above issue of SPONSOR as there are different articles that can be distributed to different departments in our organization.

RICHARD C. GRAHL
William Esty Co.
New York

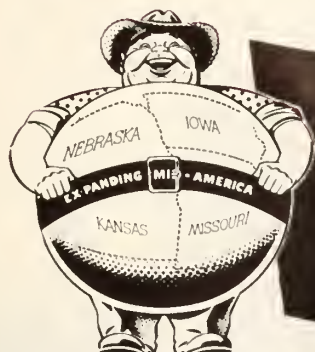
I have just briefly glanced through SPONSOR, 17 July 1950 FALL FACTS issue. Needless to say, I am greatly concerned about the television map for SPONSOR's center spread in this particular issue which shows existing network links for this fall as well as network links under construction.

In the interests of accurate and up-to-the-minute reporting I am sure you can appreciate the fact that two weeks ago the F.C.C. granted to WSAZ-TV a CP to build a micro-wave relay system to connect WSAZ-TV by off the air pickups with all Cincinnati television stations, thereby connecting WSAZ-TV with live network programming. It is certainly significant that as of today we have completed erection on a 1,200-foot hill at South Portsmouth, Kentucky, two 200-foot towers and we are at this moment only awaiting the arrival of micro-wave gear which, incidentally, is expected momentarily.

It would appear to me that while undoubtedly there is great interest in the proposed Omaha to San Francisco link due in 1952, there should be even greater reportorial significance in a Huntington to Cincinnati link which is not only under construction but is scheduled to be in operation either shortly before or shortly after 1 September, 1950, but in any even certainly in operation in time to carry the fall 1950 television network connected programming for which WSAZ-TV now has a sizeable number of weekly hours.

(Please turn to page 62)

KCMO ...the ONE and ONLY



*50,000 Watt Station
for Mid-America in
Greater Kansas City*

**Cover the Metropolitan Areas
of Missouri and Kansas plus
Rural Mid-America with KCMO**

ONE Does it in Mid-America

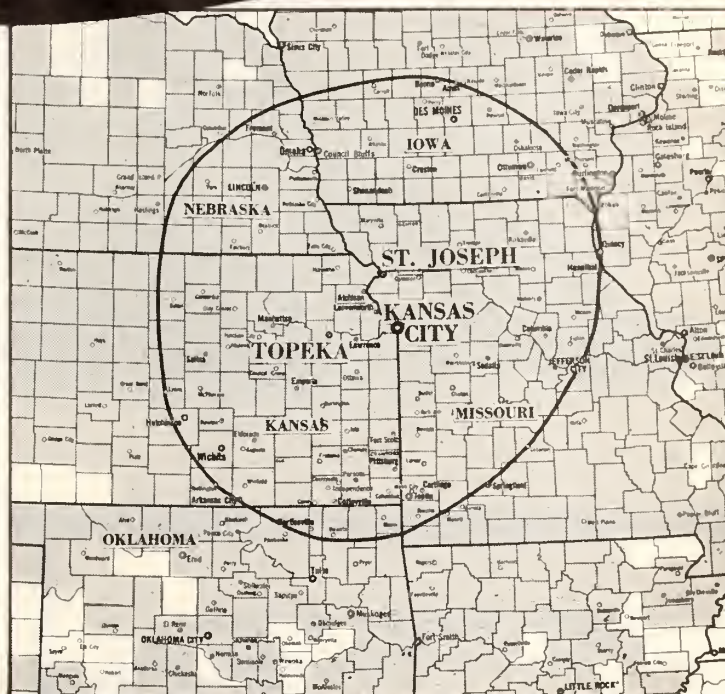
- ONE station
- ONE rate card
- ONE spot on the dial
- ONE set of call letters

50,000 WATTS

DAYTIME

810 kc. 10,000 WATTS

NIGHT



• MAIL counties shown in gray; 1/2 mv. contour super-imposed black line

KCMO-FM...94.9 Megacycles



Operating Transit Radio
in Greater Kansas City...
reach them...sell them...
on their way to buy...at
new low costs!

KCMO

KANSAS CITY 6, MISSOURI

Basic ABC For Mid-America

National Representative: John E. Pearson Company



South's Greatest Audience

Builder, Too

Our advertisers get the benefit of all these — 24-sheet posters, streetcar dash signs, full-page newspaper ads, store displays, personal calls on jobbers and key retailers.



He Piles Up Biggest

Ratings, of Course

WWL has a substantial lead in both mornings and afternoons. And, evenings, its share of audience is equal to the next two stations combined.

South's Greatest Salesman in South's Greatest City **SELLS Rich Rural Market**

Southland farmers depend on WWL for complete authentic coverage of their special interests—welcome activities such as WWL's Herd Improvement Contests, farm service broadcasts, weather reports, on-the-scene rural reports. WWL advertisers enjoy particular preference when these newly-prosperous folks go shopping for everything that means better living.



Gives You Multi-State Coverage

WWL takes you into 330 counties of the rich Southland—gives you primary coverage in 134 of them.



South's Greatest Salesman

WWL

NEW ORLEANS

50,000 WATTS

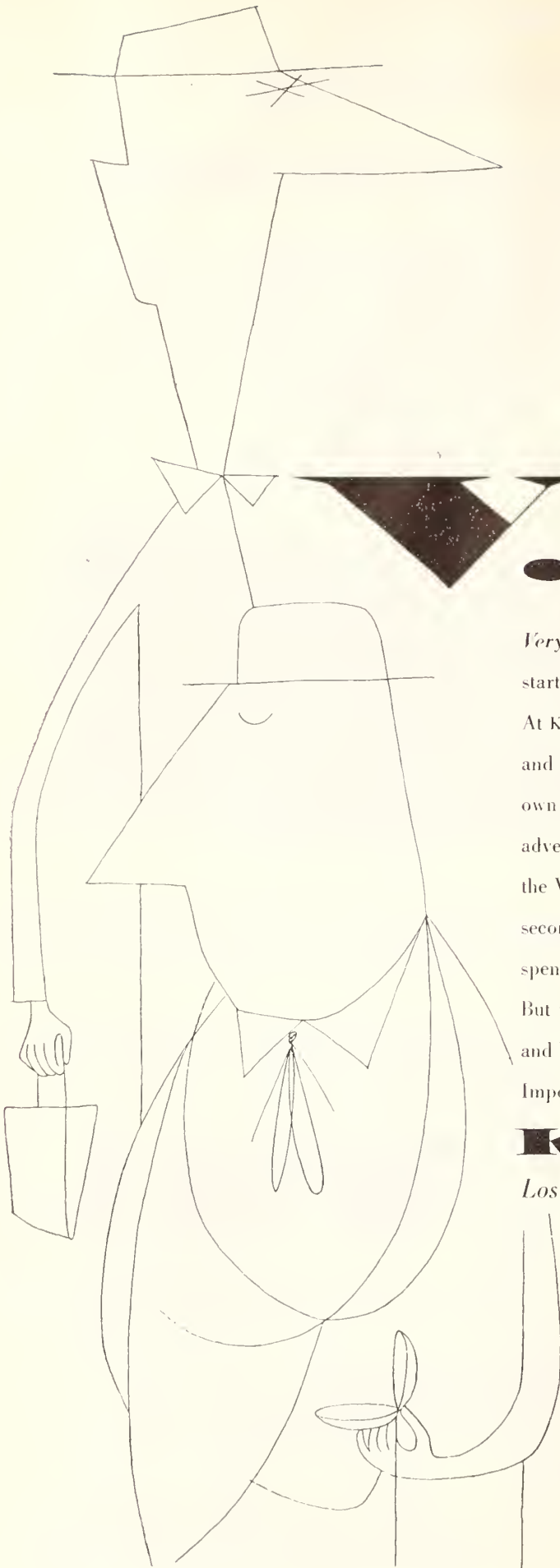
CLEAR CHANNEL

CBS AFFILIATE

A DEPARTMENT OF LOYOLA UNIVERSITY

REPRESENTED NATIONALLY BY THE KATZ AGENCY

14 AUGUST 1950



V.I.P.

Very Important People—they make today's news—
start today's fads—control today's audiences.

At KTTV we collect 'em like stamps. Our VIP lineup of stars
and shows...whether the best from CBS-TV or our
own impressive roster...sponsored by the largest national
advertisers as well as local sellers...gives us a VIP audience,
the Very Important Public of Southern California,
second greatest in the nation. Happily, you don't have to
spend a million to make an impression with KTTV's VIP lineup.
But you're in good company...you get seen
and heard a lot...you can sell a lot. You can reach that Very
Important Public on KTTV. Ask us or Radio Sales.

KTTV

Los Angeles Times • CBS Television

New and renew

14 August 1950

SPONSOR

These reports appear in alternate issues

New on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
American Safety Razor Corp. & Pharma-Craft Corp.	Ruthrauff & Ryan (N.Y.)	ABC-TV 19	Sugar Bowl; M 9-9:30 pm; 2 Oct; 52 wks (sponsored on alternate weeks by ASR and Pharma-Craft)
Amerivan Safety Razor	McCann-Erickson (N.Y.)	CBS-TV	The Show Goes On; Th 8-8:30 pm; 28 Sep; 52 wks
Bendix Home Appliances Inc.	Tatham-Laird (N.Y.)	ABC-TV 36	Chance of a Lifetime; W 7:30-8 pm; 6 Sep; 52 wks
Eloek Drug Co.	Cecil & Presbrey (N.Y.)	CBS-TV	Unnamed; T 10-10:30 pm; 19 Sep; 52 wks
The Bond Clothing Stores	Grey (N.Y.)	DuMont 9	Hands of Mystery; F 8:30-9 pm; 8 Sep; 52 wks
Brown Shoe Co.	Leo Burnett (Chi.)	NEC-TV 14	Smilin' Ed McConnell; Sat 6:30-7 pm; 26 Aug; 52 wks
Cartier Products Corp.	SSC&B (N.Y.)	CBS-TV	Sing It Again; Sat 10-10:15 pm; 30 Sep; 52 wks
Chevrolet Corp.	Campbell-Ewald (Detroit)	DuMont 11	Notre Dame Football; Sat 2 pm to conclusion; 5 wks
Chrysler Corp. (DeSoto div.)	LBD&O (N.Y.)	NBC-TV 15	Groucho Marx; Th 8-8:30 pm; 5 Oct; 52 wks
Colgate-Palmolive-Peet Co.	Ted Bates	NBC-TV 30	Unnamed; Sun 8-9 pm; 10 Sep; 52 wks
Esquire Polishes	Emil Mogul (N.Y.)	DuMont 29	Hold That Camera; F 8:30-9 pm; 15 Sep
Esso-Standard Oil Co.	McCann-Erickson (N.Y.)	CBS-TV	Football games; Sat 1:30 pm to conclusion; 30 Sep; 8 wks
Gruen Watch Co.	Stockton, West, Burkhart Inc (N.Y.)	ABC-TV 26	Blind Date; Th 9:30-10 pm; 29 Sep; 52 wks
The Ironrite Corp.	Brooke, Smith, French & Dorrance (N.Y.)	AEC-TV 10	Hollywood Screen Test; M 7:30-8 pm; 2 Oct; 52 wks
Kruger Co.	Ralph H. Jones (Cincinnati)	CBS-TV	Allan Young Show; Th 9-9:30 pm; 14 Sep; 52 wks
Lionel Corp.	Buchanan (N.Y.)	NBC-TV 37	Joe DiMaggio Show; Sat 5:30-5:45 pm; 23 Sep; 13 wks
Magnavox Corp.	Maxon (N.Y.)	CBS-TV	Unnamed; F 9-10 pm (alternate wks); 15 Sep; 52 wks
Peter Paul Inc.	Maxon (N.Y.)	NBC-TV 38	Hank McCune Show; Sat 7-7:30 pm; 9 Sep; 52 wks
Philip Morris & Co.	Biow (N.Y.)	CBS-TV	Unnamed; Th 10-10:30 pm; 7 Sep; 52 wks
Nash Motors Corp.	Geyer, Newell & Ganger (N.Y.)	CBS-TV	Unnamed; Th 10:30-11 pm; 28 Sep; 52 wks
Pepsi Cola Co.	Biow (N.Y.)	CBS-TV	Winner Take All; F 10-10:30 pm; 29 Sep; 52 wks
Procter & Gamble Co.	Compton	NEC-TV 21	Unnamed; T, Th, Sat 7:15-8 pm; 26 Sep; 52 wks
Riggio Tobacco Co.	Brooke, Smith, French & Dorrance (N.Y.)	NBC-TV 8	Unnamed; M 9:30-10:30 pm (alternate wks); 18 Sep; 40 wks
Seeman Brothers Inc.	William H. Weintraub (N.Y.)	ABC-TV 15	Leave It to the Girls; Sun 7-7:30 pm; 20 Aug; 13 wks
Sterling Drug Co.	Dancer-Fitzgerald-Sample (N.Y.)	CBS-TV	1 Cover Times Square; Th 10-10:30 pm; 5 Oct; 52 wks
Sylvania Products Inc.	Cecil & Presbrey (N.Y.)	CBS-TV	Sing It Again; Sat 10:30-11 pm; 30 Sep; 52 wks
Wine Corporation of America	Weiss & Geller (Chi.)	ABC-TV 23	Beat the Clock; F 10-10:30 pm; 29 Sep; 52 wks
			Can You Top This; T 9:30-10 pm; 3 Oct; 52 wks

Renewals on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Blatz Brewing Co.	Kastor, Farrell, Chesley & Clifford (N.Y.)	AEC-TV 14	The Roller Derby; Th 10:30 pm-conclusion; 28 Sep; 52 wks
Emerson Radio & Phonograph Corp.	Foots, Cone & Belding (N.Y.)	NBC-TV 31	The Clock; F 9:30-10 pm (alternate wks); 20 Oct; 13 wks
General Electric Co.	Young & Rubicam (N.Y.)	CBS-TV	Fred Waring; Sun 9-10 pm; 24 Sep; 52 wks
C. H. Masland & Sons	Anderson, Davis & Platte (N.Y.)	CBS-TV	Masland At Home Party; M 11-11:15 pm; 11 Sep; 52 wks
Pabst Sales Co.	Warwick & Legler (N.Y.)	CBS-TV	International Boxing Club; W 10 pm to conclusion; 27 Sep; 39 wks
Sundial Shoes	Hoag & Provance (Boston)	CBS-TV	Lucky Pup; F 6:30-6:45 pm; 18 Aug; 39 wks

Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
CIAD, Montreal	Independent	Radio Time Sales, Ontario
KPHO, Phoenix	ABC	Petry, N.Y.
KTLA, Hlywd.	ABC, CBS, DuMont, NBC	Paul H. Raymer Co., N.Y. (eff 1 Aug)
WAAF, Chicago	Independent	The Pearson Co., N.Y.
WCLE, Clearwater, Fla.	Independent	Independent Metropolitan Sales, N.Y.
WERD, Atlanta	Independent	Interstate United Newspapers, N.Y.
WGAT, Utica	Independent	Robert Meeker Assoc., N.Y.
WILLI, WILLI-FM, Hempstead, L. I.	Independent	The William G. Rambeau Co., N.Y. (effective 1 Aug)
WITN, WITN-FM, Huntington, W. Va.	Independent	Independent Metropolitan Sales, N.Y.
WJPS, Evansville, Ind.	AEC	Walker Co., N.Y.
WPTB, Albany	Independent	Weed & Co., N.Y.

● In next issue: New and Renewed on Networks, New National Spot Radio Business, National Broadcast Sales Executive Changes, Sponsor Personnel Changes, New Agency Appointments

New and Renewed Spot Television

SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
American Chicle Co	Badger and Browning & Hersey	WNBQ, Chi.	Eight-sec film; 23 Jul; 24 wks (n)
American Cigarette & Cigar Co	SSC&B	WNBK, Cleve.	One-min film; 31 Jul; 22 wks (r)
Renrus Watch Co	J. D. Tarcher	WBZ-TV, Boston	20-sec film; 2 Jul; 52 wks (n)
Benrus Watch Co	J. D. Tarcher	WRGB, Schen.	20-sec film; 3 Jul; 52 wks (n)
Borden Co	Young & Rubicam	WNBK, Cleve.	20-sec film; 4 Aug; 52 wks (r)
Borden Co	Young & Rubicam	WNBQ, Chi.	20-sec film; 2 Jul; 52 wks (r)
Borden Co	Young & Rubicam	WNBW, Wash.	20-sec film; 2 Jul; 52 wks (r)
Borden Co	Young & Rubicam	WNBQ, Chi.	20-sec film; 8 Jul; 52 wks (n)
Brown & Williamson Tobacco Co	Ted Bates	WNBK, N.Y.	Eight-sec film and slides; 17 Jul; 19 wks (r)
Bulova Watch Co	Riow	WRGB, Schen.	20-sec film; 16 Jun; 23 wks (n)
D. J. Clark Candy Co	BBD&O	WNBK, N.Y.	One-min film; 2 Aug; 13 wks; (r)
Colgate-Palmolive-Peet Co	Sherman & Marquette	WBZ-TV, Boston	One-min film; 10 Jul; 52 wks (n)
General Foods Corp	Young & Rubicam	KNBH, Hlywd.	20-sec film; 2 Aug; 25 wks (n)
Goodyear Tire & Rubber Co	Compton	WNBQ, Chi.	20-sec film; 19 Jul; 52 wks (n)
The Great Atlantic & Pacific Tea Co	Paris & Peart	WNBK, N.Y.	One-min film; 4 Jul; 33 wks (r)
Heide Inc	Kelly Nason	WRZ-TV, Boston	One-min film; 22 Jul; 26 wks (n)
Morrell & Co	N. W. Ayer	WNBK, Chi.	20-sec film; 31 Jul; 13 wks (n)
Norwich Pharmacal Co	Eaton & Bowles	WRZ-TV, Boston	20-sec film; 10 Jul; 25 wks (n)
Pepsi Cola Co	Biow	WNBW, Wash.	20-sec stn breaks; 3 Jul; 13 wks (n)
Philip Morris	Biow	WNBK, N.Y.	20-sec film; 16 Jul; 21 wks (r)
Procter & Gamble Co	Benton & Bowles	WBZ-TV, Boston	20-sec film; 3 Jul; 46 wks (n)
Procter & Gamble Co	Pedlar & Ryan	WNBK, Chi.	20-sec film; 5 Jul; 52 wks (r)
Procter & Gamble Co	Pedlar & Ryan	KNBH, Hlywd.	20-sec film; 6 Jul; 52 wks (n)
Procter & Gamble Co	Compton	WNBQ, Chi.	20-sec film; 19 Jul; 52 wks (n)
Ronson Art Metal Works Inc	Grey	WRGB, Schen.	Stn breaks; 3 Jul; 26 wks (r)
Rushmore Paper Mills Inc	Paris & Peart	WNBK, N.Y.	Eight-sec stn break; 16 Jul; 13 wks (n)
Standard Brands Inc	Compton	WNBK, N.Y.	20-sec film; 8 Jul; 45 wks (n)
Standard Brands Inc	Compton	WNBQ, Chi.	20-sec film; 3 Aug; 52 wks (n)

Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Al Anderson	Amfra Industries, N.Y., pub rel rep	McLaren, Parkin, Kahn Inc, N.Y., dir of radio, tv
Clarence K. Ragg	Sylvania Electric Products Television, N.Y. sls mgr	Birmingham, Castleman & Pierce, N.Y., merch dir
Raymond W. Baldwin Jr	Wing Cargo Inc, Phila.	Van Slyke S.F., partner
Paul A. Carey	Fletcher D. Richards, N.Y., copywriter	Geyer, Newell & Ganger, Inc, N.Y., copy dep
Charles V. Davis	Leo Burnett Co, L.A.	Barnes Chase Co, L.A., acct exec
George Dock Jr	Albert Frank-Guenther Law, N.Y., acct exec	Same, vp
Geoffrey C. Doyle	Cecil & Presbrey, N.Y., acct exec	Robert Conahay & Assoc, N.Y., acct exec
Richard Edward Drummy	WOW, Omaha, tv rep	Edward Petry & Co, N.Y., radio, tv time sls (Dallas office)
H. Linn Edsall	Craven & Hedrick Inc, N.Y., vp	Same, elected dir and sec
Alan L. Hausman	Scheck Advertising, Newark	Franklin, Bertin & Tragerman, N.Y., acct exec
R. E. Jefferson	Intercontinental Packers Ltd, Saskatoon, sls mgr	Stewart-Bowman, Macpherson, Winnipeg, acct exec
Fred R. Jones	Abbott Kimball Co, L.A., copy chief	Platt-Forbes, S.F., creative dir
Ronald J. Kahn	Pub rel exec, Dallas	McLaren, Parkin, Kahn Inc, N.Y., pres
Jack W. Laemmar	Foot, Cone & Belding, Chi.	J. Walter Thompson, Chi., acct exec
Robert G. McKown	Brooke, Smith, French & Dorrance, Detroit, person- nel dir	Same, bus mgr
Robert McLaren	Theatre and motion picture consultant	McLaren, Parkin, Kahn Inc, N.Y., vp
C. E. Midgley Jr	CRS, N.Y., sls svc mgr	Ted Bates & Co, N.Y., mgr tv, radio media dept
Carlos Montalban	Latin American broadcast activity	McLaren, Parkin, Kahn Inc, N.Y., head of intl dept
Michael Newmark	Friend-Krieger, N.Y., acct exec	Same, gen sls dir
Edwin Parkin	Parkin Advertising, N.Y., head of agency	McLaren, Parkin, Kahn Inc, N.Y., vp, treas
William P. Pettit	N. W. Ayer, N.Y.	Green-Brodie, N.Y., acct exec
Richard A. Russell	Foot, Cone & Belding, N.Y., exec	Dancer-Fitzgerald-Sample, N.Y., acct exec
Meyer Sacks	A. W. Lewin, N.Y., copy chief	Joseph Katz, N.Y., copy exec
Lou Scott	McCarty Co, L.A., sr acct exec	Foot, Cone & Belding, L.A., acct exec
Byrna Seligson		McLaren, Parkin, Kahn Inc, N.Y., media head
Arnold C. Shaw	Glenn, mem of Dallas staff	Same, in charge of Tyler office (new office located in Peoples National Bank Building)
Gary Sheffield	Sheffield Advertising, head of agency	McLaren, Parkin, Kahn Inc, N.Y., acct exec
Robert S. Simpers	J. Walter Thompson Co, N.Y., acct exec	Hewitt, Ogilvy, Benson & Mather, N.Y., exec
Richard W. Smith	Griswold-Eshleman Co, Cleve., mgr of Louisville office and acct exec	Doer-Anderson, Louisville, acct exec
L. T. Steele	Benton & Bowles, vp in charge of West Coast operations	Eaton & Bowles, N.Y., acct superv
Harold Tasker	Foot, Cone & Belding, Chi.	J. Walter Thompson, Chi., acct exec
Phil Thompson	Joseph Katz Co, N.Y., copy and radio dir	Cecil & Presbrey, N.Y., copy chief
Clyde D. Vortman	Brooke, Smith, French & Dorrance, Detroit	Zimmer-Keller, Detroit, head of media dept
Rita Wagner	Hirshon-Garfield, N.Y., acct exec	Hewitt, Ogilvy, Benson & Mather, N.Y., acct exec

1950 IOWA RADIO SURVEY

MORE STARTLING THAN EVER!

*More Iowa Homes, Plus More Radio Sets
Per Home, Equal More Listening!*

FIGURES from the 1950 Iowa Radio Audience Survey** (soon to be released) confirm the reasoning behind that headline—prove that your Iowa radio dollar buys more today than ever. Here's the evidence, step by step . . .

- (1) "More Iowa Radio Homes." The following chart shows the increase in the number of radio-equipped Iowa homes since 1940 and since 1945. With more than an 8% increase in the last ten years, *the number of Iowa homes with radio is now near 100%!*

RADIO-EQUIPPED IOWA HOMES			
	1940 Survey	1945 Survey	1950 Survey
Percentage of all homes owning radios	90.8%	93.6%	98.9%*

*Amazing as this increase in radio homes is, since 1940, it of course does not reveal the tremendous increase in total number of Iowa homes—up 70,000 since 1940!

- (2) "More Radio Sets Per Iowa Home." The following chart shows the tremendous increase in the number of Iowa homes which have graduated from one-set to multiple-set ownership since 1940 and 1945. Almost *half* of all Iowa radio homes now have *more* than one radio set!

NUMBER OF SETS PER RADIO-EQUIPPED IOWA HOME			
	1940 Survey	1945 Survey	1950 Survey
Percentage of radio homes owning:			
Only one set in the home	81.8%	61.5%	51.2%
Two sets in the home	13.8%	29.4%	35.6%
Three or more sets in the home	4.4%	9.1%	13.2%
	100.0%	100.0%	100.0%

- (3) "More Iowa Radio Listening." The following chart shows that more Iowa sets mean more Iowa listening. The 1949 Survey used a 24-hour recall method to determine the amount of simultaneous listening in multiple-set homes. This year the Survey placed a two-

day diary on a large sample of multiple-set homes. Both surveys found that *between 1/4 and 1/3 of all two-set families use two sets simultaneously each day—between 1/2 and 2/3 of all three-set families listen to two or three sets simultaneously each day!*

FAMILIES WHO USE TWO OR MORE SETS SIMULTANEOUSLY EACH DAY		
	1949 Recall Study	1950 Diary Reports
Reported Simultaneous Use:		
Homes equipped with two sets	26.4%	38.9%
Homes equipped with three sets	50.2%	61.8%

More Iowa radio homes, plus more radio sets per Iowa radio home, equals more Iowa radio listening. And WHO, of course, continues to get the greatest share of Iowa's total radio listening.

Let us or Free & Peters send you all the facts, including a complimentary copy of the new Survey now on the press.

**The 1950 Iowa Radio Audience Survey is the *thirteenth* annual study of radio listening habits in Iowa. It is a "must" for every advertising, sales or marketing man who is interested in radio in general, and the Iowa market in particular.

The 1950 Edition was again conducted by Dr. F. L. Whan of Wichita University and his staff. It is based on personal interviews with 9,215 Iowa families, scientifically selected from Iowa's cities, towns, villages and farms.

WHO will gladly send a copy of the 1950 Survey to anyone interested in the subjects covered.

WHO

+ for Iowa PLUS +

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager

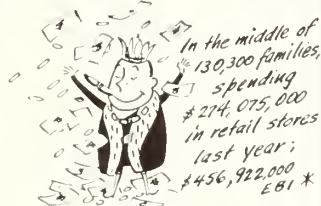


FREE & PETERS, INC.
National Representatives



WGTM

WILSON, NORTH CAROLINA



5000 WATTS FULL TIME, 590 KC.

Jan. 29-Feb. 4, 1950, Conlan shows 46.2% of morning audience, 53.8% afternoon and 54.6% evening. Hard to beat? You bet . . . and now we're **CBS** . . . making WGTM undisputed leader in one of the nation's highest cash farm income areas! Write Allen Wannamaker, WGTM, Wilson, N. C. or Weed & Co., Nat'l Reps.

* SM Survey of Buying Power May 10, 1950



Alexander Harris

President
Ronson Art Metal Works, Inc.

Mr. Sponsor

"The best is the cheapest."

Alexander Harris, president of Ronson Art Metal Works, Inc., believes this; particularly when it comes to advertising.

"If you want a large sales volume for a good product, you must bring that product before the public on a continuous and commanding scale," says Harris. He speaks quietly and is quick to smile, is just as quick to get his points across. "We have always used the best people and the best media, and feel now that radio and television are the most important part of our advertising schedule."

Radio and TV actually get over half of the company's advertising budget. This year the budget will be over \$2,500,000. On radio, Ronson leads all other lighters combined by 50 to 1; it is the largest user of television in the entire lighter industry. The company currently spends more than \$1,000,000 for its *20 Questions*, aired on both radio (MBS, 492 stations) and TV (WOR-TV and the full ABC-TV network). In addition, the company averages two TV spot announcements per week in each of about 23 markets nationally (about 26 stations). More stations are added as choice time spots become available.

Harris' advertising policies have paid off. When he became president of Ronson in 1940, total sales for the year amounted to \$2,791,000. Last year the sales had spiraled to a high of \$32,128,076, about 3½ million more than for 1948. Net profit last year was \$5,417,173. Since its inception 55 years ago, the company has produced and sold over 40,000,000 lighters.

Today Alexander Harris is practically synonymous with Ronson. He has been with the company since 1914, joined the then small company as "general manager and case polisher." He was born in New York City in 1885. After graduating from the University of London in 1902, he went to work for the Raymond Whitcomb Travel Agency in the steamship department. Later he joined the auto firm of Cryder and Co. as its general manager; left there for Ronson.

Outside of business, Harris is a man with many interests among which are: linguistics; directing the Theodore Paton Harris Foundation for rheumatic children; farming (at least he lives on a farm); and collecting early Americana.

MR. SPONSOR:

WHICH STATION HAS THE AUDIENCE IN DETROIT?

48% of all radio listeners on Sunday afternoon listen to WJBK. This is an all time high for *any* Detroit station at any time. WJBK'S Hoopers are far higher than all the other independent stations, and they compare favorably with the network stations—AT NO PREMIUM COST.



Total Coincidental Calls
This Period 15,448

HOOPER RADIO AUDIENCE INDEX CITY ZONE

CITY: DETROIT, MICH
MONTHS: JUNE, 1950

TIME	RADIO SETS-IN-USE	SHARE OF RADIO AUDIENCE									OTHER AM & FM	HOMES CALLED
		A NETW	B	WJBK AM-FM	C	D NETW	E	F NETW	G NETW			
MON. THRU FRI. 8:00 A.M.-12:00 NOON	12.6	4.3	1.8	5.4	3.2	41.5	1.1	17.3	24.5		0.7	2,581
MON. THRU FRI. 12:00 NOON-6:00 P.M.	15.1	5.4	1.4	17.5	3.0	28.0	6.6	22.7	14.5		0.8	3,813
SUNDAY 12:00 NOON-6:00 P.M.	21.9	7.4	0.7	48.0	0.7	7.4	18.8	8.9	5.2		3.0	1,448
SATURDAY 8:00 A.M.-6:00 P.M.	NOT	RATED	IN	DETROIT								
SUN.-SAT. EVE. 6:00 P.M.- 10:30 P.M.	15.9	7.1	1.0	19.0	3.2	29.3	5.7	20.8	12.3		1.6	7,606

Why does WJBK have the Detroit audience?

Because it consistently leads in community service and in programming, with the best in entertainment and talent, WJBK has extraordinarily high Hooper ratings. This, translated into exceptional listener-response, means high returns for your advertising dollar. See your KATZ representative for success stories of which WJBK is justly proud.



WJBK -AM
-FM
-TV **DETROIT**

NATIONAL SALES HEADQUARTERS: 488 MADISON AVENUE, NEW YORK 22, ELDORADO 5-2455

Represented Nationally by THE KATZ AGENCY, INC.

To

One

Million

People

CBS

Means

WDNC

DURHAM,
North Carolina
5,000 WATTS
620 K.C.



PAUL H. RAYMER, REP.

Queries

This feature presents some of the most interesting questions asked of SPONSOR'S Research Dept. Readers are invited to call or write for information. Address: 510 Madison Avenue, New York 22, N. Y.

Q. When did you carry a story on Speidel Watchbands?

Advertising agency librarian, New York

A. 28 February, 1949, page 27; 1 August, 1949, page 19.

Q. Have you done anything on television merchandising?

Student, New York

A. Our 199 *TV Results* should prove helpful. It sells for a dollar a copy to non-subscribers. In addition, a page of television results appears in alternate issues of SPONSOR.

Q. What is Phonevision and when will it go into operation?

Groceries distributor, New Orleans

A. Phonevision is a pay-as-you-watch method of video programing planned by the Zenith Radio Corporation. Ninety days of tests are planned in the Chicago area starting 1 October with viewers paying \$1 for each Class A movie they see. Specially equipped TV sets to receive the Phonevision programing will be set up in 300 Chicago area homes.

Q. We know radio and TV set production are on the increase but how about FM sets?

Appliance manufacturer, Chicago

A. According to an estimate of the Radio-Television Manufacturers Association, FM and FM-AM radio set output totaled 539,852, an increase of more than 115,000 over the same 1949 period. WHO study of Iowa listening, just completed, shows 7.7% of Iowa homes with FM sets in 1949; 13.4% in 1950.

Q. When did SPONSOR carry a story on Radox?

Advertising agency association, New York

A. We carried a story on Sindlinger's Radox in our 26 September, 1949 issue, page 28.

Q. Approximately how many foreign language stations are there in the U. S.?

College professor, St. Louis

A. Foreign language broadcasting in 33 tongues was reported as a regular procedure for 384 stations according to a recent survey by the National Association of Broadcasters. Foreign language programs varied from less than one hour a week on these stations to more than 25 hours weekly.

Q. Can you give us the latest trends, as far as advertisers are concerned, from night to daytime network programing; night to daytime spot programing and from radio to TV?

Large advertising agency, New York

A. These trends are discussed in our FALL FACTS issue, 17 July.

Q. What stations in New Orleans are geared to contact the Negro market?

Transcription company executive, New York

A. The following disk jockeys serve the Negro market in New Orleans: Poppa Stoppa, WJMR; Ernie Bringier; George "Tex" Stephens of WMRY.

New developments on SPONSOR stories

p.s.

See: "Quaker rug's magic carpet"
Issue: 24 April 1950, p. 24
Subject: Armstrong Cork Company

The Armstrong Cork Company, well known for its successful radio show, is now in television.

SPONSOR mentioned that the company planned to use the medium in "Quaker rug's magic carpet." The format details of the Armstrong video show have worked out much the same as SPONSOR forecast in its 24 April article.

The new TV drama series, *Armstrong's Circle Theatre*, is a half-hour show aired over the full NBC-TV network on Tuesdays, 9:30 p.m. EDT. The show will run for 52 weeks, and will cost about \$1,000,000 yearly for time and talent. Armstrong's popular radio show, *Theatre of Today*, continues to plug carpets to a women's audience, does not conflict with the TV programing.

The television show, though similar to *Theatre of Today*, is angled toward the whole family. It promotes the complete line of Armstrong floor coverings, plus its building materials. According to Paul Markman, account executive (BBD&O), "The company uses original stories purchased from the outside; stories about down-to-earth people we all know, the salt-of-the-earth kind. We do not use gory mystery or suspense dramas." Cameron Hawley, advertising manager for Armstrong, is as active in the television productions as SPONSOR revealed he was in the company's radio programs. He has written at least one of the TV show scripts, and has personally supervised all of Armstrong's radio and television productions.

The *Armstrong Circle Theatre* began 6 June with a program starring Brian Aherne. The company used as many big names as possible for the first few months, then eased off with lesser talent during the summer. Plans call for a return to the top names in the fall. All commercials are live as is the show itself. A demonstrator who does the commercials describes items in five different display windows.

Armstrong is well satisfied with the show thus far. The company has been swamped with letters complimenting the wholesome type of program presented. According to the company, it was prompted to go into TV because of dealer enthusiasm for the medium. (Perhaps the prodding from competition such as Congoleum-Nairn with its *Garroway at Large*, NBC-TV, had an effect as well.)

p.s.

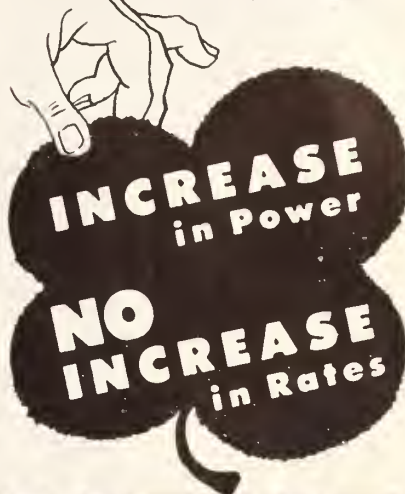
See: "Play ball: 1950"
Issue: 10 April 1950, p. 30
Subject: Liberty Broadcasting System

With a giant stride, Gordon McLendon, president of the Liberty Broadcasting System, Dallas, recently announced plans to broadcast major professional football games regularly on a coast-to-coast hook-up. That's going some for his young outfit.

In its 10 April issue, SPONSOR reported an LBS baseball net of over 200 stations; the football net this fall will link more than 300 stations. The stations will carry every game of the New York Yanks, at home and away. Games will be aired direct from the field.

Liberty claims it has become America's third largest network (in station numbers) with 237 affiliates in 34 states. According to the network, on 1 October it will expand its operations into 48 states and plans to include over 300 affiliates.

The
Time
Buyer's
**LUCKY
FIND**



KONO



**5000 watts DAY
1000 watts NIGHT
Directional**

**San Antonio's Oldest
Music and News Station**

*Represented Nationally
by Forjoe & Co.*

**NORTH CAROLINA
IS THE SOUTH'S
No. 1 STATE**

**AND
NORTH
CAROLINA'S**

**No. 1
SALESMAN
IS**

North Carolina
Rates More Firsts In
Sales Management Survey
Than Any Other Southern State.
More North Carolinians Listen
to WPTF Than to Any
Other Station

**50,000
WATTS
680 Kc.**

**WPTF NBC
AFFILIATE**

★ *also WPTF-FM* ★

RALEIGH, North Carolina

National Representative FREE & PETERS INC.



ARTIST JARO HESS IS ONLY KIDDING BUT NOW AND THEN ACCOUNT EXECUTIVES FEEL THEIR CLIENTS LOOK LIKE THIS

What agencies would tell clients ... if they dared

part one of a two-part story

over-all H. Querulous McGee was a bubble-gum manufacturer with wads of dough and plenty of bubble-gum production knowhow. A few years ago he decided to go into network radio. He went to his agency with this proposal:

"I'd like to see you build a show with something to it. Good music, some

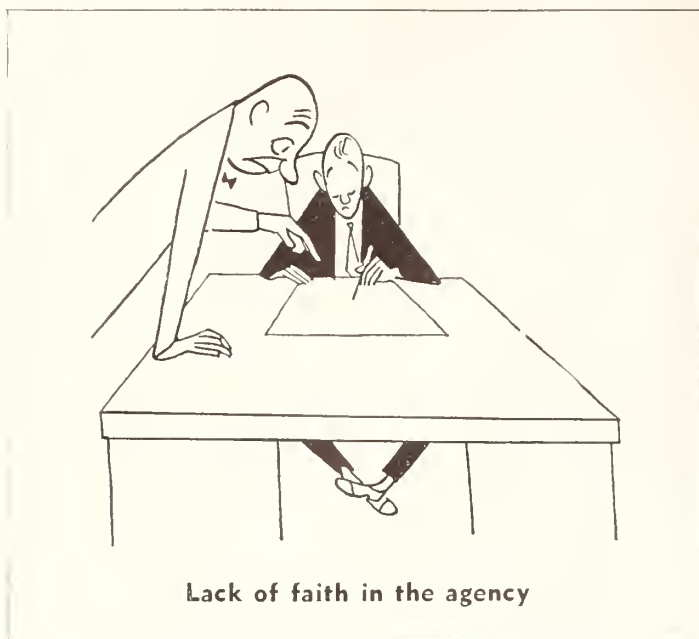
singing. I want to build up the company name."

The agency men were aghast. McGee's bubble gum couldn't hope to gain a thing from a musical show. Research has shown that kids don't go for music, not the ones in the bubble-gum age brackets, anyhow.

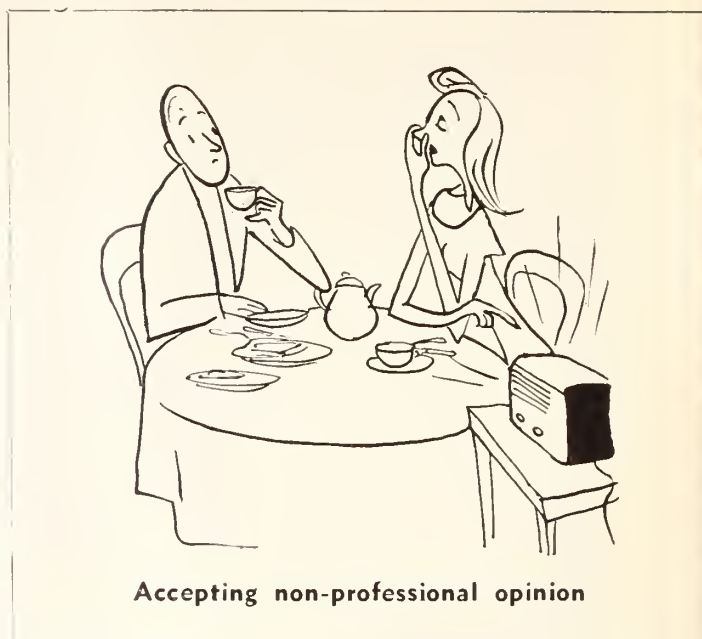
Finally, a brave account man was

briefed by the agency radio department and sent in to talk McGee out of his interest in music.

Once he saw the research facts and figures, McGee broke down and admitted the whole thing was his wife's idea. She wanted to see him sponsor something the ladies in her bridge club could appreciate.



Lack of faith in the agency



Accepting non-professional opinion

Are You A Problem Sponsor?

The questions below are designed to put the spotlight on you as a sponsor. Score 2 for yes; 1 for sometimes or doubtful; then total your score. Interpretation below.

1. Do you feel that your agency can't be trusted to do its best on a program or announcement campaign? ☐

2. Do you tend to give overconsideration to the opinions of people you meet concerning your broadcast advertising, even when they're not experts or people the advertising is designed to reach? ☐

3. Do you tend to pooh-pooh the time element when you make requests to the agency? ☐

4. Do you base your recommendations to your agency on "common sense" rather than on a study of proven broadcast advertising rules? ☐

5. Do you keep your agency in the dark about ultimate objectives of your firm, preferring to let it work on a short-range basis? ☐

6. Do you put off getting a fair working knowledge of the new techniques and complexities of TV? ☐

7. Do you take it on yourself to instruct your talent on how to do their assignments, instead of relying on the agency? ☐

8. Are your plans for radio and TV advertising based on hasty conception and impulse rather than on a searching estimate of your advertising needs? ☐

A score of 12 to 16 puts you definitely in the problem sponsor class; 6 to 11 makes you a borderline case; below 6 indicates that you're one of the clients agencies love to work with.

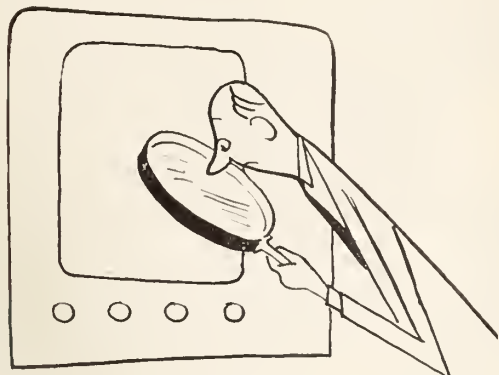
Today, McGee sponsors a kids' show and placates his wife with an extra trip to Bermuda on the added profits it's helped make for him.

This only slightly apocryphal anecdote puts a finger on one of the key agency gripes against sponsors: their tendency to let personal, non-professional opinions interfere with logical program or talent choice.

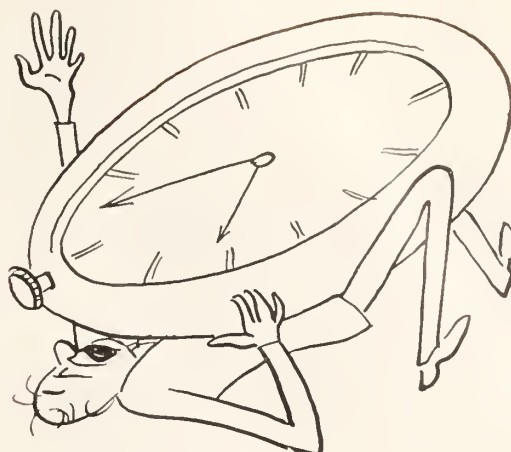
SPONSOR recently made a tour of large and medium-sized agencies to gather just such gripes. Purpose of the tour was not to serve as a safety valve for the pent-up emotions of agency radio and TV executives. Rather, SPONSOR hoped to uncover flaws in sponsor thinking about radio and TV; sore points in agency-sponsor relationships; and suggestions for improvement.

Probably extreme cases like McGee's are in the minority. But if just a few advertisers gain just a little added insight from the points brought up here, this article will have served its purpose.

In a second article, SPONSOR will attack the subject of agency-sponsor relationships from the other angle and seek to point out chief advertiser criticisms of agencies. Obviously, there's a need for just such airing of problems by an objective source. Agency men can't tell off their clients: they don't dare (though some of them show surprising courage at times). Advertisers, as well, are reluctant to come out with basic criticisms until their relationships with their agencies reach the breaking point.



Over-attention to detail



Setting impossible deadlines

Probably the chief complaint of agency radio and TV executives was based on the sponsor's lack of faith in their abilities. In most of the 15 agencies visited, FAITH was the theme ad-men stressed first.

"Damn it," said one of the most straight-from-the-shoulder radio-TV directors in the business, "these guys go to a corporation lawyer or a doctor and they don't peer over his shoulder while he writes a brief or looks in the fluoroscope. But when it comes to the agency . . . wham. We're the guys the sponsor watches with an X-ray eye."

Lack of real faith in the agency is a key factor in creating many unhappy situations. To illustrate:

This spring, a big network radio advertiser decided to use a summer replacement show for his regular variety half hour. His agency was asked to make recommendations.

The agency, which can't be named for obvious reasons, is one of the oldest, wisest, and wealthiest in the business. Its radio executives sat down and mapped out what they considered a logical approach. First of all, what came before and after the sponsor's time slot? Both the shows preceding and following were comedies. The next question: what's the fare on other networks at the same time? The three other nets carried detective stories.

There were then three choices, as the agency saw it: (1) Schedule a detective story on the theory that this was just a good time for detective stories. (2) Schedule a comedy show to

keep in the mood of the other network shows surrounding the time spot. (3) Get some entirely different programming.

Of the three, the comedy show seemed most logical. The agency reasoned that a fourth detective story on at that time was too much. There just weren't that many detective fans. Inevitably, a contrasting show would pull an audience of people who don't like detective stories. And a comedy show seemed right because there was an audience built up to that mood available on the network immediately before and after the sponsor's time slot.

All that was needed was a comedy show which differed sufficiently in format from the other two to sustain interest. The agency made preliminary plans for building such a show, went to the sponsor.

"You guys are taking the easy way out," was the client's eventual response. He felt that the agency wanted to slap together a comedy because that was simpler to do than build a detective series. He held out for a fourth "who dun it."

The agency man who told SPONSOR this story added a clineher: "All the time we were analyzing this thing, we owned rights to a detective story package which we had developed a few years back. If we really wanted to take the easy way, we could have pulled that one out from the start."

Thus it was a basic lack of faith in the agency's integrity and judgment which caused this advertiser to make

what the agency planners feel is a poor move. Incidentally, don't try to figure out what network show is described here. To protect the agency, its identity has been concealed by a few twists of the facts.

Similarly, the identity of the real H. Q. McGee was disguised in the anecdote at the beginning of this article. But McGee has his counterpart in real life. And, unfortunately, his failing was cited by the majority of agencies as typical of some of their clients. Apparently, the personal likes and dislikes of sponsors and their wives are a frequent cause of trouble.

Said one top TV vice president: "I would like to kick the next sponsor who tells me he didn't like last night's show. What difference does it make whether he *likes* the show as an individual. I want to know what the mass audience that show is designed to reach and influence thinks. I've had shows with 32 ratings on the air and then the sponsors told me the show wasn't any good."

Another agency radio director commented: "I frequently work on programs which are distasteful to me aesthetically. I'm a Harvard man and I have a certain feeling for literature and art. But I have learned through experience not to let my personal tastes interfere with the specific goals of a show. Many sponsors lack that objectivity."

A perfect example of the non-objective advertiser was provided by still
(Please turn to page 46)



SHELL PUTS THE SPOTLIGHT ON RADIO AT MOST OF ITS REGIONAL DEALER CONVENTIONS BY STAGING NEWS BROADCASTS. DEALERS

How to keep your dealer happy

**Spot newscasts and sportscasts,
strongly peppered with merchandising,
is Shell formula since 1944**



Jim Brown, a bank teller in Fort Wayne, drove his new car into a Shell service station on his way home from work one evening last April. had his tank filled with "activated" Shell Premium. "That Bob Carlin (the Shell newscaster) is the best newscaster anywhere," he remarked pleasantly. "Thought I'd give your gas a try."

He never stopped in again. Why?

The question of Jim Brown's continued patronage was in the hands of a dealer who wasn't as inviting as Shell's newscaster. Dealers like this one are Shell's main problem. That's where radio comes in. By upping dealer morale, Shell radio programs keep their salesmanship as "activated" as their gasoline is said to be.

Shell is one of the leaders in delivering new customers to the driveways of service station operators. But Shell Oil Company advertising head D. C.

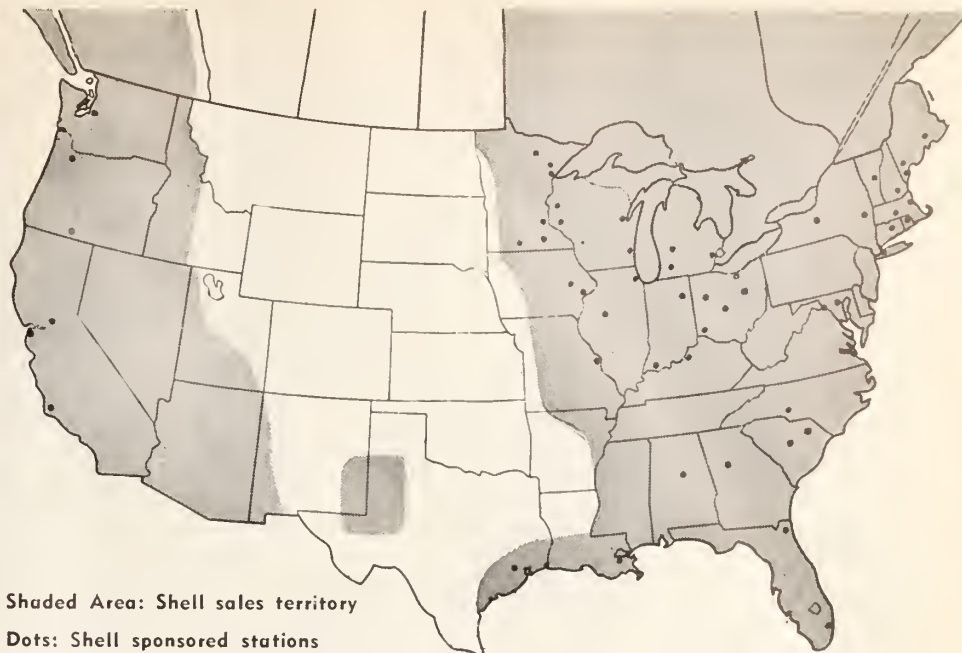


ET LOCAL COMMENTATOR AFTER EACH SHOW

Marschner and C. W. "Chuck" Shu-
gert, in charge of media, know very
well they are at the mercy of their 25-
30,000 franchised dealers when it
comes to turning the Jim Browns into
"regulars" who come back again and
again.

These individual dealers, the Shell
advertising heads realized, mean the
difference between so-so sales and the
kind of push that keeps earnings mov-
ing ahead briskly. That's why Shell
decided in 1944 they needed something
that would not only add a direct sell-
ing punch to their newspaper and out-
door poster advertising; they wanted
something that would tie their dealers
into the program, make dealers feel
more a part of the advertising effort.

So in 1944, following a war-curtailed
ad program which included no broad-
casting, the Shell strategists decided to
start sponsoring 15-minute newscasts
(Please turn to page 55)



Shaded Area: Shell sales territory

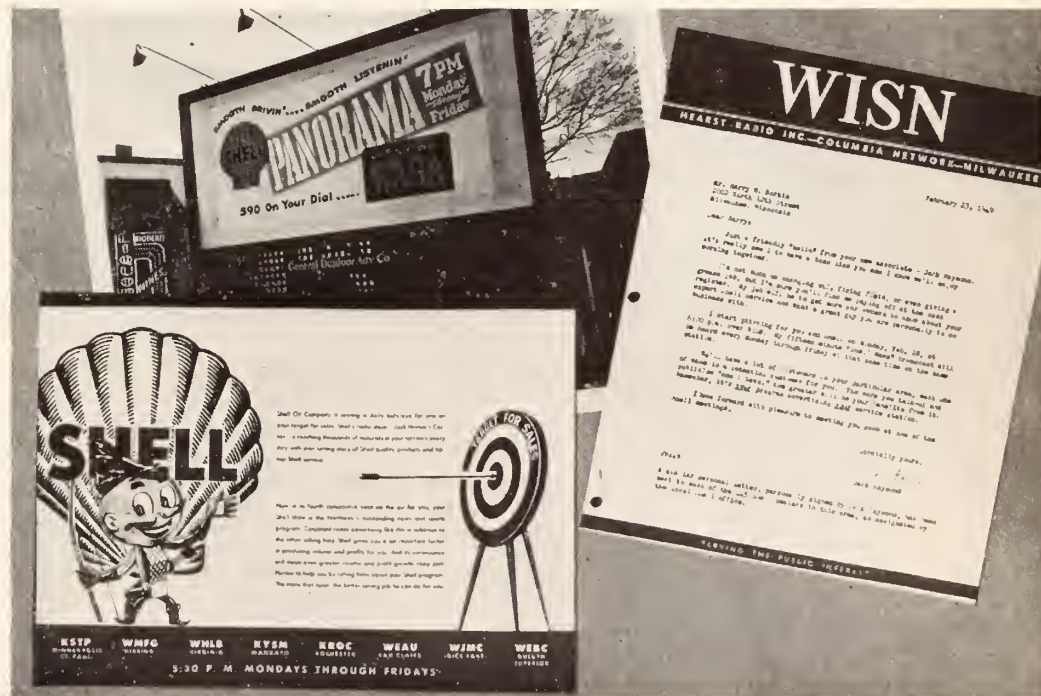
Dots: Shell sponsored stations

This is current Shell Oil list of 57 stations

WAPI, Birmingham
KNX, Los Angeles (annmnts)
KFBK, Sacramento
KNBC, San Francisco (annmnts)
WTIC, Hartford
WTOP, Washington, D. C.
WMBR, Jacksonville
WQAM, Miami
WAGA, Atlanta
WMAQ, Chicago
WEEK, Peoria
WEOA, Evansville
WOWO, Ft. Wayne
WMT, Cedar Rapids
WOC, Davenport
WHAS, Louisville
WDSU, New Orleans
WRDO, Augusta, Maine
WLBY, Bangor

WCSH, Portland
WFBK, Baltimore
WHDH, Boston
WEEL, Boston
WTAG, Worcester
WJR, Detroit
WJEF, Grand Rapids
WKZO, Kalamazoo
KSTP, Minneapolis
WEBC, Duluth
WMFG, Hibbing, Minn.
WHLB, Virginia, Minn.
KYSM, Mankato, Minn.
KROC, Rochester, Minn.
KSD, St. Louis
KMOX, St. Louis
WMUR, Manchester, N. H.
WXXW, Albany, N. Y.
WAGE, Syracuse

WNBC, New York
WBT, Charlotte
WAKR, Akron
WSAI, Cincinnati
WGAR, Cleveland
WBNS, Columbus
WLOK, Lima, Ohio
KOIN, Portland
WJAR, Providence
WCOS, Columbia, S. C.
WJMX, Florence, S. C.
KXYZ, Houston
WJOY, Burlington, Vt.
KJR, Seattle
WDUZ, Green Bay
WISN, Milwaukee
WEAU, Eau Claire, Wisc.
WJMC, Rice Lake, Wisc.
KGU, Honolulu



Shell programs are merchandised heavily through billboards, and letters, cards sent to dealers



CBS picture by William Noyes captures joy of kids watching their first TV show. Tots strongly influence adult viewing

How moppets hypo adult viewing

Ohio State study, plus other evidence, reveals that nighttime choice of grownups' program is often determined by busy young fingers



When Milton Berle mugs into the TV camera just before *Star Theatre* fades off at 9:00 and plies the kiddies with urgent admonitions to be good . . . to be careful crossing streets . . . to go right to bed now, that's supposed to curry favor with parents.

And that's all to the good for Texaco products.

But "Uncle Milt" and his Texas Company sponsors (along with a lot of other advertisers) may be surprised to learn that the votes of youngsters between the ages of six and 12 have a lot to do with what adult shows are viewed by grownups in the evening all the way up to 9:30.

This, at least, is the case in Columbus, Ohio, as established by an Ohio

State University diary study made the first week of last March. There's no reason to believe the small fry of New York, or Dallas, or Los Angeles exert less pull with mama and papa than do their counterparts in Columbus, Ohio.

Comedy dramatic type shows had the greatest appeal as a class for Columbus children. Three program types rated consistently lower in homes with children than in "base" homes—homes without children. They were (1) "human interest" shows; (2) crime or thriller type shows, especially those with a strong psychological emphasis; and (3) musical programs.

Children not only influenced the type of program viewed in their homes, but were responsible for terrific differences in ratings of individual programs

within the different categories.

For example, the average rating of comedy dramatic programs as a class was 119% higher in homes with children than in adult-only homes. At the other extreme, *What's My Line*, a human interest type show, rated 51% lower in homes with children. It is probable that this effect holds good in principle everywhere. If this proves to be the case, an entirely new approach is suggested for expanding adult audiences in homes which include children.

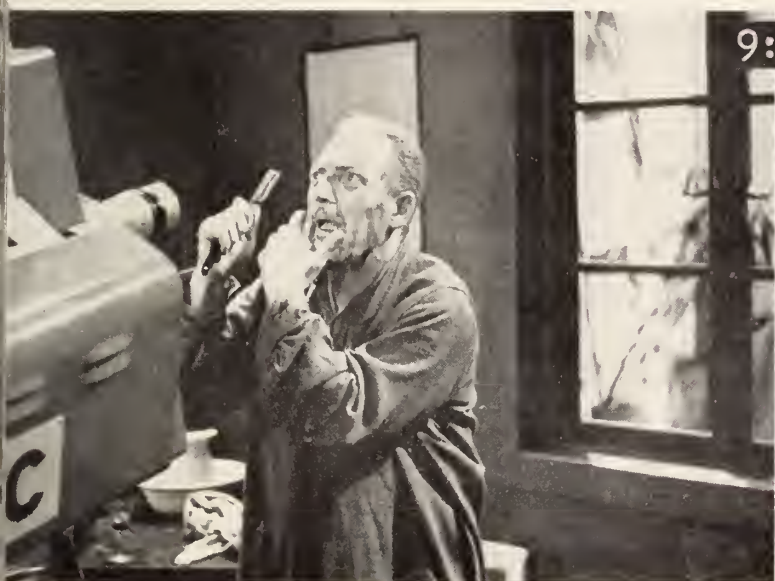
The Columbus study was made by Richard M. Mall, a graduate student in radio and television programing at Ohio State University; he worked under the supervision of Dr. Harrison B. Summers of the university's Department of Speech.



56% up "Aldrich Family," on air same time as show at right, had 56% higher rating in homes with kids than in adult-only



50% down "This Is Show Business" rating was 50% lower in homes with tots than in adult-only. Kids' vote made difference



27% up "Philco Playhouse" rated 27% higher in homes with kids than in adult-only. As result, its over-all rating was upped



21% down "Fred Waring" in adult was 21% below rating in kid homes. Over-all rating was 10 below show at left

Mall placed diaries in the homes of 200 families who kept quarter-hour-by-quarter-hour records over a seven-day period. The families were a cross-section of the television-owning homes of Columbus, representing every section of the city. Distribution of the sample according to educational and socio-economic levels was only slightly above

that of the population of the city as a whole. About half the sample families had children of school age.

At the time the study was made, about 45,000 TV sets had been sold in the Columbus area. The situation in Columbus was unique in that three TV stations were in operation in a city of 400,000 population. Three-station com-

petition was available for seven or more hours each day of the test week.

The study reveals, on a scale never before measured, the importance of children in choice of programs viewed by adults; it also confirmed tentative conclusions of other studies which indicated higher sets-in-use statistics in

(Please turn to page 52)

Average hours per week of television viewing

	Homes with children	Homes with no children
Mornings		
Monday through Friday	.78	.20
Afternoons		
Monday through Friday	9.35	4.10
Afternoons		
Saturday and Sunday	3.03	2.42
Evenings		
Entire week	25.89	24.51
Total hours		
Entire week	39.05	31.23

TV "sets in use" in homes with or without children*

Period starting	Adults only	With children	Period starting	Adults only	With children
1:00 p.m.	7.4	9.4	6:00 p.m.	42.3	73.6
1:30	6.1	7.9	6:30	54.4	73.3
2:00	5.6	8.4	7:00	60.6	77.5
2:30	7.1	13.3	7:30	59.2	67.0
3:00	7.6	17.1	8:00	77.5	76.9
3:30	11.3	22.0	8:30	81.3	79.6
4:00	14.0	30.9	9:00	77.9	75.3
4:30	22.9	42.8	9:30	78.0	72.5
5:00	24.1	61.0	10:00	72.5	70.2
5:30	26.4	70.7	10:30	63.0	59.0

*Half-hour periods, Monday through Friday combined. Source of this and chart at left: Ohio State University study.



1. Dynamic's pitch: "See a set in your home"



2. Calls from Dynamic's stations are received here



3. Next step: salesmen are informed of prospects

This team bats .500 in sales

Air advertising plus home demonstration technique scores heavily for TV set dealers in many cities

over-all When RCA unveiled its new MP—"Million Proof" line of television sets on Sunday, 16 July, the reaction was immediate from a public which had been alerted by weeks of drum-beating on the air and in newspapers and magazines. But nobody reacted faster than RCA's competitors in the Number One television market—the New York metropolitan area. Leading the pack as usual was the leading radio advertisers among the "free demonstration" school of retailers—Dynamic Stores.

Dynamic in New York is but one of the dozens of dealers in TV cities all over the country who are cashing in on "free demonstrations" teamed with air advertising.

Dynamic, with six stores in the New York area selling nationally-known appliances, including Admiral television sets, uses radio locally as the Robert Hall clothing chain does nationally—on a broad, saturation-frequency basis. With a watchful eye on the competition, Dynamic's advertising manager, Sidney Horne, won't disclose the size of his radio budget. But the most conservative estimate from a qualified industry source is \$100,000 a year. At peak periods Dynamic has bought time on virtually all of the 15-odd stations in the New York area—from one-minute spots through two-hour disk jockey

type music programs.

The objective of all this saturated selling: invitations to Dynamic salesmen to visit listeners in their homes, and bring a TV set along. Home demonstrations are nothing new. Vacuum cleaner salesmen, to mention one group, have been doing them for years. But it took "Madman Muntz," fresh from his success in the used car business, to work out the successful formula now used by other retailers like Dynamic in New York and George's Radio Stores in Washington. SPONSOR reported the Muntz TV success story in its 7 November 1949 issue ("Not so mad Muntz"). Dynamic and George's Radio Stores are using the Muntz formula enthusiastically, find it works for them as well.

A staggering 95% of all those who phone to inquire about home demonstrations of Admiral TV sets, in answer to Dynamic's radio plugs, make appointments for Dynamic salesmen to call. And a solid 50% of this number become cash customers.

"Radio," says Dynamic's Horne, "gives Dynamic's salesmen-demonstrators a legitimate excuse to get into the home." This, of course, is enough for any salesman worth his salt. More than 100 Dynamic salesmen are kept busy throughout the day following up on leads stemming directly from Dynam-

ic's radio advertising. A battery of 15 switchboard operators has all it can do to handle incoming calls from "live" prospects. "Radio opens doors for us," says Horne. This has been brought home strikingly to Dynamic through occasional "cold canvasses" of neighborhoods where no specific leads are available. "Our salesmen find the ice has been broken ahead of them because people are familiar with the Dynamic name, thanks to our radio advertising. Almost everybody knows who we are," he adds.

This is one of the reasons Dynamic doesn't concern itself excessively with pinning down results from individual stations. "We've gotten plenty of results attributable to radio even during periods when we had nothing on the air," Horne points out. He explains that the value of campaigns such as Dynamic's cannot be gauged by direct and immediate results alone, as impressive as these have been. Each cycle of Dynamic air advertising generates waves of publicity and advertising carry-over which augments the selling job long after the commercials have been read.

Dynamic buys time on network outlets—the powerful New York "flagships" such as WCBS and WNBC—as well as independent stations. Horne



4. ONCE IN THE PARLOR WITH A TELEVISION SET, SALESMEN HAVE LITTLE TROUBLE SELLING. 50% OF FAMILIES VISITED BUY

says that while the quality and reliability of sales leads pulled by the network stations were superior, in some individual cases, to those stemming from the indies, the difference by and large isn't enough to warrant a rule-of-thumb judgment. Horne is a believer in the practice of buying stations on individual performance and "per-

sonality," rather than on power and affiliation.

Most of Dynamic's radio buys are spotted in the mid-morning, afternoon, and early evening. Dynamic has learned that their best advertising target is the housewife. While the purchase of a TV set is usually discussed at length by all members of the fam-

ily, it's Mom who usually has the final word.

Unlike many other advertisers who use a bulk of spot announcements, Dynamic has never cut transcriptions, preferring to do them live. Horne feels that this is added insurance against commercial copy staleness—a factor to

(Please turn to page 42)



Selby's, St. Paul: this appliance dealer has five half-hour shows over WMIN, urging viewers to telephone for a TV set demonstration



George's, Washington, D. C.: George Wasserman, president of Washington appliance firm, signs for more time on WNBW to push TV sets



Ray Bartlett, white d.j. on KWKH, Shreveport, proves it's programing that draws Negro fans

The Negro d.j.

**Scores of stations round
sepia talent; here
in on a newly tapped**



Fifteen million people earning \$12,000,000,000 a year constitute a tremendous market. Despite this, a strange myopia prevents the bulk of advertisers from trying to reach it.

SPONSOR (10 October 1949) pointed out the relatively untapped potentialities of the Negro market in an article called "The forgotten 15,000,000." Since then additional evidence proves that programing aimed especially at Negroes sells heavily for national and local sponsors.

Top salesmen are the disk jockeys throughout the country whose music, chatter, and distinctive personalities attract huge and loyal audiences. The d.j. may be white, he may be colored; the important thing is whether his program appeals to the majority of Negro listeners. Programing is the key.

Here are some samples of what Negro disk jockeys can do for sponsors:

Jon Massey on WWDC, Washington, D. C., sold 5,000 sets of \$1.98 ball point pens for the Super Music Stores—all in a single week.

Ned Lukens (a white d.j. who calls himself "Jack the Bellboy") promoted \$4,000 worth of business for Jandel Roofing and Siding Co. with two spots a day on WEAS, Decatur, Ga. He has also helped add 15,000 new accounts for Hollywood Clothiers, who have sponsored him for two years.

Sister Rosetta Tharpe, with a 15-minute record show called *Songs of the South*, sold 456 General Electric washing machines in 10 weeks over WDIA, Memphis. Maurice "Hot Rod" Hulbert sold 59 radio-wire recorder

Negro population in leading markets*

Market	Negro population	Percent of total	Estimated no. families	Population per private household
New York	819,450	9%	212,000	3.5
Chicago	447,370	10	111,300	4.0
Philadelphia	439,410	13	113,000	3.6
Detroit	348,245	13	83,400	4.2
Washington	285,988	24	68,000	4.2
Baltimore	284,383	22	63,250	4.5
Los Angeles	240,375	6	56,250	3.2
St. Louis	239,470	15	67,000	3.4
Birmingham	209,760	42	54,500	3.9
Newark	195,552	6	48,100	3.5
New Orleans	166,824	28	44,500	3.6
Memphis	163,742	41	45,300	3.6
Atlanta	142,885	29	40,400	3.6
Pittsburgh	131,052	6	34,000	3.7
Cleveland	110,000	9	27,500	4.0
San Francisco-Oakland	102,465	5	26,000	3.1
Indianapolis	79,740	18	19,935	4.0
Cincinnati	62,940	12	15,735	4.0
Kansas City	44,300	10	11,100	4.0
Tampa-St. Petersburg	35,313	20	8,800	4.0

*Source: U. S. Bureau of the Census, 1947, Series P-21.

trikes it rich

he nation have
ow they're cashing
arket

combinations at \$150 each for Sears Roebuck over the same station.

In Santa Monica, popular Joe Adams of KOWL arranged and promoted a March of Dimes Benefit. A total of 1,800 tickets were sold for the 1,500-seat hall, and over 900 others were turned away. The same Joe Adams is responsible for 50% of the new accounts signed by Grayburn Clothes of Los Angeles since May 1949. Business has skyrocketed since the clothing store first began advertising, with as many as 400 new accounts opened in a single month.

What makes Negro disk jockeys so popular? The popularity of music itself is the biggest factor; people like to listen to blues, jazz, bop. Second in importance is the personality of the d.j. Most of them are unusually talented, and often well-educated. Take Jon Massey of WWDC for example. A 23-year-old former Labor Dept. draftsman, Massey was described in the 1945 edition of *The Avon Poetry Anthology* as "one of America's most promising young poets." Lorenzo Fuller MCs *Harlem Frolics* over WLIB, New York—when he isn't appearing in the Broadway show *Kiss Me Kate*. Fuller plays the piano, sings, and talks between records.

Several of WDIA's talented d.j.'s double as teachers in Memphis high schools. Nat D. Williams holds down several spots on the station, writes a syndicated column for the *Pittsburgh Courier*, and teaches history at Booker T. Washington High School. Another popular WDIA personality, A. C. "Moohali" Williams, teaches music at

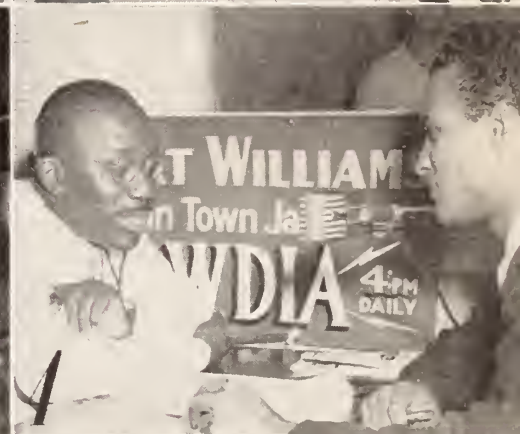
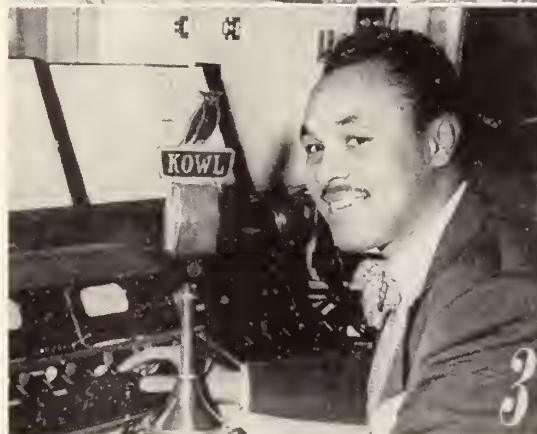
(Please turn to page 49)



Jim Booth and Lee Cavanaugh, local distributors, sign for 15-minute slot on "Spider" Burk's show, KXLW

1. Bettelou Purvis, white d.j. on WPGH, Pittsburgh
3. Santa Monica, Calif.'s popular Joe Adams, KOWL
5. Felix Miller spins platters on WDUK, Durham

2. Ned Lukens, white "Jack the Bellboy", WEAS d.j.
4. Nat Williams, WDIA, Memphis, d.j., and guest
6. Jon Massey, d.j. on WWDC, Washington, D.C.



Radio is getting bigger

More radio homes, more individual listening, less cost per thousand, revealed in studies of radio impact

over-all During the past several weeks major studies by NBC and WHO, Des Moines, have become available to advertisers probing for the answers to these questions: "How much is radio really worth? How well is it doing in the family of advertising media?"

Radio is getting bigger!

That's evident in the increased number of radio homes; in multiple sets within the home; in individual set listening in kitchen, bedroom, living room, workroom, barn; in more out-of-home listening; in declining cost per thousand.

This doesn't mean that all stations offer advertisers more than they did one year or five years ago. Nor does it mean that the advertiser can afford to relax in his effort to make profitable use of the medium. A husky segment of the radio broadcasting field is having rough sledding; numerous programs show a downward trend.

Yet more advertisers than ever before are reporting standout results. They're learning how to use radio . . . and they're being helped along by the fact that *radio is getting bigger*.

For more than a year SPONSOR has presented its continuing study on the health of radio. Most of these analyses are contained in a 32-page booklet titled "Radio is getting bigger" available free to subscribers on request.

NBC presentation highlights radio's growth. In a simple, factual presentation, NBC has marshalled pertinent facts advertisers want to know about the dimensions of radio. Here are some of the standout statistics it includes:

1. While U. S. families increased $5\frac{1}{4}$ million in the four years ending January 1950, radio families rose 6,702,000. The radio family growth far surpassed that of newspapers, or television families, or the four top national weekly magazines.

Radio up: Nielsen

A telegram to SPONSOR from A. C. Nielsen arrived at press time. Excerpts follow: "Radio listening snaps back coincident with interest in Korea. . . . Radio usage for entire day now higher than last year. . . . Night-time listening currently on par with year-ago level, whereas during earlier months this year it had been off 10 to 15%. Morning and afternoon listening . . . now up 5%." That's the latest word from Nielsen, reinforcing the point made in the article below.

2. From January 1946 to January 1950, 54,000,000 radio sets costing four billion dollars were sold.

3. In 1949, three radio sets were sold for every TV set. The RTMA reports pyramiding radio set sales in 1950, chiefly table and portable models.

4. More money was spent last year for radio sets than for all newspapers and magazines combined.

5. Based on Nielsen estimates, which rarely includes listening to more than two sets in a sample home, an average half-hour evening network radio program will have 6.7% less potential circulation this fall than in 1948. But the marked increase of individual set listening in the home, not fully measured by Nielsen, reduces this percentage.

6. Fall 1950 will find 35,097,000 exclusively radio families as compared to 10,000,000 TV families (practically all TV families also own one or more radio sets).

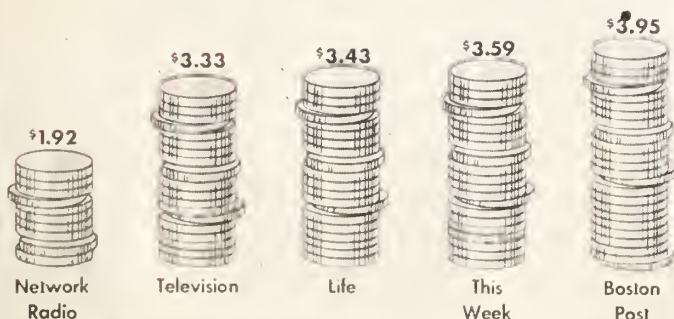
7. Radio is truly national, saturating all markets. Television this fall will reach 63 markets with an average

NBC presentation proves radio is low cost, high power medium

Radio's cost per thousand is the lowest

on a net circulation basis

COST PER THOUSAND • BOSTON • MAY 1950



the results
of a 4 media test
by a
premium advertiser

10¢

RADIO

23¢

SUNDAY
SUPPLEMENTS

39¢

DAILY
NEWSPAPERS

\$1.21

market penetration of 35%. Radio reaches more than 95% of all families.

8. If all non-TV markets (such as Portland, Ore., and Denver) were lumped together they would equal a market seven times the size of New York City.

The NBC study includes two important surveys, previously reported by SPONSOR, which revealed radio listening as America's favorite leisure-time activity. *Fortune* magazine in 1949 stated that 51% of the men and 54% of the women named radio listening when asked: "Which two or three of the things on this list (including many recreational activities) do you really enjoy doing the most?"

A 1948 Psychological Corporation study found that 85% of the people interviewed listened to radio on an average day, and that they spent four and a half hours doing so. Newspapers took only 58 minutes of their time. Only 25% read magazines, these for only one hour and four minutes during the average day. Other figures in the P. S. study, confirmed by a recent Pulse survey, revealed that the average person who listened to the radio out-of-home spent 93 minutes doing so. During an average day, 28% listened to the radio away from home.

The NBC presentation quotes the Dr. Lazarsfeld discovery that "radio advertising is better liked, commands more attention, registers better recall than printed advertising." Place and frequency of advertising is flexible in radio; it is not controlled by issue dates as with magazines and newspapers. The advertiser has no competitive advertising or editorial matter to distract him. Listening generally is

(Please turn to page 34)

Iowa listeners like the job radio is doing*

Listeners' Appraisal	Schools	Newspapers	Radio	Local Government	Communities
"In this area they are doing"					
An excellent job	11.05%	7.45%	12.7%	3.7%	21.7%
A good job	59.8	64.6	70.0	48.5	65.6
Only a fair job	13.6	19.5	13.1	23.3	7.0
A poor job	1.2	3.4	1.2	6.0	0.6
Don't know	14.2	5.9	2.9	18.4	4.9

Radio tuning nearly 1 1/2 hours daily in average Iowa home*

(Figures are total hours reported divided by number living in Diary homes)

	Total (Average Home)	Average Woman Over 18	Average Child 12-18	Average Child 4-11
Average weekday	13.95 hrs.	6.67 hrs.	2.61 hrs.	2.91 hrs.
Saturday	15.59 hrs.	6.60 hrs.	3.44 hrs.	3.72 hrs.
Sunday	13.52 hrs.	5.86 hrs.	4.41 hrs.	4.19 hrs.

One out of every two Iowa homes has more than one radio*

	1940 Survey	1945 Survey	1950 Survey
Percentage of all homes owning radios	90.8%	93.6%	98.9%
Percentage of radio homes owning:			
Only one set in the home	81.8%	61.5%	51.2%
Two sets in the home	13.8%	29.4%	35.6%
Three or more sets in the home	4.4%	9.1%	13.2%

*Above figures based on 1950 Iowa Radio Audience Survey conducted by Dr. F. L. Whan.

Radio is growing faster than America

Circulation increases between Jan. 1946 to Jan. 1950

U. S. Families 5,251,000

Radio Families 6,702,000

All Daily Newspapers 4,461,000

TV Families 3,947,000

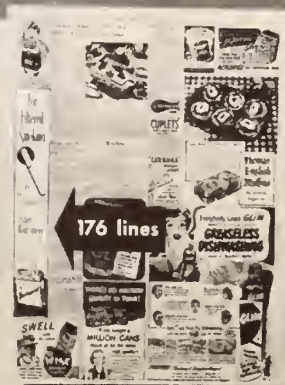
Buying power of the advertising dollar

\$21,000 spent to reach 34,000,000 circ



30 Min.

Radio
NBC Network
Evening



1145 Newspapers



9 Leading
Magazines

To people who have radio-tv time to sell:

How to profit by your



Trade paper advertising

New booklet—"The Happy Medium"—of interest to

- station managers • agency account executives
- copy writers • buyers and sellers of radio and tv time
- (and other trade papers)

Want to see examples of successful trade paper ads?

Want suggestions for station campaigns?

Want some advice about production costs?

Want a gratuitous peek at some advertising agencies' records?

And some advice will be SPONSOR!

Some of the subjects discussed in "The Happy Medium"



*Size of production
budget*



Communication



*Basic
premises*



*Time to
start now*

SPONSOR . . . the shortest distance between buyer and seller

Just you know what with this coupon

SPONSOR
510 Madison Avenue
New York 22, N. Y.

Please send me a trial of "The Happy Medium"

Name _____

Address _____

City _____

State _____

Zip _____

RADIO IS GETTING BIGGER

(Continued from page 31)

easier than reading. SPONSOR's "Radio Results" feature attests to the selling power of the human voice. As SPONSOR also reported, when Dun & Bradstreet asked retailers, "What media would you recommend for a national advertising campaign?" radio was far and away the #1 medium.

The NBC report gives a concrete example of the economy of radio advertising. A household item advertiser, testing premiums in four media, discovered that radio delivered inquiries at the low cost of 10c each; magazines were 13 times more costly; daily newspaper four times more costly; Sunday supplements more than twice the radio cost.

To illustrate comparative media cost, NBC points out that for \$21,000 an advertiser can buy a full NBC network half-hour evening program—time and talent. And for this sum he has 34,000,000 families as his potential audience. In order to match this circulation with newspapers, he would have to buy 1,145 of them, and this, of course, includes a lot of duplication. If he were to use magazines, he would have to buy the nine leading circulation magazines, again with a good deal of duplication. When he finished spreading his money around, this is the kind of space he could buy: 176 lines in 1,145 newspaper or 1/6 page in nine leading magazines. Opposed to this, he could procure the impact of a full network half-hour evening program."

A little known fact of the Hofstra study, unveiled in this presentation, shows network radio producing 72% more advertising impressions than TV per dollar spent. TV showed up second low, with *Life*, *This Week* and the *Boston Post* far more expensive. (The study was made in Boston.)

Iowa radio study gives key data. The 1950 Iowa Radio Audience Survey, conducted by Dr. F. L. Whan and sponsored by WHO, Des Moines, not only makes a year by year comparison of trends in listening, ownership and preferences, but also uncovers valuable new information about the habits of the Iowa audience.

1. Among 9,001 Iowa homes queried in 1940, 91.4% had one or more radio receivers. In 1949, among 9,169 homes, 98.5% had one or more radio receivers. With 9,215 questioned in

(Please turn to page 61)

How radio compared with newspapers in Pine Bluff competitive test

KOTN

SERVING SOUTHEAST ARKANSAS

B. J. PARRISH, MANAGER

P. O. BOX 887

PINE BLUFF, ARK.
July 29, 1950

Sponsor Publications, Inc.,
510 Madison Avenue,
New York 22, N. Y.

Gentlemen:

First let us extend our congratulations for the grand job SPONSOR is doing. We especially enjoyed the article "What Pulls 'em In" in the June 19 issue. Please advise whether reprints are available, and the cost.

You will probably be interested in a local radio success story - a radio vs. newspaper pull-test conducted by Lea's Men's Store, 322 Main Street, Pine Bluff.

This test was arranged by the writer and Mr. George Lea, owner of the store, and conducted by the salesman in the store. The store has been an infrequent radio user in the past, their appropriation running about 5 to 1 in favor of newspaper, and Mr. Lea told us before the test that he expected radio to come in on the "tail-end" of the deal.

As you will note in the enclosed copy of Mr. Lea's letter to us, radio made a very nice showing.

You are welcome to use this letter, together with the facts contained in Mr. Lea's letter.

Keep up the good work. More power to SPONSOR!

Yours very truly,

Radio Station KOTN

Joe L. Wallace
(com'l. mgr.)

July 27, 1950

Radio Station KOTN
Pine Bluff, Arkansas

Gentlemen:

We are pleased to report to you the following results of a "radio-newspaper" advertising test conducted in our store over a three-day period - Thursday, Friday and Saturday, July 13-14-15, 1950.

Merchandise used: Men's Boxer Shorts - 79¢

Per cent customers accounted for:

Radio	Newspaper	Combination of both	Other*
36.0	14.0	6.0	44.0

Per cent sales accounted for:

Radio	Newspaper	Combination of both	Other
29.8	17.7	8.6	43.9

(*)Other includes window display, etc. Since point of test is in very HIGH "Foot traffic" spot (considered 98% location) it is very easy to see why our mass window display brought the "other" column up to such a high point. Also, it is reasonable to believe that inasmuch as the window as the last thing impressed on the customer's mind before making purchase, a number of people actually brought to the store by either radio or newspaper, gave credit to the display.

Method of procedure: As nearly as possible the exact amount of money was spent in each medium. After the sale was completed the customer was asked "What brought you in?" or "How did you learn about this item?" Then, it was explained that a test was being made.

You will be pleased to note that your station, which was the only one used in this test, accounted for two and a half times as many customers as the newspaper.

You may use this information for publication in your trade magazines if you choose.

Yours very truly,

LEA'S MEN'S STORE

IN SAN FRANCISCO BAY AREA TELEVISION...

KRON-TV PUTS MORE EYES ON TELEVISED SPOTS

...with
this interest-ALL-
the-family parade
of programs that
keeps folks dialed
to Channel 4

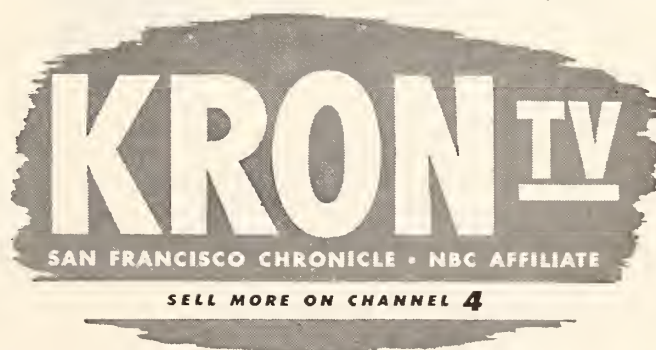
EVERY WEEK

... KRON-TV fans in the San Francisco Bay Area see
all these NBC network and top local shows...presented
with the selling impact of "Clear Sweep" television:

- | | |
|--------------------------|---------------------------|
| 4 DRAMATIC PRESENTATIONS | 3 THAT PRESENT FASHIONS |
| 6 SHOWS FOR CHILDREN | 5 AUDIENCE PARTICIPATION |
| 10 FEATURING INTERVIEWS | 3 SHOWS ABOUT SPORTS |
| 5 WITH MUSIC AND SONGS | 13 MISCELLANEOUS |
| 6 VARIETY PROGRAMS | NEWS, TELENEWS, REGULARLY |

(Note: Some of the programs here referred to are
grouped under more than one subject classification.
Also, many programs listed numerically only once are
telecast throughout the week or several times weekly.)

SPOTlight your
tele-selling with
"A" spot schedules on...



Represented nationally by FREE & PETERS, INC. ... New York, Chicago, Detroit, Atlanta, Fort Worth,
Hollywood. KRON-TV offices and studios in the San Francisco Chronicle Building, 5th and Mission Sts., San Francisco



The picked panel answers Mr. Kathman



Mr. Parnas

Yes, the purchase of radio and television on a network or spot basis is, generally speaking, subjected to much tougher scrutiny from advertisers and agencies than is the buying of magazines and newspapers. And that seems logical. Magazines and newspapers are much older media than radio or TV and are therefore more familiar to the buyer and to those who must approve recommendations. The A.B.C. reports, the Starch Readership reports, the Continuing Newspaper Readership Studies by the Advertising Research Foundation, and the Magazine Audience Group studies provide the advertising profession with fairly sound yardsticks to measure the worth of print media. While it is true that some of these tools are subject to criticism, their findings are on the whole generally accepted. Radio, on the other hand, while prospering greatly and providing the advertiser with a very effective medium, has too often been furnished very confusing research. First there was the controversy between the C.A.B. and Hooper. Then Hooper and Nielsen in radio and TV. And now, the debate between Hooper and The Pulse. The B.M.B. controversy is also still fresh in our minds. TV has as yet no generally accepted measurement yardstick and

there will, no doubt, be furious talk thrown around. While there has been much confusion, enough sound research has been made available to help make judicious purchases of radio and TV time, and programs. Unlike magazine and newspaper research, however, these yardsticks, such as the Nielsen and Hooper ratings for radio and TV and the various other studies are seen regularly and studied by many agency and client executives. Consequently, when decisions are to be made, many minds are consulted. Important also is the fact that a network radio or TV show usually involves a much greater financial outlay than a magazine or newspaper campaign and is much less flexible. Therefore, the tough scrutiny,

HARRY PARNAS
Media Director
Cecil & Presbrey
New York



Mr. Kane

Yes, radio and TV are subjected to closer scrutiny than magazines and newspapers, primarily because you are dealing with what amounts to an intangible. Studies of audience measurement and audience classification are more difficult to obtain with accuracy than in the case of publications. Probably one of the greatest drawbacks for the smaller sponsor is the inability to monitor out-of-town shows. Neither the agency nor client has the opportunity to listen in; performance cannot be checked properly; thus a good deal of faith is required. Once an agency is sold on radio or TV, the greatest hurdle remains

Mr. Sponsor asks...

When media are selected for a national campaign, are radio and TV subjected to tougher scrutiny than magazines and newspapers?

Irving A. Kathman

Vice president in charge of sales
Eversharp Inc., Chicago

—namely selling it to the sponsor. Selling radio to a sponsor is a fairly complicated matter what with difficulties in enumerating classes of time, talent charges, extra charges for transcriptions and so on. The potential sponsor gets so confused that it is difficult for him to figure out what the prospective plan is costing him, despite the agency's facts and figures. It will take a considerable amount of time to educate potential small time sponsors to lend a willing ear to radio and TV proposals.

LAWRENCE KANE
Executive Vice President
Laurence Boles Hicks
New York



Mr. Young

No, I don't believe they are. In the last few years, advertisers because of increased competition and rising production costs, are more than ever endeavoring to make their advertising dollar produce the greatest sales possible. As a result, all media are carefully weighed in relation to the job to be accomplished. Being older media, magazines and newspapers are naturally more familiar to most advertisers and therefore are subjected to less question as to their actual operation. However, once the "mysteries" are removed from television and radio for the advertiser new to these media, the application of them as well as all other media would be subjected to the same scrutiny as to coverage, cost, and ability to move the advertiser's product.

Most agencies have on their staffs experts in all forms of media. It is a function of these experts to have complete knowledge and data on all media, so that when campaigns are formulated all available data on a medium is presented. The amount of scrutiny of a particular medium might be governed by the data available and the believability and reliability of this information.

I do not believe that in a carefully planned campaign, any one medium would receive any closer scrutiny than another. An agency which is interested in the result of a campaign would certainly see that all media received equal analysis and consideration in relation to the results which they hoped to obtain.

THOMAS H. YOUNG
*Calkins & Holden, Carlock,
McClinton & Smith
New York*



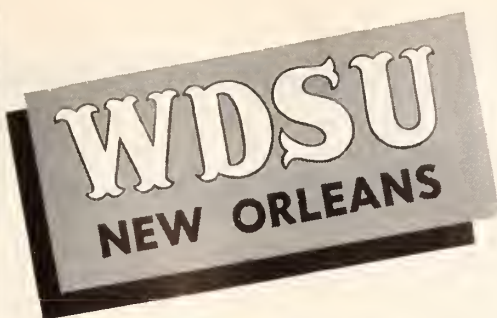
Mr. Daly

I don't think so. In our organization, for instance, when the objectives for a particular national campaign have been agreed on, each medium is subjected to an upon all the accepted facts and statistics available. The ability of each medium to accomplish campaign objectives efficiently and economically is carefully weighed before decisions are made. However, while the scrutiny is equally tough for all media, the rapid growth of television and its effect on radio listening, magazine, and newspaper reading habits pose many questions which need to be answered. We will continue to study carefully all the facts available about television and its resulting effect on all other media.

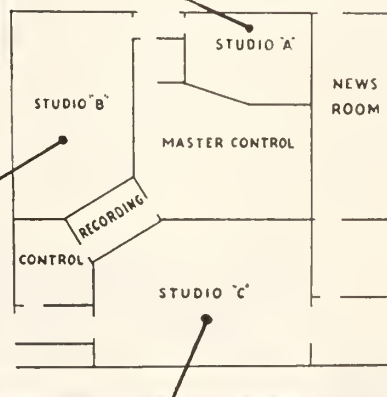
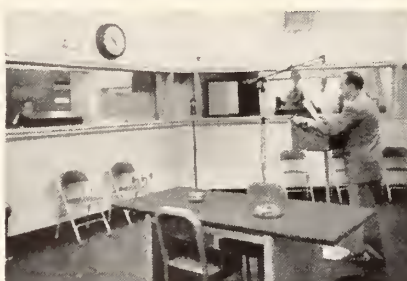
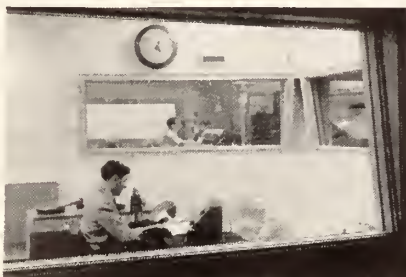
JAMES B. DALY, JR.
*Assistant Director of Media
Geyer, Newell & Ganger
New York*

Any questions?

SPONSOR welcomes questions for discussion from its readers. Suggested questions should be accompanied by photograph of the asker.



The Newest,
Most Complete
AM Facilities—
Comparable to
the Nation's Finest!



● From preliminary plans to proven performance, WDSU's new AM studios are the finest available... with the latest technical equipment including full recording facilities. For local New Orleans... or for nationwide broadcasts... WDSU can successfully plan and produce outstanding radio shows!

CALL JOHN BLAIR!



ABC AFFILIATE


THRIFTY Coverage

of the South's largest Trading Area

WHBQ, Memphis, with 25 years of prestige and know-how, presents its advertisers with a splendid coverage of this market of brilliant potential . . . coverage that brings positive results for every penny invested.

And our 5000 watt (1000-night) WHBQ (560 k.c.) is rate-structured to give you REGIONAL saturation at little more than what you'd expect the local rate to be!

TELL US OR TELL WEED that you'd like additional facts re our




**MAGIC
IN THE
MID-
SOUTH**

Surami
W. H. BEECU

MUTUAL

WHBQ



Represented Nationally By WEED & Co.



This SPONSOR department features capsuled reports or broadcast advertising significance culled from all segments of the industry. Contributions are welcomed.

Adults corralled with kids on WNBW's Rangers Club

Hopalong Cassidy and the lesser cowpokes riding the TV range are the hottest thing in video, and sponsors are capitalizing on their appeal.

But some sponsors, while lassoing the small fry, have forgotten to corral the kids' parents. WNBW, NBC-TV in Washington, thought of everyone—sponsors, children and parents—when they got on the Wild West bandwagon.

What they have evolved is the *Circle Four Roundup Rangers Club*, a Monday through Friday film and daily club meeting.

Psychologically, the Circle Four Club plays into the hands of parents. WNBW made up membership cards with four Circle Four Roundup Ranger rules of good conduct. These rules of conduct give mother and father a free range to tell little Johnny he is not living up to the Circle Four rules—for almost ANY minor violation of parental discipline. It's little touches

mail with program sponsorship.

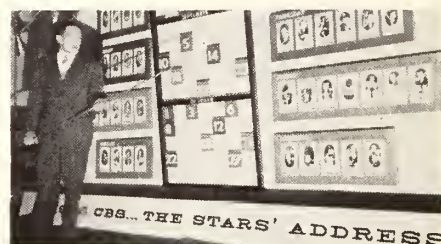
From the tiniest listening "ranch hand" to the participating sponsors and parents, everyone benefits from the activities of the Circle Four show.

★ ★ ★

CBS to launch biggest fall promotion yet

"This is CBS—The Stars' Address!"

This phrase will keynote the biggest program exploitation ever undertaken by a network and its affiliates. Direct-



John Cowden explains CBS fall promotion plans

ly benefiting, along with CBS and the 90% of its member stations participating, will be sponsors of the 39 fall programs to be promoted. Louis Hausman, CBS V. P. in charge of sales promotion and advertising, will supervise.

The campaign, beginning on 26 August and running into October, will include over 1,000 separate announcements. These commercials will be used heavily on disk jockey and women's programs. Singing commercials have also been devised to tie-in with the campaign, emphasizing the return of nighttime shows after the summer hiatus.

Last year 152,000 announcements were used in the CBS fall campaign. This year, according to CBS officials, the total will be even higher.

Advertising will appear in some 300 newspapers and in national magazines as well. Eight half-pages are scheduled in *Look*; in October, the entire issue of *Radio Mirror* will be devoted to CBS.

From August until October it will be "... CBS—The Stars' Address!"



WNBW cowboys show Circle Four Club brand

like this that build up parental good will for the program's sponsor.

To merchandise the show, WNBW had neckerchiefs with a Circle Four imprint made up. Total sales on this test merchandising scheme came to 12,500 neckerchiefs at 25c each.

WNBW has also built an index on file cards of 20,000 youngsters with names, addresses and dates of birth. While the program features announcements, the list can be made available to any sponsor wishing to tie in direct

WKYW salesman proves radio is getting bigger

William Russell, salesman at WKYW, Louisville, proves he knows how to combine pleasure with business.

WKID
RADIO RUSSELL, INC.
404 S. BROADWAY AVENUE
LOUISVILLE 4, KY

DATE: July 22, 1950

TO: Mr. and Mrs. William P. Russell

FROM: William P. Russell

RE: Birth of William P. Russell, Jr.

DATE OF BIRTH: July 12, 1950

TIME OF BIRTH: 6:11 p.m.

PLACE OF BIRTH: Louisville, Ky.

WEIGHT: 8 lbs. 9 3/4 ozs.

LENGTH: 20 in.

HEAD CIRCUMFERENCE: 14 in.

ARM CIRCUMFERENCE: 5 in.

LEG CIRCUMFERENCE: 5 in.

FEET: 10 in.

HAIR: Brown

EYES: Blue

SKIN: Fair

GENERAL COMMENTS: No extra charge for last minute changes.

ADDITIONAL INSTRUCTIONS: Script uses a great many loud sound effects. Feed talent at frequent intervals.

NET STATION TIME: 24 hrs. per day.

TO BE RECEIVED FOR APPROVAL: *Chas. J. Russell*

Bill Russell sent out this birth-vertising order

Recently, when Mrs. Russell gave birth to a boy, Mr. Russell sent out birth announcements in the form of an advertiser's order blank.

Part of the text read like this: Name of Program—William Tucker Russell; Commercial Announcements—no extra charge for last minute changes; Live Talent—definitely; Continuity—8 lbs. 9 3/4 ozs.; Additional Instructions—script uses a great many loud sound effects, feed talent at frequent intervals. Net Station Time—24 hrs. per day.

Radio IS getting bigger. ★ ★ ★

Low pressure commercials are music to WABF fans

Slam-bang singing commercials sell many of radio's wares but WABF has proven the low-pressure commercial can also bring results.

More than \$25,000 in midsummer music festival tours to Europe have been sold via the low-decibel kind of commercials the station demands of its announcers.

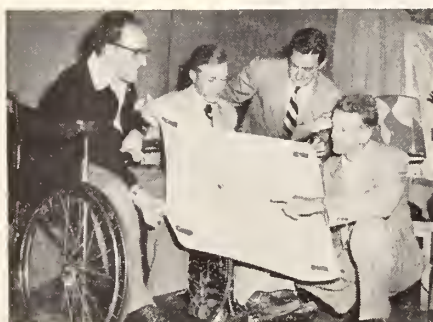
The tour itself is sponsored jointly by Thomas Cook & Sons and WABF. The New York FM station was the sole advertising medium for the \$1,035 tours. Station president, Ira A. Hirschman says, "This particular selling program confirms our knowledge that there is a large audience of ample financial means that can be sold *only* through commercials that appeal to them as individuals, not as faceless blocks of statistics."

Mr. Hirschmann adds, "There is an ever-growing group that can be reached by commercials that don't offend their good taste. I doubt that we'd have sold a single tour to our particular audience had we made the announcement in rhyme following a theme song." ★ ★ ★

Briefly . . .

The State of Maine and the Maine Broadcasting System have combined promotionally to praise each other's advantages. The theme is "Anywhere you vacation in Maine you'll enjoy good radio reception from a Maine Broadcasting System station." A display featuring WCSH, Portland, WL-BZ, Bangor, and WRDO, Augusta, occupies a window at the State of Maine Information Bureau in the RCA Building in New York.

Two WJBK, WJBK-TV executives have received the first AMVET Distinguished Service Awards presented in Michigan this year. Award recipients were Richard E. Jones, vice president and general manager of the Fort Industry Company's Detroit operations,



War vets present service scroll to WJBK execs

and Edmond T. McKenzie, assistant general manager and nationally famous as disk jockey, Jack The Bellboy. (There is another disk jockey also known as Jack The Bellboy. He is Ned Lukens of WEAS, Decatur, Ga. See page 23 of this issue.)

WJMO, Cleveland, believes in giving the sponsor something extra. Warner Brothers ran transcribed announcements advertising *The Flame and the Arrow* with Burt Lancaster. To further the promotion, a WJMO staffer tape-recorded a series of one-minute interviews with Lancaster. The movie star explained his routine to be performed in a Cleveland theatre that evening.

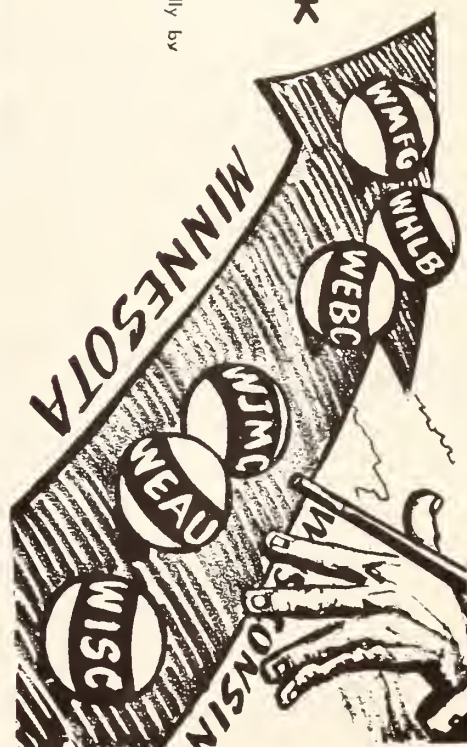
YOU CAN CALL YOUR SHOTS ON THE

To cover the rich dairyland markets of Wisconsin; the industrial centers of Northern Minnesota . . . use the Arrowhead Network. You're interested in sales—and that's what we deliver!

ARROWHEAD NETWORK

Represented nationally by RA-TEL Reps., Inc. and regionally by BULMER-JOHNSON, Inc. Mpls.

WMFG
HIBBING
WHLB
VIRGINIA
WEBC
DULUTH
SUPERIOR
WJMC
RICE LAKE
WEAU
EAU CLAIRE
WISC
MADISON



FOOD MIXER

SPONSOR: Natural Foods Institute AGENCY: Foster & Davies

CAPSULE CASE HISTORY: *The agency used a half hour program to introduce a \$30 mixing machine to the Albuquerque market. Orders for the food mixer were taken by telephone after the program. As a result of this one program, orders were received for 56 units or a total of \$1,680 in sales. Advertising cost for the show was \$100 or approximately \$1.78 advertising cost per every machine sold.*

KOB-TV, Albuquerque

PROGRAM: Mixing Machine
Demonstration



TV
results

BEVERAGES

SPONSOR: Royal Crown

AGENCY: BBD&O

CAPSULE CASE HISTORY: *The Royal Crown Bottling Company offered 3,000 beanie advertising hats as a promotion test. The day following the announcement the 3,000 hats were sold and the company was forced to resort to air express to replenish their stock. The company was quite impressed with the very immediate and tangible results of TV advertising and the cost to them was 1 1/3¢ per beanie requested.*

WHAS-TV, Louisville

PROGRAM: Spot

COUGH REMEDY

SPONSOR: The Glessner Co. AGENCY: Gunther-Brown-Bernie

CAPSULE CASE HISTORY: *This pharmaceutical firm wanted to acquaint the public with its Dr. Drake Cough Remedy. After only four one-minute announcements offering trial samples of the medicine plus a Lucky Penny souvenir, the sponsor received 1,982 requests. For this regional three-station deal on the Crosley TV network (WLW-T, WLW-D, WLW-C) this public acquaintance job cost \$200.*

WLW-T, Cincinnati

PROGRAM: TV Rangers

HOUSEWARES

SPONSOR: D. M. S. Co.

AGENCY: Huber Hoge

CAPSULE CASE HISTORY: *This direct sales company introduced a complete set of kitchen knives for the first time in Atlanta. Priced at \$4.95 plus postage and C.O.D. (approximate total \$5.72). The sponsor, without previous advertising, sold 167 sets of knives after only three one-minute announcements. For \$150 spent on TV, the advertiser grossed \$826.65 or a \$676.65 differential—and this without brand name establishment.*

WSB-TV, Atlanta

PROGRAM: Open House
With Mary Nell Ivey

LAUNDRY

SPONSOR: Star Laundry

AGENCY: David W. Evans

CAPSULE CASE HISTORY: *The Star Laundry had a new idea for packaging men's shirts so they wouldn't be crushed in suitcases. A two-minute film showed two men unpacking their cases. One shirt was crushed and wrinkled. The other, packed by Star, was in perfect condition. The first film produced 16 new customers and the laundry places a hundred dollar evaluation upon each customer. The result: \$1,600 worth of potential business from an approximately \$23 announcement.*

KDYL-TV, Salt Lake City

PROGRAM: Wrestling from
Hollywood

ELECTRIC APPLIANCES

SPONSOR: Oster Manufacturing

AGENCY: Ivan Hill

CAPSULE CASE HISTORY: *This advertiser went on the Tom Wallace Show, a participating program, the first time it was telecast (cost for a 1-2 1/2 min. demonstration \$85). An electric vibrator and electric beater-mixer were shown. Within two weeks, Chicago State Street stores reported an average increase of 164% as compared to the pre-TV percentage of the preceding six weeks. In addition, 100 new dealers were added.*

WGN-TV, Chicago

PROGRAM: Tom Wallace Show

DISINFECTANT

SPONSOR: Klix

AGENCY: Raymond Sines

CAPSULE CASE HISTORY: *Two announcements advertising Klix disinfectant were used on the Del Courtney Show (approximate cost \$50). Three days after the first announcement, 180 mail requests came in for Klix. Four days after the second, 185 requests were received for the disinfectant. Thus, as a direct result of two one-minute announcements, 365 requests were received for the product in a short time.*

KPIX, San Francisco

PROGRAM: Del Courtney Show

Growing Like Magic

The WDEL-TV audience in the rich Wilmington, Delaware market

In twelve months of telecasting, WDEL-TV, Delaware's only television station, has been phenomenally successful in building a loyal, responsive audience. This amazing acceptance, together with the tremendous wealth of this market—*fifth in per capita income*—make WDEL-TV one of the nation's top television buys. In the first year of telecasting, set sales in its area have jumped more than 700%! Advertisers can depend upon a continuance of the prosperity of this market and upon an ever-growing audience because of NBC network shows, skillful local programming and clear pictures. If you're in TV, don't overlook the unique profit possibilities of WDEL-TV.

Represented by

ROBERT MEEKER ASSOCIATES

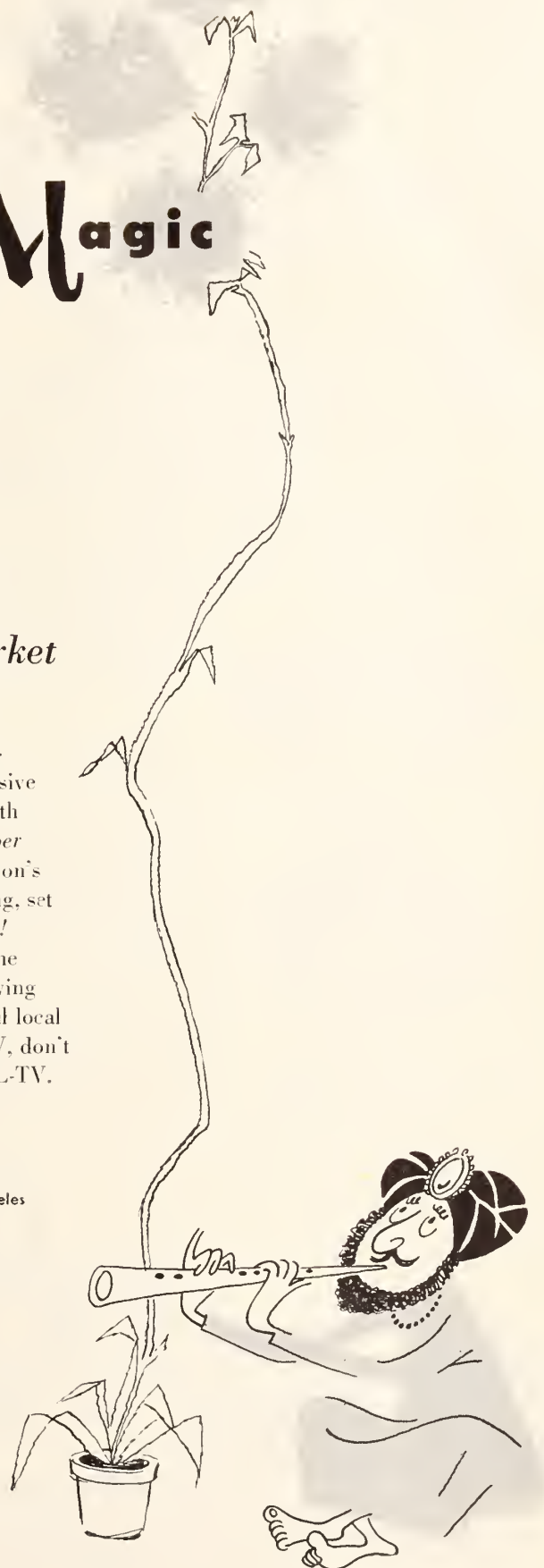
Chicago San Francisco New York Los Angeles

A Steinman Station

WDEL-TV

CHANNEL 7

Wilmington • Delaware



more about the PRN..

Q. What is the Pacific Regional Network?

A. It is a combination of 48 radio stations from every significant market in California—that provides all the advantages of network radio, plus the flexibility of spot radio.

Q. What type of stations make up the PRN?

A. Stations selected from all of the four existing networks, or strong independents—each chosen for the specific market it covers, and for the LOCAL selling job it can do.

Q. Must the advertiser buy all of the 48 stations that make up the PRN?

A. No. With the flexibility of spot buying he may select any number from 4 to 48 stations—to match his coverage or his budget, or to augment and strengthen his present facilities.

Q. Does the PRN provide complete California coverage?

A. Yes! With more stations than the other four networks combined, the PRN provides for the first time intensive coverage of every significant California market.

Q. Granted that the PRN provides the flexibility of spot—what are its advantages over spot?

A. Convenience and saving of time and effort in buying; use of a single program without the expense of transcriptions and handling; and most important: a saving of 20% (plus frequency discounts) on time costs alone! (Plus important savings on transmission costs.)

Q. How is the BIG new Pacific Regional Network being received?

A. Most enthusiastically, thank you! Its efficient, economical coverage of the vast California market has found ready acceptance among many advertisers and advertising agencies.

Q. How can I get more details about the PRN?

A. For complete information, write, phone, or wire direct.



**PACIFIC
REGIONAL
NETWORK**

6540 SUNSET BOULEVARD
HOLLYWOOD, CALIFORNIA

CLIFF GILL General Manager HI. 7406 TED MacMURRAY Sales Manager

TV DEALERS SCORE

(Continued from page 27)

be guarded against in any campaign in which the frequency of announcement approaches the saturation point.

This doesn't mean that the basic Dynamic "sell" copy is changed often. The main selling points are seldom varied, in fact. But Horne points out that the use of live commercials permits a flexibility of delivery you can't get with transcriptions.

Announcers who do the Dynamic commercials are supplied with the basic pitch and encouraged to ad-lib around it to their heart's content—just so they don't tinker with essentials. Thus the announcer can adjust the prepared commercial to his own individual style.

"Some announcers prefer a 'hard-sell' style, but others can do just as potent a job with the 'soft sell,'" Horne points out. "We find it works out best if we leave it to their own discretion."

The chief selling points in Dynamic's "home demonstration" radio commercials for TV sets are the names "Dynamic" and "Admiral," and the phone numbers listeners are asked to call for a free demonstration. It's axiomatic in all direct-selling offers on the air that the more often the phone number is mentioned, the better the results. A typical Dynamic spot mentions the number nine times—the New York number seven times and the New Jersey alternate number twice. Here is a basic "hard-selling" Dynamic commercial:

"Dynamic Stores—leaders in television sales—now offer you the most spectacular values in all television history! Yes, the new 1950 Admiral models are here! The television sets everybody's been waiting for . . . with new, sensational features . . . engineered to outperform any set, anywhere, anytime . . . At \$70 less than any previous comparable model! No wonder everybody wants the new Admiral! Prove these facts to yourself. Try it before you buy it! Just call Trafalgar 3-0305 and Dynamic Stores will deliver the Admiral wonder set to your home for a free demonstration. See! Hear! Compare! There is no cost. There is no obligation. . . .

"You've never seen anything like the new Admiral for beauty, for performance, for low price. And you can own it for pin money, for pennies a day . . . on Dynamic's easy payment plan. So

call now. Trafalgar 3-0305. That's Trafalgar 3-0305. Dial TR 3-0305 for your free home demonstration tonight! Everybody wants the new Admiral, but only a limited number can be satisfied, because even Admiral, with the world's largest production, cannot satisfy the enormous demand for these new wonder values. Dynamic Stores, America's largest Admiral dealers, are fortunate to be able to set aside a number of Admiral sets for free home demonstration daily. But it's first come, first served. Get your call in right away and be sure of your demonstration. The number again . . . Trafalgar 3-0305—Trafalgar 3-0305. If you live in New Jersey you'll find it easier to phone Market 2-3191. That's Market 2-3191 in New Jersey and Trafalgar 3-0305 in New York. Call now!"

Dynamic bought its first radio time for Admiral TV sets about a year ago on two New York stations—WMCA and WMGM—scheduling a total of about 50 spots a week across the board. Results were "surprising" from the start, according to Horne. After that expansion followed a steady upward curve. Most of the Dynamic buys have been 10 and 15-minute segments, with a sprinkling of half-hour, hour, and two-hour disk programs. Weather reports and newscasts have also proved effective vehicles for Dynamic commercials.

Dynamic came on the TV home demonstration scene just after Muntz TV, Inc. had begun to tap the lucrative markets in Chicago, New York, Boston, Detroit, Philadelphia, Washington and Baltimore. The Muntz approach in its present 20-odd markets is based on radio. About 90% of the advertising budget (it was about \$1,000,000 in 1949) goes into AM advertising. This means between 15 and 20 spots a day on each station in the campaign.

Muntz finds a warehouse in the low-rent part of each market, turns it into a combination factory, showroom, and storage space. A fleet of white-panel trucks move in, and the staff of 200 telephone operators, office workers, salesmen, and TV technicians starts operating in high gear.

Like a deluge, the Muntz advertising barrage breaks on all sides. Skywriting planes weave the Muntz name and slogans over many miles. Radio stations, newspaper ads, and trucks do their selling job on the ground. Disk jockeys carry much of the radio effort, with other "ready-made audience" pro-

grams rounding out the schedule. Often transcriptions will be used, featuring the voice of well-known announcers like Harry von Zell, Ken Carpenter, and Harlow Wilcox. The personal recommendation of these well-known radio personalities has a special appeal to listeners.

The home-demonstration technique has worked successfully for many other dealers. In the Twin Cities of St. Paul and Minneapolis, the Selby Appliance Co. expanded an initial half-hour show on WMIN into five half-hours a week. Their added twist to the sales technique: demonstrating a TV set before studio audiences. The format of the Selby programs consists of playing polkas and bright novelty numbers. Commercials feature the telephone number which listeners should call to get a home-demonstration within the hour. Selby Appliance Co.'s success on radio has caused them to drop all black and white promotion.

Friendly Frost Stores, a New York chain dealer in TV sets and other home appliances, is another outfit with big plans in the home-trial arena. Recently they signed a 52-week contract with New York's WINS, which guarantees the station a minimum of \$150,000 in advertising revenues. Just what Friendly Frost will sponsor is still indefinite.

In Washington, D. C., George's Radio and Television Co. began their tremendous broadcast advertising assault three years ago. Largest appliance dealer in Washington, George's handles Philco and Admiral TV sets and Frigidaire products like refrigerators and dehumidifiers. It has frequently blanketed all four TV stations in the Capital city simultaneously—in addition to heavy radio advertising. Announcements vary in number from 10 to 200 per week, depending on seasons and holidays.

George's estimated broadcast budget of close to half-a-million dollars a year pays for six sports programs on all four television stations in Washington. Three variety shows are carried; one each on WTTG, WNBW, and WMAL-TV. There is an NBC newsreel and a Sunday night feature film on WNBW, as well as three musical programs on the same station. Altogether, about 25% of the budget goes to AM and 75% to TV.

Successful home-demonstration campaigns for TV sets, via broadcast advertising, have proven just as successful in other major American markets.

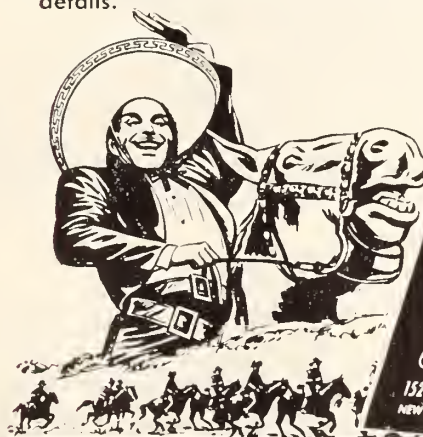
GET THE STORY...

**How just one
announcement
brought . . .**

10,000 REQUESTS FOR CISCO KID MASKS

Holsum Bakery reports "Cisco Kid" is a terrific bread salesman! A single offer of "Cisco Kid" masks stampeded the kids. Although these masks were to be distributed by dealers, the following day, impatient youngsters stopped Holsum trucks that same evening—demanding masks! Next day, the entire supply of 10,000 masks was distributed! The station reports: "Could have used 40,000!"

All over the country, the "Cisco Kid" is breaking sales records for many different products and services. Write, wire, or phone for details.

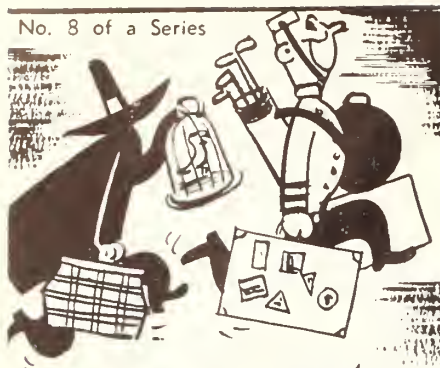


SENSATIONAL PROMOTION CAMPAIGN — from buttons to guns—is breaking traffic records!

This amazingly successful ½-hour Western adventure program is available: 1-2-3 times per week. Transcribed for local and regional sponsorship.

FREDERIC W. **ZIV** COMPANY
Radio Productions
1529 MADISON ROAD - CINCINNATI 6, OHIO
NEW YORK HOLLYWOOD

**Here's the Sensational
LOW-PRICED WESTERN
That Should Be On Your Station!**



The Case of the Happy Bellhop

You'd be happy, too, if you watched a steady stream of vacationists piling into your hotel, at a 47% better clip than a year ago.

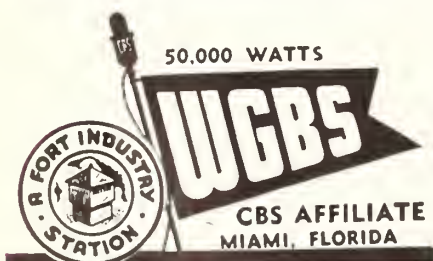
Especially when it's summertime and the Miami area—long famous as a winter resort—is booming with its biggest summer business in history.

And speaking of bigger business, the metropolitan Miami area has jumped into 25th place among the leading areas of the nation in retail sales, with nearly \$600,000,000.00 changing hands.

That makes Greater Miami a choice marketplace for your products—no matter what you have to sell

And, no matter what you have to sell, you can do it better, cheaper and faster by using the biggest sales force in Florida—the 50,000 watt voice of **WGBS**—far and away the audience leader.

*Any Katz man will show you why!



RTS...SPONSOR REPORTS...

(Continued from page 2)

Looks like a bigger BAB

With NAB membership expressing its wishes in no uncertain terms, looks like bigger Broadcast Advertising Bureau is in making. Maurice Mitchell, outgoing Director, has suggested plan to separate BAB from NAB while raising \$300,000 to \$400,000 via dues route. Decision will be reached soon regarding basic organizational structure, with possibility that minimum operating budget will see new set-up through its first months. Hope of NAB hierarchy is to sell membership on importance of long-range BAB planning to develop sales promotion arm into strong force like Bureau of Advertising of ANPA.

NARSR directory lists 500 radio, 71 TV stations by reps

Second Annual Directory of National Association of Radio Station Representatives lists 13 members with some 500 radio and 71 TV stations. An additional 62 Canadian stations are served by NARSR members. For booklet, write NARSR, 101 Park Avenue, N. Y. 17.

National TV diary service announced by ARB

American Research Bureau, Washington, D. C. research firm now serving New York, Philadelphia, Baltimore, Washington, Cleveland, and Chicago, will supply network ratings and audience composition for entire United States on monthly basis beginning 1 October. Regular ARB viewer diaries will be placed in 2200 TV homes scientifically selected and located within 150 miles of TV signal. Samples will be changed monthly. New service designed to answer two basic questions: (1) How many people are watching each show? (2) What kind of people are they?

INS provides musical films for TV

Cavalcade of world's greatest symphonies, scored and filmed for TV, will be made available via International News Service's TV department and the All Nations Producing Corp. INS will serve as sales agent and distributor of the musical films.

List of sponsored TV net shows compiled

Preview listing as of 4 August of sponsored TV network programs for fall has been compiled by the Executive Radio Service, Larchmont, New York. Listing shows 135 TV programs scheduled. Of the total, 47 are new, 37 are returning from hiatus, 51 have been running throughout summer: 50% of 47 programs are sponsored by advertisers new to TV.



SPONSOR

6

Months of
SPONSOR
at Your Fingertips
IN THIS BEAUTIFUL BINDER

order today

SPONSOR Publications Inc.

510 Madison Ave., New York 22

Please send me attractive new binder for my issues of SPONSOR at cost of \$4.

Name _____

Firm _____ Title _____

Street _____

City _____ Zone _____ State _____

- ☐ Two binders holding 26 issues \$7
☐ Payment enclosed ☐ Bill me later

The new binder will easily hold a full six-month supply of issues. It is built of strong, durable material and opens flat to put every page within easy reach. Stamped in gold.

1949 Index to stories in SPONSOR included with each purchase of new binder.

A few bound volumes of the 1949 SPONSOR issues still available at \$12.50

WHAT AGENCY MEN SAY

(Continued from page 21)

another radio v.p. He brought up the startling case of the sponsor who complained his show was too *commercial*. The show was one designed to sell to women in the low-income brackets. Most agencies agree that to sell this group of women, lengthy pitches which pound home the message are necessary.

"What makes you feel the show's too commercial?" the agency man asked the sponsor.

"Well," was the reply, "my friends

all tell me the commercials are too long."

"Who are your friends?" said the agency man, fishing for an answer he hoped to get.

The answer, inevitably, was that the "boys" at the golf club were the friends the sponsor meant. During the week, the "boys" are bankers, corporation lawyers, and presidents of firms. But on weekends they become golf-course radio experts.

The agency man pointed the obvious moral: "You can't go by the opinions of well-meaning people who are too

well educated, fed, and housed to have the common touch. It takes specialists who have trained themselves to think in terms of a mass audience and who have available research tools to guide them."

In both radio and television, basic ignorance of the broadcast media causes as much trouble as the sponsor's failure to be objective. A time-buyer from one of the top ten agencies pounded his desk and burst out with this statement:

"I wish there was some way we could educate clients about spot radio. They have foolish prejudices which get in the way when you start picking stations for an announcement campaign. Some of them, for example, have the idea that announcements are no good unless they're aired on weekdays. Others want us to forget the second and third stations in a market. They place too great a reliance on over-all ratings and forget that the second or third station may be best for specific purposes."

This timebuyer, an ordinarily urbane and soft-spoken young executive, got even hotter under the collar when he described another timebuying prejudice. "Some clients," he said, "suit their own bedtimes to my station schedules. They tell me not to buy time after 10:30. But 6-10 p.m. may be impossible to crack in some markets. And a period at 11 p.m. may be ideal because of its adjacency to a 15-minute news show."

Another foible of sponsors mentioned by several agency men involves their insistence upon studying every announcement time buy before allowing the agency to go ahead with it. This is usually foolhardy when good times are at a premium. One timebuyer said he had a long list of top availabilities drawn up for a client with a seasonal commodity. If the client had had his way, there'd have been a day or two of deliberation before the time was bought. But the timebuyer fought for and got immediate approval.

Otherwise," he pointed out, "competitors of the client might have bought some of the availabilities we picked out. But, because they fail to understand the nature of spot radio time-buying, other clients go on slowing up the works and risking the loss of good schedules."

An executive whose name is known to almost everyone in the industry said that "he had yet to meet a sponsor who realized the preparation and pre-

TWO CITIES — SOUTH BEND AND MISHAWAKA — ARE THE HEART OF THE SOUTH BEND MARKET

The city of Mishawaka begins where the city of South Bend ends. They are separated only by a street. The two cities form a single, unified market of 157,000 people.

Be sure to count both cities when you study this market. It makes a big difference. Here's how: in 1948, South Bend ranked 90th in the nation in food sales, with a total of \$36,129,000. But when Mishawaka's 1948 food sales are added, the total becomes \$45,385,000—and South Bend-Mishawaka jumps to 69th place! A similar picture is reflected in all other sales categories in this two-city market.

Don't forget, either, that South Bend-Mishawaka is only the *heart* of the South Bend market. The entire market includes over half-a-million people who spent more than half-a-billion dollars on retail purchases in 1948.

And only WSBT covers *all* of this market.



5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

testing necessary to put on a good TV show or produce a good film."

This TV executive contrasted the visual medium with radio. "You can walk into a radio studio at three o'clock," he said, "find you don't like the commercial and just throw it away. You get a new one written that afternoon, by 7:00 it's rehearsed, and it goes on the air successfully at 8:00. You can't do that with visual commercials. They have to be staged so that ideas are put across in picture situations. And visual thinking and staging take far more time than is necessary to write and rehearse a minute of spoken copy."

All agency men emphasized that sponsors had to take the time factor into account when working with TV. "Forget the last-minute change habit," was their advice. And "plan ahead, for God's sakes," was a second plea.

A successful TV v.p. explained the advantages of long-range thinking in production of TV films. He said that every day you cut from a film production schedule means that much less film quality. And every extra day spent in planning, is money saved.

One of the most astute young TV veterans, in an agency which handles several top television shows, warned that sponsors must stop thinking of TV as straight advertising. "A commercial on television," he said, "is really like the first call of the company's salesman. This first call must be followed up by salesmen or it's wasted."

Several TV-wise executives warned that a few sponsors are wasting TV money in markets where they have little or no distribution. This happens when an advertiser buys a full TV network which includes cities where he does not sell his product. The ad-men's advice: don't throw away TV's impact in those markets. Use it to force new distribution.

Because sponsors do not understand television as well as they do radio, most of the executives quizzed felt that more frequent advertiser-agency meetings to discuss TV were a necessity.

Though agency complaints about impossibly short deadlines were more frequent when TV was discussed, the same point was raised about radio.

Frequently, ad managers call the timebuyer and ask for station availability data "in half an hour because we're in a meeting." Recently, one timebuyer was asked to draw up a list of 20 markets in which there were

OUR TRANSMITTER SCRAPES THE SKY



BUT OUR FEET ARE ON THE GROUND

With 28 years of top flight sales effort on behalf of America's leading advertisers, WGY continues to dominate the vast Northeastern market covering upper New York State and western New England.

Here are the facts:*

WGY's total weekly audience is $2\frac{1}{2}$ times greater than the next best station *day and night*.

WGY has 40% more total audience than a combination of the *ten top rated stations in the area*.

WGY covers 54 counties daytime — 51 at night. The next best station covers 14 day — 13 night.

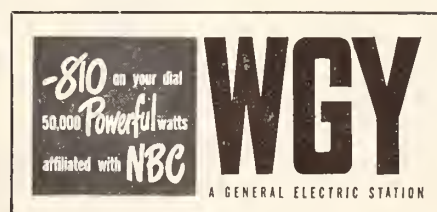
WGY has almost *twice* as many counties in its *primary* coverage as any other station in the area has in its *entire* coverage.

WGY has 9 counties in its primary area which are *not reached at all* by any other Capital District station.

WGY — and only WGY — can deliver audiences in 21 major metropolitan markets with coverage in 5 northeastern states.

* Source Broadcast Measurement Bureau Study #2, Spring 1949.

All in all, your best dollar for dollar value is WGY covering more markets — more audience — with more power than any station in its area — at lower cost than *any* combination of those stations to reach the 21 markets.



Three Proven Salesmen—

TOM, DICK & HARRY

have received *over a million* letters and post-cards indicating that both women and men enjoy listening to their zany radio "crackrobatics." A well arranged combination of novelty and old favorite tunes well spiced with comedy, TOM, DICK & HARRY is a fresh and listenable variety show. It is the type of show which has been tried and proven—proven that it *sells!*

The following transcribed shows now available:—

- | | |
|---|---|
| • TOM, DICK & HARRY
156 15-Min. Musical Programs | • CHUCKWAGON JAMBOREE
131 15-Min. Musical Programs |
| • RIDERS OF THE PURPLE SAGE
156 15-Min. Musical Programs | • STRANGE WILLS
26 30-Min. Dramatic Programs |
| • JOHN CHARLES THOMAS
156 15-Min. Hymn Programs | • FRANK PARKER SHOW
132 15-Min. Musical Programs |
| • DANGER! DR. DANFIELD
26 30-Min. Mystery Programs | • MOON DREAMS
156 15-Min. Musical Programs |
| • STRANGE ADVENTURE
260 5-Min. Dramatic Programs | • BARNYARD JAMBOREE
52 30-Min. Variety Programs |

TELEWAYS RADIO PRODUCTIONS, INC.

Send for Free Audition Platter and LOW RATES on any of the above shows to:
8949 Sunset Blvd., Hollywood 46, Calif.
Phones CRestview 67238—BRadshaw 21447

good woman's participation program availabilities. He had only an hour to work on it.

"A request like that," said this time-buyer, "drives me crazy. All I could do in that short time was pick a list out of the files. The normal procedure would be to call the reps and get up-to-date lists from them with a complete background on each program. To do a good job, I needed at least a day and a half."

One of the worst morale destroyers in an agency radio-TV department is the sponsor's tendency to focus on details rather than the whole show or commercial.

"When a nice, intelligent guy becomes a sponsor," one v.p. explained, "all his perspective as a listener or viewer tends to go out the window. We work like dogs to produce a good show or commercial. Then we put it on for him. The total effect may be terrific, but he's likely to focus on some detail like the sound effects or shading of the film. When he complains that the sound of a slamming door isn't quite right, we feel punk. And what's more we know that's not a typical listener reaction. It's just a case of the sponsor becoming hyper-sensitive."

All the agency people contacted were in favor of frequent sponsor attendance at radio or TV shows. The consensus was that the sponsor's presence at the show made everyone feel he was interested and provided encouragement. In particular, the sponsor's visits to a TV show were considered constructive since there's so much to be learned about the new medium.

But the sponsor's visits are sometimes a threat: he may become too friendly with the big-name talent. When that happens, the advertiser tends to get into the habit of praising or criticizing the talent directly. It's only natural to start chatting with the announcer and then hand out your own opinion of his work. But sponsors who do this may only weaken the director's control of the show. All criticism or praise should come through channels.

From SPONSOR'S conversations with agency men, the following pleas to sponsors emerge:

1. If you don't trust us, get another agency. Normal supervision is your duty, but don't overdo it. And don't assume we've made suggestions to suit our convenience. We're after sales, just as you are, and we profit when you do.

TRIBUNE TOWER OAKLAND, CALIFORNIA
Represented Nationally by Burn-Smith

2. Don't expect us to death. We value your opinions, and many of them are valuable. But, please, don't quote your wife or golfing cronies on the effectiveness of a show. Don't let personal feelings replace objectivity.

3. Let us in on your thinking more. We want to know your company's overall objectives. Too often, we deal with men who aren't on the decision-making level. Then all of our thinking becomes short-range.

4. Assign men to work with the agency who have at least a little knowledge of what we're doing. A former agency production man, for example, is ideal as the agency's contact on production questions.

5. Learn the fundamentals of radio and TV. And remember that cardinal rules differ between the two media. Radio commercials, for example, must pound a point home by verbal repetition. But this isn't the case in TV where the pictures carry the burden. When you see what looks like a law in our thinking, let's discuss it.

6. Build your plans on a firm foundation. Sometimes advertisers go off half-cocked. This is especially true in TV where some sponsors have bought expensive franchises which they probably won't keep. These advertisers, who may have given up good radio schedules to enter TV, are building their advertising on quicksand.

7. Be realistic about deadlines. If you give us enough time for production of a film commercial, for example, we can save you money by seeking out the lowest-cost producer and by doubling up our shooting schedules.

That's the word from the ad-men. Are they themselves "objective" about sponsors? Of course not. Their thinking is conditioned by day-to-day irritations. But, even if exaggerated, their criticisms are worth mulling over.

Probably no sponsor who reads this will find that he's been guilty of all the sins mentioned. Agency men themselves point out that the George Washington Hills among sponsors are the exception. But all sponsors can benefit from a reexamination of their relations with agency radio and TV departments; and a long look at their use of the broadcast media.

Next round: what the sponsors say about their agencies. (SPONSOR will welcome letters on the subject from its readers with the understanding that the source and identifying details of all comments will be kept secret. ★ ★ ★

NEGRO DISK JOCKEYS

(Continued from page 29)

Manassas High School, also trains a group of Negro teen-agers known as "Teen Town Singers."

Music, of course, is the backbone of disk jockey programs. Here is a rundown of what Negro d.j.'s find most popular with their listeners:

Joe Adams, KOWL, Santa Monica—"Some bop, a great amount of popular jazz and ballads, and a little semi-classical music. The trend has been away from bop, toward dance music."

Lorenzo Fuller, WLIB, New York—Sings and plays the piano in addition to playing everything from bop to blues; seldom uses semi-classical or classical music.

Ted Bryant, WDXB, Chattanooga—"Primarily race records offering a variety of boogie woogie, jive, jazz, and blues."

Dwight "Gatemouth" Moore, WDIA, Memphis—"Spiritual and gospel records."

"Hot Rod" Hulbert, WDIA—"Plays the blues, jive, and bop, with a special appeal to the teen-agers."

FOR SALE

AT LOW COST

BIG BUYING RADIO AUDIENCE
A-1 REFERENCES *SEE BELOW

*Second Low In Cost Per Inquiry . .

"It gives me a great deal of pleasure to be able to tell you that in the recent Robin Hood mail pull, the offer of a picture and a poem for 10c, KTBS ranked sixth in a list of twenty-one stations. Of the five stations ahead of you, four were 50,000 watts in power.

"On the basis of cost per piece of mail received, KTBS was the second low station. The only one with a better record based on cost was a 50,000 watt station nationally known for its widespread mail audience."

Jim Anderson, CROOK ADVERTISING AGENCY
Dallas, Texas

*Nearly A Million Baby Chicks Sold

"We wish to take this opportunity to thank all of you at KTBS for the fine cooperation and the splendid selling job you have done for our Mason's Baby Chicks.

"We find that your station has sold 982,800 baby chicks at a cost per hundred chicks that rates No. 4 among our 120 radio stations used throughout the country."

Ruth Mason, President, MASON'S CHICKS, INC.,
South Plainfield, N. J.

KTBS

THE LOUISIANA PURCHASE SHREVEPORT, LOUISIANA

10,000 WATTS 710 KC

(5,000 NIGHTS)

AFFILIATED WITH NBC AND TEXAS QUALITY NETWORK
REPRESENTED BY EDWARD PETRY & COMPANY, INC.

First in Dollar Value in NASHVILLE Because WKDA Delivers the Audience

HOOPER STATION AUDIENCE INDEX

CITY: NASHVILLE, TENNESSEE MONTHS: May-June, 1950

Total Coincidental Calls—This Period—15,359

INDEX	WKDA	"A"	"B"	"C"	"D"
23.7	25.5	22.7	21.1	14.4	13.4

Represented By
FORJOE & CO., INC.
T. B. Baker, Jr., General Manager



"Jack the Bellboy" (Ned Lukens), WEAS, Decatur, Ga.—"Strictly a jive show, exclusively featuring records by Negro artists. Includes be-bop, blues, barrelhouse, boogie, and dixieland."

Felix Miller, WDUK, Durham, N. C.—"No attempt to play entire programs of so-called 'race music.' Instead, a happy medium with Ellington, Eckstein, Vaughn, Basie, Shearing, Garner, Goodman, Kenton, Shaw and others."

Jon Massey, WWDC, Washington, D. C.—"Music is selected chiefly by mail, comprises everything from bop to classics."

Bill Cook, WAAT, Newark—"On *Musical Caravan* we try to blend the best in popular music with interesting interviews of top name personalities from stage, screen, and radio."

Certainly music is the top attraction. But it's the disk jockey's personality that gives this type show its big plus value. Depending on the ability of an individual d.j., the plus values can be clever patter, a continual parade of interesting guest artists, or frequent personal appearances.

On most platter programs there isn't much time for talking. But what is said can be brightened up to a high polish. Take Bettelou Purvis, attractive white d.j. on WPGH, Pittsburgh: "I try to promote rhythms in my chatter. For instance, 'See you again tomorrow at 5-1-5, when the shellac shack again looks alive.' Slang terms heard among jazz musicians are used most often. Frequently the disk jockey will dig up some background on records and recording artists to pass on to listeners."

Being busy people, disk jockeys often find material for chatter in their other activities. Lorenzo Fuller, who handles *Harlem Frolics* on WLIB, New York, draws on backstage happenings at *Kiss Me Kate*. Besides this he comments on anecdotal material appearing in morning papers, especially news about the theatre, Broadway, and Harlem. Many d.j.'s, like Jack the Bellboy, use part of their program to announce meetings and activities of Negro social and civic clubs. On the Jack the Bellboy show this is called "The Bulletin Board."

Most d.j.'s are themselves active in the musical field. This brings them into close contact with recording artists who are only too glad to boost their popularity with guest appearances. Ernie Bringier of WMRY, New Orleans, frequently interviews artists like Smi-

ley Lewis, Cecil Gant, Billy Diamond, Jimmy Hensley. Heavy fan mail similarly followed Felix Miller's interview with Decca recording artist Buddy Johnson on a recent WDUK. Durham, N. C., stanza of *Velvet Jazz*.

WDIA's large staff of Negro disk jockeys make a point of welcoming artists who visit Memphis, often appear on the stage of a theatre where the visitor is playing or help MC his show. It's a reciprocal arrangement that helps them both.

Negro disk jockeys, more often than not, are celebrities in their own right. Roy Loggins does a five-day stint on KALI, Pasadena, yet finds time to visit Los Angeles veterans' hospitals, fan clubs, and he makes weekly theatre appearances. Joe Adams, busy d.j. on KOWL, Santa Monica, runs the annual Cavalcade of Jazz at Wrigley Field in Los Angeles. The last one packed in 20,000 spectators. Ted Bryant was featured in a film by All American News, a Negro newsreel company, for his disk jockey efforts over WDXB, Chattanooga.

Here's what Bettelou Purvis, white d.j. of WPGH, Pittsburgh, has to say about outside appearances: "I appear at everything going. I was awarded a lovely scroll at the George Shearing concert, along with two other jockeys, which commended us on our promotion of racial relations through the medium of modern jazz. I attend the one-nighters when the bands pass through, local promotion projects, and charity balls. There is *definitely* a noticeable effect on my following because of this."

Jon Massey, WWDC's popular Negro d.j., backs this up: "My outside appearances include schools, churches, clubs, YMCA, nightclubs, theatres, etc. I manage as many as 15 to 20 appearances per week. I find it's the best possible public relations, not for me alone but also for the station. As a result, my fans are the most loyal one could possibly wish for."

Nat Williams, veteran WDIA jockey, has planned, MC'd, and publicized nearly every Negro charity event in Memphis during the past 15 years. Says WDIA: "The entire staff prepared a benefit Christmas show in little more than a week's time, and staged it, without a rehearsal, before a packed auditorium. WDIA plans to make it an annual event."

Another audience-builder used by some Negro disk jockeys is the gimmick. In the case of WWDC's Jon

Massey, this is the \$100 *Lucky Number* craze which recently swept parts of the country. Listeners win by matching the numbers on their Social Security cards with a number read over the air. It was this gimmick which gave Massey the nickname Jon (\$100) Massey.

Jack the Bellboy uses two quiz gimmicks on his WEAS, Decatur, Georgia show. Hollywood Clothiers asks a daily question, which listeners to Jack the Bellboy call in and answer at a given signal. First one to call in the correct answer wins. Macey's Jewelers plays a well-known record by a Negro artist *backwards* for their quiz. Both sponsors post answers in their stores, report substantial sales.

Gimmicks are the exception on Negro disk jockey shows, but most d.j.'s use similar approaches to commercials. The friendly, conversational approach is usually most effective. Ad libbing, often with a personal endorsement, is common, and aids sales.

WDIA, Memphis, a pioneer in programming especially for a Negro audience, comments on advertising methods: "It has been our experience that the most successful advertising is integrated into the program—is given in the mood and spirit of the show in the disk jockey's own words. WDIA's commercial copy tries to be down-to-earth, informal, with a direct relation to the Negro's every-day life. The disk jockey is encouraged to add his own personal phrases to the copy, and change it to suit his show and listeners. But he must stick to the essential selling points, give the price clearly when a price is mentioned, and stress the brand name."

On the question of brand names, stations which have carried Negro programs are emphatic: the Negro people are brand conscious. This stems from past and even some present exploitation of the Negro market by sub-standard products. WDIA reports that many Negroes have told them they are proud that well-known brands like Stokely's Foods and Calumet Baking Powder buy time on the station. Further evidence of brand consciousness is contained in a report on the Negro market by the Research Company of America. This shows, for example, that in the Northeastern United States, most Negro automobile buyers prefer Buicks, Goodyear Tires, Esso Gasoline and Esso Motor Oil.

There is a difference of opinion as

to whether certain specifically Negro products should be advertised on Negro disk jockey shows. Ted Bryant, WDXB d.j. in Chattanooga, is sponsored by Hadacol, Royal Crown Hair Dressing, Scalf's Indian River Medicine, Murray's Products, Nix, and Silky Strait. Several of these products are of the "hair straightening" variety which many Negroes find embarrassing, except in strictly Negro publications. With sizable white audiences listening to Negro disk jockey programs, the risk of alienating Negro listeners is considerable.

Phil Gordon, WWRL New York disk jockey, won't plug this kind of product. He feels that the program is aimed at people who like blues, bop, calypso and so on. Besides, many of his loyal listeners are white teenagers. The majority of Negro disk jockeys, and white d.j.'s aiming at a Negro audience, agreed that this type of advertising was better suited to printed media.

Phil Gordon's teen-age white audience in New York, Jon Massey's in Washington, and Joe Adams' white fans in Los Angeles all add up to an important fact. Music has a universal

It's in the cards

WBNS gets sales results in central Ohio

Yes, here is buying power that will do a sales job for you when you invest in WBNS time because this station is the favorite in radio with 187,980 central Ohio families. Results are what you want and results are what you get . . . This has been proved again and again by WBNS advertisers.

WBNS

PLUS WELD-FM

ASK JOHN BLAIR.

POWER WBNS 5000 - WELD 53,000 - CBS COLUMBUS, OHIO

appeal and a personable Negro disk jockey is just as apt to build a large white audience as a large colored one. Jon Massey has done this in Washington where 50% of his \$100 *Lucky Number* winners have been white. Phil Gordon and Joe Adams have surprised many a young listener when pointed out at a personal appearance. The shift isn't one-way either. There are a surprising number of white disk jockeys whose competent handling of record shows has built large and loyal Negro audiences.

The main point to be gained from this change in the caliber of Negro radio talent is to recognize the changes that have taken place generally. America's 15,000,000 Negroes are a potent force, especially in the market place. Give them the first class selling job that a \$12,000,000.000 annual income warrants and they'll respond.

The experience of WPAL, Charleston, is a dramatic example. Disk jockey Bob Nichols has, in a little over a year, expanded his two shows from 1½-hour to 16-hours a week. Mr. L. P.

Moore, WPAL Station Manager, describes what happened: "It wasn't easy to put Bob Nichols over. We pioneered in this field and naturally got a lot of ridicule. The smile is on the other side of the face now. We acknowledged the presence of an audience heretofore virtually ignored—and, believe me, it's paid off and paid off BIG!" ★ ★ ★

CHILD'S INFLUENCE ON TV

(Continued from page 25)

homes with children than in homes without children (see chart accompanying this story).

(In evaluating the Columbus study, it must be remembered that Columbus may not be typical. Nor can we estimate the importance of the novelty factor of TV on children, who may be much more influenced by it than adults on a short-term basis.)

It was to be expected, as shown by a chart accompanying this story, that viewing in homes with children would be greater than in those without during the afternoon. A big surprise is the extent to which children influence sets-in-use right up to 8:00. After that adults-only homes lead slightly in this respect, but the votes of the youngsters still show up strongly in choice of programs right on up to 9:30.

Neither was it a surprise to note that programs broadcast in the late afternoon and early evening and aimed primarily at children—*Lone Ranger*, *Captain Video*, *Howdy Doody*, and others—get much better ratings in homes with children than in other homes.

But it's something else again to discover that what the children think about the type of show intended primarily for adult viewers makes so big a difference in the number of prospects who dial a sponsor's program.

This ties in with what samplers of agency fan mail have long suspected. They don't have time, they say, to sort out the kid mail from all other mail: usually letters are merely stacked in "favorable" and "unfavorable" piles. But they know from spot checking that kids write in to performers on presumably adult shows.

For more direct evidence, here's a letter a mailman wrote *Look Hear*, a TV fan column in the *New York News*: "When your kids keep plaguing you to buy something a TV star has been selling, it's no use holding out—you might as well shell out the dough."

**VITAL
SALES
VOICES**

**of the
NEW
ALASKA**



Most Potent sales force in all Alaska is the powerful KJAR-KENI combination. No other advertising medium can as effectively tap the new riches of this fast-growing new market of above-average consumers.



This Red Cross Drug Store at Fairbanks, completely stocked with familiar nationally-advertised brands, is typical of a host of modern, up-to-date retail outlets in the NEW Alaska—an established and important new market of unusual responsiveness.

MIDNIGHT SUN BROADCASTING CO.

KJAR, FAIRBANKS

10,000 Watts, 660 KC

KENI, ANCHORAGE

5,000 Watts, 550 KC

(Sold separately—or in Combination at 20% Discount)

GILBERT A. WELLINGTON, Nat'l Adv. Mgr.
5546 White-Henry-Stuart Bldg., Seattle

ADAM J. YOUNG, Jr., Inc., East. Rep.
New York • Chicago

And kids are the highest pressure salesmen of all when it comes to converting non-television families into set owners, according to a checkup by Jay & Graham, Chicago, Videodex TV ratings.

To return to the Ohio State study: Not surprisingly, it shows Western drama rated 46% higher in homes with children. Comedy dramatic and Western were the only two types that rated consistently higher in homes with children than in adult-only homes.

Comparisons were made on the assumption that program ratings attained in a home including *only* adults is the "normal" rating of that program with adults, an index to the appeal of the program to adults.

Variations in rating of the same program in families with children was assumed to be largely the result of the influence of children on selection of the program. Ratings above and below "normal" are taken to measure the preferences of children for the program.

"Human interest" shows like *We, the People*, *Candid Camera*, and *Black Robe* averaged 15% lower ratings in homes with children. (That was in spite of the fact that *Quiz Kids*, a program in the same class, rated 31% higher in homes with children.)

Black Robe rated 38% and *What's My Line* 51% lower in households with children.

In the crime-thriller class *Man Against Crime* rated 39% and *Inside Detective* 11% higher in homes with children; but *Hands of Murder* (now titled *Hands of Destiny*) rated 42% lower and *Escape* 50% lower than in adult homes only. *Lights Out* did just a fraction better in "normal" or base, homes.

The third type of program averaging lower than "normal" ratings in the 7:30-9:30 p.m. period were musical programs. Of the seven shows available during the period measured, the average rating was 21% lower than in adult only homes. *Firestone Concert* was 71% below the rating in adults only homes.

Variety shows, on the average, rated about as well in both types of home. But certain programs in this class showed a strong variation from the average.

Toast of the Town rated 15% higher, *Versatile Varieties* 18%, and *Stage Door* 30% higher in kid homes than in others.

But *Ed Wynn* rated 33% and *This Is Show Business* 50% lower in homes with children.

Similar variations are found in ratings of straight dramatic shows. Average ratings of eight such programs were practically the same. But four programs rated lower and four higher in homes with children.

Any sponsor who wants to add adult listeners to his audience would do well, where possible, to consider what the kids like or don't like about his show.

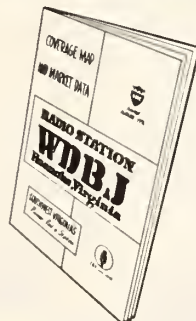
Thirty-eight per cent of the homes in the Ohio sample had children be-

tween the ages of six and twelve. Twelve is the age at which program tastes begin to switch toward the adult, according to studies by Gilbert Youth Research Corp., New York. The evidence of children's influence in selection of adult programs is even more striking on Sunday evening than during the week.

Competing programs in Columbus on Sunday evening from 7:30 to 8:00 were *Aldrich Family*, *Front Row Center*, and *This Is Show Business*. *Front Row Center* had practically the same rating in homes with children as in

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

Note To Timebuyers



A card or letter to us, or to Free & Peters, will bring you this WDBJ BMB Area presentation which includes:

- Official BMB Coverage Map
- Latest Market Data—BMB Counties
- Preliminary 1950 Census Figures
- Comparative BMB Coverage Graphs

Handily bound for filing and perforated for three-ring binder.

WDBJ

CBS • 5000 WATTS • 960 KC

Owned and Operated by the
TIMES-WORLD CORPORATION

ROANOKE, VA.

FREE & PETERS, INC., National Representatives



WOC

FIRST in the QUAD CITIES

In Davenport, Rock Island, Moline and East Moline is the richest concentration of diversified industry between Chicago, Minneapolis, St. Louis and Omaha. The Quad Cities are the trading center for a prosperous two-state agricultural area. Retail sales, total buying and per capita income rate higher than the national average, according to Sales Management.

WOC-AM 5,000 W. 1420 Kc. • **WOC-FM** 47 Kw. 103.7 Mc.

WOC delivers this rich market to NBC Network, national spot and local advertisers . . . with 70 to 100% BMB penetration in the two-county Quad City area . . . 10 to 100% in adjacent counties.

WOC-TV Channel 5
22.9 Kw. Video • 12.5 Kw. Audio

On the Quad Cities' first TV station NBC Network (non-interconnected), local and film programs reach over 16,000 Quad Cities' sets . . . hundreds more in a 75 air-mile radius.

Basic NBC Affiliate
Col. B. J. Palmer, President
Ernest Sanders, General Manager



DAVENPORT, IOWA
FREE & PETERS, Inc.
Exclusive National Representatives

Spot time buying made easier...

"Suppose I go into a new market," says a well-known Time Buyer. "I turn first to STANDARD RATE to size up the stations in that market: their affiliations, their power, their rates. Then I want to know their coverage. I try to determine which would give us the most for our money." The WIS Service-Ad shown here is an example of how many stations are helping buyers of time get information they want when they're deciding which stations to use. Last year the monthly issues of SRDS carried the Service-Ads of 278 radio and TV stations, supplementing their regular SRDS station listings with much additional information that helps buyers buy: information about coverage, audience, programs, station service.



STANDARD RATE & DATA SERVICE

The National Authority / Walter E. Botthof
Serving the Media-Buying Function / Publisher
333 North Michigan Avenue, Chicago 1, Illinois
NEW YORK • LOS ANGELES

SO YOU'RE THINKING OF SOUTH CAROLINA?

If you want complete coverage in South Carolina, you'll have to utilize the facilities of three radio stations.

But if you want the greatest coverage obtainable with one station, you'll choose WIS in Columbia.

BMB (March, 1946) credits WIS with a regular daytime audience in 43 of South Carolina's 46 counties—more counties than the combined total of any two other South Carolina stations. On WIS alone you reach more South Carolina families (daytime)—than the total of any station in Greenville and Charleston combined—57% more on WIS.

than on any other South Carolina station.

And in addition to this South Carolina coverage, WIS offers you a BMB audience in 13 Georgia and North Carolina counties as well.

The Columbia Trading Area includes 39 counties; the next largest are Greenville with 7, and Charleston with 6 (B B D & O).

WIS is 5,000 watts at 560 kc and NBC. There is no station with more than 1,000 watts within approximately 80 miles.

In short, WIS is South Carolina's FIRST STATION—indisputably, go on any list.



WIS
COLUMBIA, S. C.
NBC • 560 KC • 5000 WATTS

Plus WIS-FM
100% South Carolina General Manager
J. Edwin Sanders, President
FREE & PETERS, INC.
NATIONAL REPRESENTATIVES

Check the Service-Ads as well as the listings when you're using SRDS.

Note to Broadcasters: THE SPOT RADIO PROMOTION HANDBOOK describes the sort of station information that makes it easier for buyers of spot time to buy what you have to sell. Copies are available from us at \$1.

others. But *Aldrich Family* was 56% higher and *Show Business* 50% lower in homes with children than in adults only homes.

Both *Aldrich Family* and *Show Business* had practically the same rating in adults only homes. The kids made the big difference.

Again, at 9:00 o'clock, Sunday evening, *Philco Playhouse* and *Fred Waring* had almost equal ratings in adult only homes. But *Philco Playhouse* rated 27% better in homes with children, and *Fred Waring* 21% lower.

After 9:30 at night in Columbus, the study showed that program ratings are almost exactly the same in homes with children as in those without children. This would indicate that most small fry of Columbus are in bed by 9:30.

These indications of the power of children to influence selection of programs aimed primarily at adults have tremendous significance to many sponsors. The specific rating variations to be found in Columbus aren't important in themselves. The thing is the evidence that what children like or dislike about a program can mean the gain or loss of adult viewers.

This influence, of course, is limited to those hours in which the youngsters are available as viewers.

The Columbus study nails down an influence many sponsor, agency, and other people have suspected, but had no evidence to substantiate. But nobody among those in the industry checked by SPONSOR, had imagined the influence of kids on selection of adult programs to be as great as that indicated by the Ohio State study.

Proving that what the small fry think about a TV program can add or subtract adult prospects from a sponsor's program might still be a more or less academic question except for the fact that something can be done about it.

The facts suggest that advertisers whose programs fall within a period when children are available for viewing should subject their shows to careful qualitative tests. These would be designed to reveal those elements in the show which attract children and at

JOE ADAMS
REACHES ALL
NEGROES
IN LOS ANGELES
KOWL 5660 WATTS
CLEAR CHANNEL
LOS ANGELES - SANTA MONICA, CALIF.

least do not repel adults. These elements could be strengthened.

In many cases, elements which repel the interest of children might easily be sacrificed without losing anything of great importance to adult viewers, according to the Schwerin Research Corp. which has made qualitative studies of Miles Laboratories' *Quiz Kids*.

A CBS-Rutgers University study in 1948 on the social effects of television pointed out that "to children, television is not something intruding upon already established patterns, but is an accepted fact in their lives, present virtually from the beginning. Television at this point promises to be a part of their total experience far more significant than it can ever be for the great majority of adults."

Not only advertisers now on the air, but those considering buying shows aimed primarily at adults (but broadcast in a period in which strong kid viewing is available) will want to know things about the program that may not

have seemed important before. For example, the types of shows that kids like and dislike most strongly; the attractiveness of specific shows to kid viewers; and elements of the show that appeal to or repel them.

Only special qualitative studies can reveal the most important answers. But such studies can point the way in many cases to more adult viewers. ★ ★ ★

SHELL OIL ON THE AIR

(Continued from page 23)

on a five-a-week basis.

Starting with KSTP, St. Paul-Minneapolis, they kept adding stations at the rate of about 10 a year until they reached the current 57 stations that now cover more than 90% of Shell direct distribution areas. Additional outlets will be added in 1951.

The dealers felt that the Shell news programs had an immediate effect on business. No controlled tests have yet been made. But radio recently was added in the Grand Rapids-Kalamazoo area, in which there had been no significant sales increases, and Shell will keep careful tab on what happens.

From 1945 through 1949 the company's net income looked like this:

1945	\$28,712,000
1946	32,880,000
1947	59,875,000
1948	111,396,000
1949	74,423,000

The decline from the 1948 all-time high was due to a decline in product prices, Shell officials say.

While the company feels that no member of the radio-newspaper-outdoor team could be sacrificed without seriously weakening the ad-program, it is the air-selling which makes possible the close identification of dealers with the company's advertising efforts to deliver new prospects to their driveways.

Neither the choice of spot radio nor the selection of newscasts was a haphazard matter. Shell had had experience with radio before, and had learned some lessons—the hard way.

They knew that men buy more gas and auto supplies than women, so as far back as 1932 they sponsored a football commentary with Dartmouth All-American Eddie Dooley over an Eastern CBS network; later they added a mid-Western CBS network with Dooley and the famous "Galloping Ghost" of the Illini, Red Grange. These were

**TWO TOP
CBS STATIONS**

**TWO BIG
SOUTHWEST
MARKETS**

**ONE LOW
COMBINATION
RATE**

KWFT

WICHITA FALLS, TEX.

620 KC

5,000 WATTS

KLYN

AMARILLO, TEX.

940 KC

1,000 WATTS

When you're making out that schedule for the Southwest don't overlook this sales-winning pair of CBS stations. For availabilities and rates, write, phone or wire our representatives.

**National Representatives
JOHN BLAIR & CO.**

LOCAL

PROGRAMMING . . .
that cleverly complements national shows. Ask about THE DAYBREAKER . . . FAVORITE FIVE.

PARTICIPATIONS . . .
tops in town for response. Ask about LUCKY 7. BEST BY REQUEST.

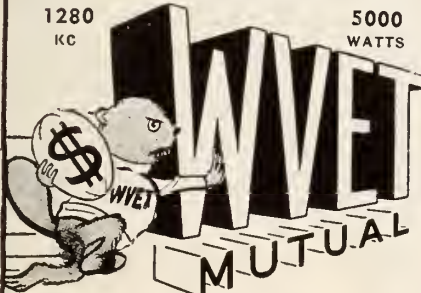
PERSONALITIES . . .
well known, well liked local names plus Mutual's array of stars.



FOR ADVERTISERS ON

1280
KC

5000
WATTS



IN ROCHESTER, N. Y.
Represented Nationally by
WEED & COMPANY

seasonal shots and dealers felt they helped build trade.

But they lacked the continuity to do a long-range job and offered the Shell advertising officials no chance for a sustained campaign to weld dealers into a component part of the advertising effort.

Then, in the spring of 1935, somebody sold the idea of capitalizing on Al Jolson's musical comedy fame with a Saturday night show called *Shell Chateau* on NBC. This is one that officials today don't like to talk about. It folded after only a few broadcasts and

was followed by *The Shell Show With Joe Cook*. This show lasted on NBC through June 1937, and marked the end of Shell radio until 1944.

It was then that Shell strategists decided that news, which had reached its peak of popularity and was still riding the crest, was the best bet. And they wanted the extra flexibility that spot would give them in handling commercials in widely differing geographical areas.

A second reason favoring spot was the better opportunity it gave them to match their radio coverage with their

own direct territories. (Shell is not national on the retail level. In some areas it sells to distributors who market the products under their own brands.)

Most important, local programs gave them the indispensable chance both to localize the show and to bring Shell dealers into the picture. This had been the missing element in their previous radio. Through the cooperation of each individual station the show could be merchandised to the hilt to every dealer in the territory.

When the new plans for radio were made known, dealers everywhere promptly besieged their divisional headquarters with requests that their territories be covered. Where the market division head (there are 16 in the field) felt that distribution warranted it, he made the recommendation for radio to the Shell advertising department headed by Marschner and his media-chief Shugert, in New York. They analyze the situation and in consultation with the agency, J. Walter Thompson, make a final decision. This has been the process preceding every program buy since Shell started its news formula.

WINSTON-SALEM'S



STATION

FIRST

- IN LISTENING (Hooper)
- IN NETWORK (NBC)
- IN POWER (5000 WATTS)
- ON THE DIAL (600)
- ON THE AIR (1930)

Your FIRST and BEST Buy!

Affiliated with
NBC



Represented by
Headley-Reed Co.

1930

TWENTIETH ANNIVERSARY YEAR

1950

WSRS

CLEVELAND

.... "The Family Station" serving Clevelanders and all the local nationalities in the 3rd most densely populated metropolitan district in the U. S. A. ... covering 336 square miles.

... Ask Forjoe for the power-packed selling facts about the effective WSRS domination and local impact. Hooper rating up ... WSRS cost per thousand lowest in town, thus the best buy in ...

CLEVELAND

WSRS

Decisions on what markets to cover are made on the basis of distribution and business potential in relation to the budget for radio.

Radio gets about 1/3 of the total advertising budget, with the remainder divided between newspapers, outdoor posters, and point-of-sale material. The company will spend between a million and a million-and-a-half dollars for radio this year on 57 stations, including six of the Arrowhead network.

From the start, Shell never left its radio investment to chance. Shugert felt that it was the medium to boost dealer morale and enthusiasm for converting first-time drivers-in into customers.

As radio moved into the basic advertising plan, Shell replaced a man with part-time radio responsibility with another whose fulltime job, under media director Shugert, was radio.

This was E. W. Lier, switched from the Shell touring service. He'd been with the company about 11 years and knew its problems intimately.

Today, in the Shell scheme of things, radio stations are added in a well-defined program. Here's the pattern.

Lier, together with John Heiney of J. Walter Thompson, Shell agency, travel into the field to get things started properly. Heiney, himself an ex-station man and program producer, writes the commercials and insures hand-in-glove coordination with the agency.

"Merchandising suggestions can look pretty cold and peremptory if you just get them in a letter," Lier explained. "But it's different when the guy who's asking for the help shows up in person to explain why he thinks it's a good idea." Numerous devices are used to

give the program a local feeling and to make the Shell franchise holders feel they own a direct stake in it, even though the company foots 100% of the bill.

One of the most successful is to record two-minute interviews with dealers; these are broadcast as part of the regular show. Heiney writes the script, doing a half-dozen on the spot to give station personnel an exact idea of what he wants in future interviews.

The dealer is allowed to talk about any phase of his business he chooses. But Heiney always insists on working

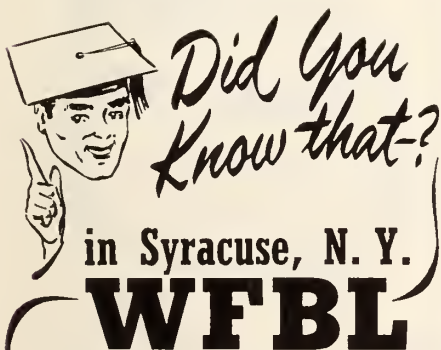


What About the Golden Jubilee?

As WSM begins its second quarter-century of broadcasting, and as WSM-TV makes its debut, we want to emphasize and re-emphasize these basic facts.

In the years to come, you can count on WSM to continue its policy of live programming to the tastes and needs of the Central South Audience of millions.

You can count on WSM for talent of such quality and quantity that its position as number one sales maker to the Central South will become even more firmly entrenched in the years to come.



now delivers
more listeners,
DAYTIME or
EVENING,
than anytime
in its history!

Call FREE & PETERS
for Availabilities

WFBL

SYRACUSE, NEW YORK





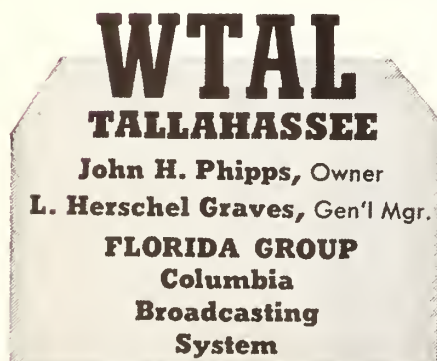
5000 Watts—Day and Night

the center of Capitaland*

Selling
12
Georgia Counties
and
11
Florida Counties

*Ask your John Blair man to tell you the full story on Capitaland and North Florida's most powerful radio voice—WTAL!

Southeastern Rep.
Harry E. Cummings
Jacksonville, Fla.



in plenty of personal references, something about home and family. Heiney does these interviews with the dealer, but future ones are done by the newscaster from scripts written by Heiney in New York, based on data forwarded from the field. Dealers are chosen for this honor on the basis of their all-around job for Shell products. In some cases, a division manager may use the air interview as bait to encourage a lagging dealer to get back on the ball.

The man to be interviewed always sends out postal cards ahead of time notifying his customers of the broadcast and asking them to be sure to listen in and let him know how he liked it. Besides being a good public relations gesture, it is another check on the program's impact.

Service station men love it when, following their broadcast, customers praise their air-manner or kid them good-naturedly. It's hard for a man to forget his company is backing him up when he gets responses like that.

The radio station doesn't allow the Shell service operators to forget that Shell news is their own baby. The company expects each station to come through with aid in keeping the operators sold on this idea.

Following notification from the district manager to the dealers about the program, the radio station writes each dealer a letter over the signature of the newscaster. The newscaster is in most cases a well-known personality in the area, rather than a staff announcer. This gives added punch to the letter.

Most stations, when first starting Shell news, present to each Shell dealer a poster which features the station call letters and the Shell news. It fits the swivel which is part of each station's equipment.

The radio station also supplies a number of cellophane tape window stickers which are placed in four or five spots around the service station calling attention to the program.

A station promotion which always makes a big hit with the Shell salesman and his wife is the gift of a pair of theater or sports events tickets with a letter written in longhand by the newscaster. Several dealers each month are chosen for this continuing promotion.

Each newscaster is expected to make an informal visit to three or four dealers every week. He chats about busi-



WDEL-TV

CHANNEL 7

WILMINGTON, DEL.

Assures advertisers the clearest picture in this rich, important market. NBC network shows, fine local programming—provide an established and growing audience. Many advertisers are now enjoying profitable returns.



WGAL-TV

CHANNEL 4

LANCASTER, PENNA.

The only television station that reaches this large, important Pennsylvania market. Local programming—top shows from four networks: NBC, CBS, ABC and DuMont guarantee advertisers a loyal, responsive audience.



STEINMAN STATIONS

Clair R. McCollough,
General Manager

Represented by
ROBERT MEEKER ASSOCIATES

New York Chicago
San Francisco Los Angeles

NBC
TV AFFILIATES

Ask your national representative

You're on the verge of a decision, and a problem.

What business papers to pick for your station promotion?

**It's no problem to kiss off, for your choice can have
a telling effect on your national spot income.**

But where to get the facts?

The answer is simple. Ask your national representative.

**He knows. His salesmen get around. They learn which business
papers are appreciated, read and discussed by buyers of broadcast time.**

His is an expert opinion.

Don't overlook your national representative.

SPONSOR

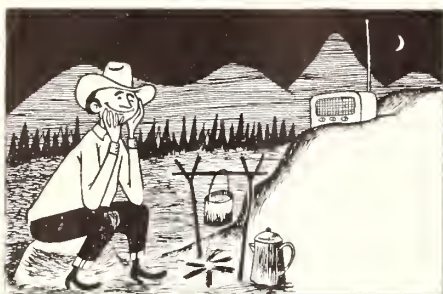
The shortest distance between buyer and seller

Miss Alice Carle
John F. Murray Advertising Agency
22 East 40th Street
New York City

Dear Alice:

Business is really aboomin' here at WCHS in Charleston, West Virginny! The ole 5000 watts on 580 station is doin' sech a bang-up job uv sellin' thin's fer hits clients. thet bizness jest keeps poppin' right along! Why Alice, June uv this year wuz th' biggest June WCHS ever had, and there've been some mighty big ones in th' years gone by! Jest goes ter show yuh thet when yuh does a job fer peepul they keeps comin' back fer more an' more! Jest tho't I'd let yuh know whut peepul thinks uv WCHS!

Yrs.
Algy
WCHS
Charleston, W. Va.



Night or day KGVO's 5000 watts will keep you "in touch" while you are in this Dude Ranch Country.

The Art Mosby Stations



MONTANA ☆
NOT ONE, BUT SEVEN MAJOR INDUSTRIES

ness and the program.

The talent is also expected to attend public functions to which radio personalities are invited. This is another public relations gesture for the program, which also helps promote it in the eyes of dealers.

Shell requires some kind of merchandising mailing to go out regularly to dealers at least every two months, even if only a post card or letter.

Last year Lier and Heiney spent about a week of each month visiting stations to confer and check on promotion to dealers. This year, with more than 90% of the territories already covered by radio, Lier and Heiney neither go out so often nor stay so long.

Most station managers carrying Shell news visit New York from time to time; and when Shugert is in the field, as he frequently is, he always calls on Shell stations.

There are two main yardsticks for selecting Shell stations. The first is coincidence of its coverage with the Shell distribution area. The second is the rating of available news shows. Shell tries to buy the top show in each case.

One factor which has undoubtedly worked in favor of Shell newscasts (which, incidentally, never include comment by the newscaster) is that they never use the full amount of commercial time normally allowed them under the NAB Code.

Shell believes that there is just so much to be said, without irritating repetition, on a theme such as the current "Activated" theme. Shell wisely refrains from overplaying it.

In late evening hours as much as three minutes is permitted by the NAB Code, but Heiney's pitch lasts from one to one and three-quarter minutes. For earlier news spots, he will write the commercial proportionately shorter.

About half the shows fall in the six to seven p.m. period, while about two-thirds of the remainder come around ten. There are a few 11:00 p.m. and early morning periods. Most shows are heard five times a week.

While concentrating on perfecting their news coverage, the Shell ad-men have been watching TV's efforts to break out of the static rut in which most visual news programing falls. As an experiment, they will sponsor five minutes of news on WNBT, New York, starting 28 August. The show will be

"WSYR-TV
has come in good"

Chateaugay.

160 miles
★ **WSYR-TV**

160 MILES AWAY!

News item from page 1 of the Chateaugay Record of May 26, 1950: "Television reception in Chateaugay that most thought would not be an accomplished fact for many years became a reality this week. Ray Lucia . . . now is enjoying televised programs nightly at his Lake Street home . . . WSYR-TV has come in good. Ray reports that when he was down in Syracuse last week the experts down there just couldn't believe television would carry this far."

Chateaugay is 160 air miles from Syracuse. Yes, WSYR-TV really covers the great Central New York Market—and points north, south, east and west.

WSYR ACUSE
TV channel 5

NBC Affiliate in Central New York
HEADLEY-REED, National Representatives

Available!

Rhymaline Time, featuring emcee David Andrews, pianist Harry Jenks and KMBC-KFRM's celebrated Tune Chasers, is one of the Heart of America's favorite



morning broadcasts. Heard each weekday morning from 7:30 to 8:15, Rhymaline Time is a musical-comedy program that pulls more mail than any other current "Team" feature.

Satisfied sponsors have included, among others, Katz Drug Company, Land-Sharp Motors, Jones Store, and Continental Pharmaceutical Corp.

Contact us, or any Free & Peters "Colonel" for availabilities!

KMBC
of Kansas City

KFRM
for Rural Kansas

on five nights a week from 6:25-6:30, with Don Goddard as newscaster.

Meanwhile, reports show listening to radio news (including Shell news) steadily rising since the war in Korea. Shell dealers know that they have a personal stake in the business of keeping their customers posted on local, national, and world events.

Messrs. Marschner, Shugert, Lier, and Heiney are seeing that they don't forget it. ★ ★ ★

RADIO IS GETTING BIGGER

(Continued from page 34)

1950, the percentage rose to 98.9%.

2. In 1945, 29.4% of all radio homes had two sets; in 1950, 35.6%.

3. In 1945, 9.1% of all homes had three or more receivers; in 1950, 13.2%. The 1950 survey showed one in every two homes with more than one set.

4. Of 9,100 respondents, 80% of the men and 72.7% of the women said they listened to sports or sports news.

Radio comparison with newspapers in Colorado and Wyoming. A KOA survey released 8 August 1950 shows the results of radio listening in Colorado and Wyoming. The Colorado-Wyoming Diary findings represent the first time that a survey of program audiences has been made in the two states. It was conducted April 1950 by Research Services, Inc., Denver.

Although this survey was made primarily to analyze two-state listening, the average time spent listening to radio programs as compared to reading newspapers and magazines also was uncovered. According to the research firm, the average person in Colorado and Wyoming spends two hours and 15 minutes daily at the radio. Newspapers get 39 minutes of his time; magazines, 18 minutes. The combined population of the two states is about 1,500,000. It was found that during the average morning quarter-hour 189,000 persons listen to the radio; in the afternoon, 177,000; in the evening, 307,500.

Individual stations report higher listenership. For example, WAGA in Atlanta reports a 43% increase in 1949-50 over 1945-46. KTUL, Tulsa, shows cost per 1,000 of \$10.63 in 1943-44 as contrasted with \$8.59 in 1949-50. Numerous network and independent stations report similar findings. ★ ★ ★

To a Big City Ad Man

unaccustomed to 5 o'clock shadows

5 o'clock in the morning is either awfully early or mighty late. If you've approached it only from the tired city side you have probably missed its more invigorating aspects.

Iowans fare better. Instead of barren asphalt jungles they see fruitful fields with dew glistening in the sunrise. In place of night-deserted buildings they see the shadows of fattening bees whose composite market weight in 1949 was 2 billion 386 million pounds. *Iowa grows more cattle—and makes more money at it—than any of the legendary range states.*

They see the shadows of a fantastic "pork barrel" worth over \$737 million in 1949. *Iowa marketed one-fourth of all the pork in the country last year.* They see the shadow of a gigantic egg which provides pin money for Iowa farm wives of \$200 million annually. *The egg and Iowa nestle cosily at the top of the nation's market basket.*

The substance of all these shadows is \$2 billion 11½ million for Iowa cash farm income in 1949—first for the nation according to *Sales Management*. Industrial Iowa adds another \$2 billion to total individual income. It's a market worth reaching—and in Eastern Iowa WMT reaches.

Please ask the Katz man for additional data.

5000 WATTS, 600 KC



DAY AND NIGHT

BASIC COLUMBIA NETWORK

TOPEKA



A Metropolitan
Market **NOW**

WREN

"FIRST ALL DAY"

ABC

5000 WATTS



WEED & CO. NATIONAL REPRESENTATIVES

BMI**SIMPLE ARITHMETIC
IN
MUSIC LICENSING****BMI LICENSEES**

Networks	23
AM	2,128
FM	380
TV	96
Short-Wave	4
Canada	150

**TOTAL BMI
LICENSEES . . 2,781***

You are assured of
complete coverage
when you program
BMI-licensed music

**As of August 7, 1950*

BROADCAST MUSIC, INC.
580 FIFTH AVE., NEW YORK 19
NEW YORK • CHICAGO • HOLLYWOOD

**GROWING
GROWING
GROWN***Now First in Mobile*

MORNING PERIOD*

PLUS...

a 14.8 Over-all Audience
Increase Since 1949

**ANOTHER BONUS
FOR ADVERTISERS...**

Special merchandising
department for extra
promotion of sales.

**January, February, 1950 Hooper*

WABB AM 5,000 Watts
FM 50,000 Watts
AMERICAN BROADCASTING
COMPANY

OWNED AND OPERATED BY
THE MOBILE PRESS REGISTER
NATIONALLY REPRESENTED BY
THE BRANHAM COMPANY

510. Madison

(Continued from page 6)

All in all, it looks to me as though your FALL FACTS edition has immeasurably hurt WSAZ-TV insofar as it was eliminated as under construction with a network link, and to the same degree I would be inclined to believe that your magazine suffered by reason of inaccurate reporting.

MARSHALL ROSENE
General Manager
WSAZ
Huntington, W. Va.

In your issue of 17 July, you show on page 103 the addresses of Film Equities, Nationwide Television and Standard Television Corporations at 1600 Broadway. This is incorrect. All three companies are located in the Paramount Building at 1501 Broadway.

ROBERT H. WORMHOUDT
Film Equities Corporation
New York

In your television map for sponsors as of your issue of 17 July, you listed WLW-D, Dayton, Ohio, as having 59,000 sets in market.

This figure is incorrect. As of 1 July, there were 100,000 sets in the WLW-D 45-mile area. This figure comes from WLW-TV's very accurate research department in Cincinnati. Don Miller is in charge of it. He handles research for the Crosley television chain.

FRANK HALL FRAYSUR
Promotion-Publicity Manager
WLW-D
Dayton

My congratulations to SPONSOR for the excellent information it contained in the FALL FACTS issue. I am sure all of your readers must have found it informative and helpful as I did.

WILLIAM B. OGDEN
Manager, Radio-Television
LeValley Incorporated
Chicago

On page 103 of the 17 July issue listing was made of various companies who specialize in films for TV. As we are in that category (and are sold in over 30 markets), it was no doubt an

oversight that we were not included.

Atlas has 11 Western features and over 350 top comedy shorts available for TV at the present time.

HENRY BROWN
President
Atlas Television Corp.
New York

Congratulations on putting so many vital sales facts into your FALL FACTS issue.

LEE HART
Assistant Director
BAB
New York

GOODMAN'S TELEPHONE GAME

We have been asked why our *Radio Telephone Game* was not included in your recent article.

Your editor, Mr. Norman Glenn, did request information on our program, and we advised SPONSOR that we would be happy to give the information if the

**WAVE
WON'T
SETTLE IN
REDWINE
(Ky.)!**

Chilled, warmed or room temperature, the people of Redwine (Ky.) can't pull one cork, pore things... Why, we'd be plumb musty before we arrived...

Instead, we concentrate on the Louisville Trading Area—a fabulous territory fairly bubbling with money. For instance, people here invest \$1139 more per family than neighbors in the more watered down portions of our State.

So we get all the effect we can from this potent market. For proof, let us send you the facts on the eatin' and drinkin' folks around Louisville!

**LOUISVILLE'S
WAVE**

WBC AFFILIATE . . 5000 WATTS . . 970 KC
FREE & PETERS, INC.
National Representatives



article specified that the Goodman Telephone Game was the *only one* of the telephone gimmick programs that did not include the element of chance.

Presumably SPONSOR was fearful that they would be "stepping on somebody's toes"; thus we were excluded.

Our *Radio Telephone Game* has been broadcast by 160 AM stations during the last 14 years, and because it does not contain the element of chance could never be construed as a lottery.

While our program closely resembles Bingo, we developed a scientific method whereby everyone playing the game has an equal opportunity to win. It took 14 months to work out the mechanical perfection of this method.

Listeners play with the five figures of the telephone number or the last five figures of their social security number. Each and every telephone and social security number is exposed at least once, and in any case an equal number of times, every 13 weeks, thereby giving every player an equal

opportunity to win.

Every winner, not just the first one who gets in, receives a duplicate prize.

Our telephone operators who receive the calls remain at their posts several hour after each program, or until the phones stop ringing. Listeners may, if they prefer, mail their entries. We have written permission from the Post Office Department to use the mails.

Listeners need not go to a store to pick up a chart with which to play. They can make their own.

Since the court injunction was granted stopping any action on the part of the FCC in conjunction with lotteries or games of chance, many telephone games clearly violating lottery laws have been accepted by stations.

A lottery consists of three elements: prize, consideration, and chance. Eliminate chance and you can't have a lottery. The big question at the present time is "what constitutes consideration." Some lawyers contend that merely listening to the program is consideration. Some of the telephone games go so far as to make it necessary for participants to pick up a chart or a form at the sponsor's place of business.

According to page six of the 17 December, 1949, issue of *Billboard Magazine*, one of the programs mentioned in your article of 3 July was ruled a lottery by Attorney General James H. Anderson of Nebraska. A musical bingo game called *Musico* was restricted some 10 or 11 years ago. A brochure recently distributed by one of the companies mentioned in your article states in their circular "Play Radio can be used by broadcasters without contravening the Commission's rules, at least until such time as the Supreme Court finally decides the pending cases." If a broadcasting station were not worried about the Commission, there are still state laws and postal codes to be observed. Later on, if the injunction is removed, there is always the possibility that the FCC will frown on such programing.

Anyone can put Bingo on the air if they disregard the lottery laws. I contend that the day of reckoning will come, and as far as I'm concerned, I'd play safe—safe for the station, safe for the sponsor, and safe for myself. I want to stay in business.

HARRY S. GOODMAN

Harry S. Goodman Productions
New York



To Cover
the Greater
Wheeling (W.Va.)
Metropolitan
Market
you need...

WTRF
AM-FM

High Hoopers (Avg. 24.5)
Low Cost
The ECONOMICAL way to
SELL
The Wheeling Market
Check
THE WALKER CO.

"Know-How" Available

Experienced radioman, heavy on sales and promotion, seeks permanent location with pleasant firm. Aggressive, wife and two children, sober, worker not dreamer. Desires station or sales organization offer, will travel. Appreciate opportunity to discuss possibilities. Box No. 43A.



LANG-WORTH
FEATURE PROGRAMS
SELL SOAP!

LANG-WORTH
FEATURE PROGRAMS, Inc.
113 W. 57th ST., NEW YORK 19, N. Y.
Network Calibre Programs at Local Station Cost

SPONSOR SPEAKS



If they dared

Many a sponsor would like to know the secret of getting the most out of his agency.

Many an agency man would relish the opportunity to tell his client a thing or two.

In this issue and the one to follow SPONSOR gives both of them their chance. Under the provocative title, "What agency men would tell clients . . . if they dared," SPONSOR bares the souls of a number of agency men who talked freely when they were convinced that they wouldn't be quoted by name.

The results are interesting, to say the least.

Next issue we turn the tables with an article giving the sponsor's side of the picture. If you'd like to contribute a nugget or two, don't hesitate. And we promise not to mention your name.

Standard TV rate card

Agencies and advertisers will stand up and cheer the recommendations recently made by the Television Standardization Group, in collaboration with the Radio and Television Broadcasting Committee of the AAAA, to help TV stations establish rate cards of greatest use to both buyers and sellers.

After numerous sessions, this all-industry committee, working under authority of the Broadcast Advertising Committee of the NAB, has come up with five model rate cards, each identical except for different model rate tables designed to incorporate variations in pricing practices within the industry. These are contained in an attractive spiral-bound booklet.

Besides the rate table, and facilities charges (film, studio, remotes), the recommendations include 20 specific points of general information: channel, power, time; production services; studio equipment and personnel; film projection equipment and personnel; film production equipment and personnel; remote pickup equipment and

personnel; music performing rights; film library services; music library services; news services; length of commercial copy; foreign language broadcasts; product acceptability; program and copy acceptability; political broadcasts; station option time; commissions and payment schedules; rate protection; contract limits; discounts.

It is suggested that the standard rate card be 6" x 3½" folded, making it a convenient pocket piece. Spread out, it is easy to use. All vital data are on a single side.

Eugene S. Thomas, now director of operations of WOR-TV, was chairman of the 17-man Standardization Group. His executive committee included John E. Surrick, WFIL-TV (now with WFBR); James V. McConnell, NBC; William H. Weldon, Blair TV; E. Y. Flanigan, WSPD-TV. Others on the committee were Edward Codel, Katz Agency; Russel Woodward, Free & Peters; E. K. Jett, WMAR-TV; Arthur Gerbel, Jr., KJR; George W. Harvey, WGN-TV; Henry W. Slavick, WMCT; James T. Milne, WNHC-TV; Louis Read, WDSU-TV; Henry I. Christal, Edward Petry & Co.; George Moskovics, CBS; Harold L. Morgan, Jr., ABC; William B. Ryan, KFI-TV (now general manager of NAB). Charles A. Batson, NAB TV Director, served as committee secretary.

Applause

Guide to Iowa listening

Until somebody presents a better case, our candidate for the station (or network) that knows its audience best is 50,000 watt WHO in Des Moines.

What started out 13 years ago to be a survey of WHO popularity has branched out into a full-fledged annual research project embracing 9,000 Iowa families from all sections and segments of the state. The 13th Consecutive Annual Study of Radio Listening Habits in the State of Iowa (March-April, 1950) is by all odds the most ambitious of the series. Previous studies gave answers to such questions as radio ownership, station preferences, types of programs best liked, economic facts about families. The newest analysis goes further. For example, an advertiser can now learn the comparative prestige standings in

Iowa of radio, newspapers, local government, schools, and churches; attitude of adult Iowans toward beer advertising; ways in which radio can do a better job; ownership of electric dish washers, clothes driers; TV sets and portable battery-operated radios.

A two-day diary study, embracing every set in every seventh home of the 9,215 interviewed, reveals meaning of "heard regularly" and "listened to most" ratings. It compares "recalled" listening with actual listening.

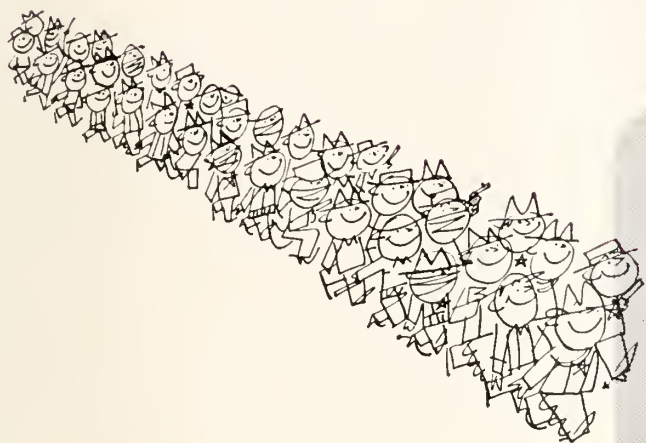
For several years this annual check of Iowa listening has thrown light on use of multiple sets within the homes; on radios located in barns; on radio receivers in automobiles.

A glimpse of the findings contained in the first 77 pages of the 1950 survey (the full report will be ready later) reveals such tidbits as these:

one out of every two Iowa homes has more than one radio set; 14.2% of all farmers had radios in their barns (in 1949 it was 11.8%); 98.5% of all radio homes were electrified. Comparing radio and newspapers, 8% said newspapers were doing the best job, 19% said radio; 73% gave equal rank to both. News broadcast led in the "best liked type of program" category with both men and women, featured comedians were second, popular music was third with women, sports with men.

What's happening to radio throughout the U. S. is reflected in this one-state study. SPONSOR commends Dr. Forrest Whan of Wichita University, who also does the annual WIBW, Topeka study, for his scientific and painstaking approach; the WHO ownership and management for sponsoring the survey.

the
 pied piper
 now
 rides
 a
 horse!



PHILADELPHIA moppets follow "The Ghost Rider" in legions, over WCAU-TV every day. "The Ghost Rider" has no off season—right on into summer there are more requests for membership than ever before.

"The Ghost Rider" westerns have more juvenile viewers than any western feature in Philadelphia.

As further evidence of "The Ghost Rider's" popularity (if more is needed) he was "mobbed" by 30,000 howling, adoring youngsters at his first personal appearance at Fairmount Park in Philadelphia on July 4.

And for more documented facts, "The Ghost Rider" has tens of thousands of returned performance cards and letters from enthusiastic parents which bear witness to the fact that they watch his program—and that his good conduct code is followed to the letter.

This loyalty speaks for itself. And if you know anything about children, you know how demanding they can be for the product their hero endorses.

If you want a following for your product in Philadelphia, follow "The Ghost Rider."

WCAU-TV

Represented by Radio Sales

CBS affiliate—Channel 10

RECEIVED

AUG 14 1950

NDC GENERAL LIBRARY

WWDC NOW

3rd

in total share of Washington audience*



Station A (Network) 25.1%

Station B (Network) 15.0%

WWDC 12.8%

Station C (Network) 10.5%

Station D — 5.9%

Station E (Network) 5.8%

Station F — 3.7%

Station G — 3.3%

Station H — 3.3%

Station I — 3.2%

Station J — 3.1%

Station K — 3.0%

Miscellaneous — 5.3%

Big . . . *big* . . . BIG! That's the new audience WWDC delivers advertisers with its 5000 watts and its low rates. Only two big network stations have a larger share of audience. WWDC has more than the two other network outlets . . . more than *all* other independents. That's why WWDC is Washington's *dominant* independent. That's why WWDC is your best buy in Washington. Get the facts from your Forjoe man.

250,000 NEW LISTENERS

WWDC
WASHINGTON, D. C.

* Pulse, May-June, 1950. Share of Audience, 6:00 A.M. to midnight, Monday through Sunday.

SPONSOR

For buyers of broadcast advertising

UNITED STATES
POSTAGE
BALTIMORE
MD.
2 CENTS

RECEIVED

AUG 31 1950

What sponsors
say about agencies — p. 26

Farm programing builds feed company—see p. 24

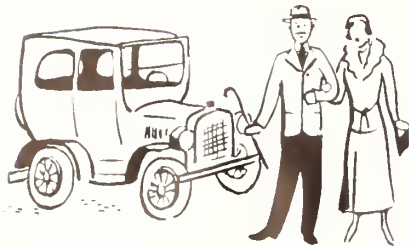
SP 10-49 12220
MISS FRANCES SPRAGUE
NATIONAL BROADCASTING
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y



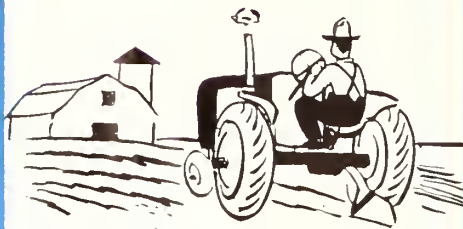
Sponsor Reports	page 1
Queries	page 7
Outlook	page 10
Mr. Sponsor: Robert Brenner	page 16
P.S.	page 17
Station Merchandising	page 21
Doughboy's Radio Success	page 24
TV Unions	page 28
Drug Stores On the Air	page 30
Sponsor Index	page 33
Radio Results	page 38
Mr. Sponsor Asks	page 42
Roundup	page 44
Sponsor Speaks	page 72

28 Years

of serving and selling Kentuckiana



When I first went on the air in 1922
Kentuckiana was a good market.
... now it's better ...
... and it's still growing!



For example:

Kentuckiana (Ky. plus a generous
portion of Sou. Ind.) leads the nation
in both increased crop and livestock
production gains and is well above
the national average in increased
value of manufactured goods.



And income!!!

Why it was over t-h-r-e-e times the
national gain in effective buying
power (1948-49).



In just two years ...
the radio homes in Kentuckiana in-
creased 19.1%.
They listen before they buy!



... to be exact ... they listen to ME
before they buy. I say it blushing-
ly, but, according to Mr. Hooper I'm the
listeners' favorite! (I have more top-
rated Hooper periods than the next
two stations combined.)



... and I have a corner on all those
great CBS stars like
Arthur! ... Jack! ... Bing!

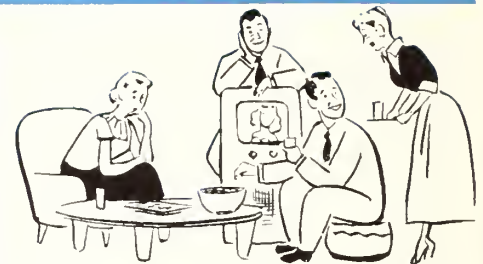


Likewise ...
I'm quite a programmer myself.
To wit: Coffee Call (my own show)
attracted more than 20,000 visitors in
the last 11 months.



My newsroom is the best in broad-
casting (according to the National As-
sociation of Radio News Directors)

And the farmers will tell you that I
have the only *complete* Farm Pro-
gramming Service in Kentuckiana



By the way, ...

WHAS-TV is quite a comer too! The
best visual salesman in the market!
A part of the great WHAS tradition!

50,000 WATTS ★ 1A CLEAR CHANNEL ★ 840 KILOCYCLES

*The only radio station serving and selling
all of the rich Kentuckiana Market*

Television in the **WHAS** tradition



VICTOR A. SHOLIS, Director

NEIL D. CLINE, Sales Director

REPRESENTED NATIONALLY BY EDWARD PETRY AND CO • ASSOCIATED WITH THE COURIER JOURNAL & LOUISVILLE TIMES

SPONSOR

510 MADISON AVENUE, NEW YORK



MILLION DOLLAR BAB PROMISES ADVERTISERS FACTS Decision of NAB Board to separate Broadcast Advertising Bureau and push for \$1,000,000 or more annual budget is good news for advertisers and agencies who want radio facts and figures comparable to data Bureau of Advertising turns out for newspapers. One of every four Bureau of Advertising employees (total about 100) does research. Separate BAB won't be in super class at start, but is expected to gain momentum after membership builds in 1951. Separation date is 1 April 1951. . . . **PICTURE MOGULS WARM TO TV ADVERTISING** Tests by theater owners and film producers in New Haven, Philadelphia, New York, and Los Angeles to determine what television advertising can do to hypo box office are proving positive. Biggest test was made by Columbia Pictures for film "711 Ocean Drive" over all available outlets in LA and New York. Receipts in both cities were among best this year. . . . **RADIO/TV LOOMS STRONG IN FLORIDA CITRUS PLANS** Once substantial air advertiser, but in recent years addicted to national magazines, Florida Citrus Commission 1950-51 choice veering toward specific market media. Under J. Walter Thompson, which wrested \$1,250,000 in consumer advertising from Benton & Bowles, emphasis will be on spot radio, spot TV, newspapers. . . . **75% of TV STATIONS NETWORK LINKED THIS FALL** Microwave circuits, private and AT&T, are making it possible to bring networks to most TV cities now. By World Series time some 80 stations (out of 107 total) in 47 cities will be interconnected. . . . **RADIO NETS 5 AND 6?** Two western firms with one idea (to provide co-op programing to stations for local sale) plan to debut as national networks this fall. Liberty Broadcasting System, Dallas, is using its successful record as recreator of big league baseball as leverage for attracting affiliates. It expects 400 in 48 states by 1 October, when it intends to go on 16 hour daily schedule with sportscasts, news programs, quiz programs, women's programs. Progressive Broadcasting System, Hollywood, hopes to begin 1 November with some 300 affiliates and 10 hour daily schedule. Many of its programs will be transcribed, but fed via telephone wires. Soap operas, quizzes, western shows, recreated sports also feature Progressive lineup. . . . **TV DAY GETS BIGGER** Demand by sponsors for TV time is stretching many station schedules this fall. During weekends (from 6 a.m. Friday to 1 a.m. Monday) station isn't off air. WLW-T, also Cincinnati, has extended its schedule to 15½ hours weekdays (8:30 a.m. to midnight). Other Crosley stations in Dayton and Columbus use same hours. . . . **RADIO/TV AD BUDGETS SAFE FOR PRESENT** With few exceptions, like cancellation of ambitious Norge TV campaign, fall-planned air campaigns seem set to go despite war threats. Admen are going back to wartime records for scarce commodity advertising themes. Though uncertainty exists, 1950 and early

SPONSOR REPORTS 28 August 1950 . . .

and early 1951 consumer goods sales loom bright as they could be. . . . **1950 KANSAS RADIO AUDIENCE STUDY SHOWS DECADE DIFFERENCES** What's happened between 1940 and 1950 in Kansas radio is shown in advance release by WIBW, Topeka, of 1950 personal interview study. Highlights include: 1940 homes with one or more radios, 84.8%; 1950, 97.4% . . . in 1940, 13.2% of homes had two or more radios; in 1950, 37.3% . . . in 1940, 20.8% of all car-owners had auto radios; in 1950, 57.7%. . . .

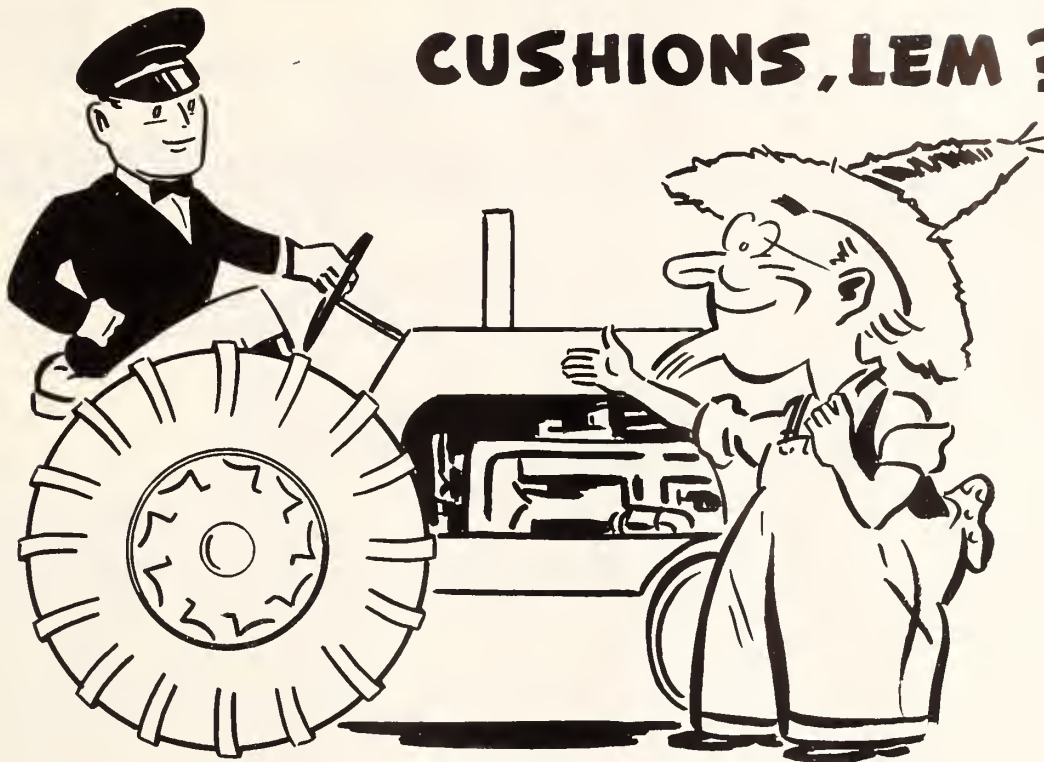
AIRLINES EXCITED ABOUT TV Looks like big airlines, who rarely have used radio advantageously or often, are jockeying for position in visual medium. As this issue goes to press we know of one key airline ready to buy TV show; another hunting.

Southwest Airways are readying Jerry Fairbanks commercials featuring Jimmy Stewart. . . . **SOAPS DOWN, SYNTHETICS UP** As SPONSOR reported in FALL FACTS Issue (17 July) synthetic detergents will increasingly take ad play away from soaps because that's where sales are. Current year 6-month figures by American Soap & Glycerine Producers show true situation today. Soap sales were 11% below 1949; synthetic detergent sales 60% up. Lever Brothers hopes to regain ground in the detergents sweepstakes this fall with strong radio and TV campaigns, some still feverishly in the making. But P&G and C-P-P are far in van with several products each and don't show signs of slackening. . . . **MOTOROLA'S \$500,000 TWO-MONTH CAMPAIGN** Some 130 radio stations are scheduled to carry two to 10 announcements daily from mid-September through November for Motorola TV and radio sets. About 100 will be used for TV campaign; remainder for radio set sales. An extensive co-op radio and TV setup is available to dealers, too. . . . **HAVANA TV RACE** Two Cuban firms are straining to be first to put TV on air in Cuba. CMQ-TV, headed by Goar Mestre, and Union Radio SA, headed by Jose Antonio Mestre (not related), are contestants. Mobile units and transmitter equipment is being flown in. At this point looks like dead heat with start about 1 December. Initial programming will be done via film and mobile units during five evening hours. Baseball and fights will be initial most popular fare, with local beer and cigarette advertisers already vying for favorable times. . . . **ERA OF EXTRAVAGANZA**

Sunday night will be battle night for NBC and CBS this fall. NBC counters CBS's star-studded lineup with 2½ hour radio counterpart of Sylvester Weaver's Saturday night NBC-TV masterpiece. Fifteen and thirty minute segments will be sold to carefully-culled prospects. Eddie Cantor, Fred Allen, Bob Hope, Jimmy Durante, Ed Wynn, Ezio Pinza are representatives of name talent that \$30,000 weekly will buy. If technique succeeds more multiple-hour shows will be in making. . . .

HOLD-YOUR-BREATH TV STATION With purchase of 11 film serials including Flash Gordon, Buck Rogers, Don Winslow from Flamingo Films, WABD, New York, is set to keep moppets (and their poppas) on edge of chairs 30 minutes daily Monday through Friday. Purchase covers more than full year, with five serials alternating each day in week. Five sponsors will be signed. DuMont holds option on group for net use. . . . **RADIO/TV COMMENDED FOR STEMMING "STAMPEDE BUYING"** Dr. John R. Steelman, assistant to the President, extended Nation's thanks to broadcasters for "magnificent, voluntary effort" in stemming "stampede buying." He told NAB Board that radio and TV should expect, during crisis era, only controls self-imposed during World War II.

"LIKE THEM AIR-FOAM CUSHIONS, LEM?"



YESSIR!—our wealthy Red River Valley hayseeds buy the biggest and best of everything! With incomes far higher than the national average, fancy living comes easy!

WDAY, Fargo, is the one sure-fire way to get at all this extra dough. Our well-heeled farmers listen to WDAY about *four times as much as to any other station*. Look at these record-breaking Hoopers:

SHARE OF AUDIENCE (Dec. '49-Apr. '50)				
	WDAY	"B"	"C"	"D"
Weekday Mornings (Mon. thru Fri.)	64.2%	21.1%	7.3%	4.8%
Weekday Afternoons Mon. thru Fri.)	66.5%	13.0%	12.9%	2.6%
Evenings (Sun. thru Sat.)	64.0%	15.1%	9.5%	8.8%

A new 22-county survey by students at North Dakota Agricultural College shows that the farm families in these 22 counties prefer WDAY 17-to-1 over the next station—3½-to-1 over *all other stations combined*!

Get all the fabulous facts today! Ask us or Free & Peters!



FARGO, N. D.

NBC • 970 KILOCYCLES • 5000 WATTS



FREE & PETERS, INC.,
Exclusive National Representatives

FEATURES

Sponsor Reports	1
510 Madison	6
Queries	7
Outlook	10
New and Renew	13
Mr. Sponsor: Robert Brenner	16
P. S.	17
Radio Results	38
Mr. Sponsor Asks	42
Roundup	44
Sponsor Speaks	72
Applause	72

Cover shows broadcast of Doughboy program, Country Journal. Left to right: WCCO Farm Service Director Larry Haeg; announcer Gordon Eaton; Ray Young, editor, Wabasha County Herald-Standard; Herbert Feldman, Wabasha county agent; Dr. W. A. Billings, veterinarian, College of Agriculture, U. of Minnesota. (For story on how Doughboy is building a farm feed empire via radio, see page 24.)

Editor & President: Norman R. Glenn
 Secretary-Treasurer: Elaine Couper Glenn
 Managing Editor: Miles David
 Senior Editors: Frank M. Bannister, Erik H. Arcander
 Assistant Editors: Fred Birnbaum, Arnold Alpert, Lila Lederman, J. Liener Temerlin
 Art Director: Howard Wechsler
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ARTICLES

Merchandising is like fingerprints

It varies with each radio station, newspaper or magazine; an advertiser may get none or a great deal, depending on each medium's special policy

21

Doughboy knows the farmer

This farm feed producer experimented with radio, found business soared to a 52% increase this year

24

What sponsors say about their agencies: part II

And they say plenty! They let their hair down to SPONSOR and lit into the agencies for a number of weaknesses

26

All quiet on the union front

This fall will see many contracts negotiated in the TV industry—but these will not necessarily mean increased costs to sponsors

28

Drug stores on the air

Radio and TV, co-op and otherwise, are doing a low cost sales job for local independents as well as big drug chains

30

SPONSOR INDEX: JANUARY-JUNE 1950

33

IN FUTURE ISSUES

Wartime programming

A comparison conducted by SPONSOR shows it may be wise for a company to continue its wartime advertising even when it can't deliver

11 Sept.

Mohawk uses a new broom

Carpet manufacturer, recently user of printed media only, now allocates bulk of its budget to TV

11 Sept.

Station merchandising for advertisers: part II

How do stations stack up in merchandising cooperation with their advertisers? Part two of SPONSOR'S investigation helps answer this question

11 Sept.

Western programs

The Western trail is being blazed with a will through radio and TV country. Cowboy drama and music rank high in airwave popularity

11 Sept.

**IT'S EASY,
WHEN YOU
KNOW HOW!**

**64%
LISTEN
6 OR 7
DAYS**

**1949
BMB
DAYTIME
AUDIENCE**

**22%
LISTEN
3, 4 OR 5
DAYS**

**14%
LISTEN
ONLY 1 OR 2
DAYS**

HERE'S proof that KWKH *know-how*, built through 24 years of experience, pays off in larger audiences *and in greater audience-loyalty*.

The 1949 BMB Report credits KWKH with a Day-time Audience of 303,230 families in 87 Louisiana, Arkansas and Texas counties. 194,340 families (64% of the total daytime audience) listen to KWKH "6 or 7 days weekly"—67,470 (or 22%) listen "3 or 4 days weekly", and only 40,510 (or 14%) listen as little as "1 or 2 days weekly." When these figures are weighted in BMB approved manner, KWKH comes up with an average daily day-time audience of 227,701 families—or *more than 75% of its total weekly audience!*

Shreveport Hoopers tell the same sort of story. Month after month and year after year, KWKH consistently gets *top ratings, Morning, Afternoon and Evening!*

Yes, *know-how pays!* Get all the facts about KWKH, *today!*

HOOPERS TALK, TOO!

Share of Audience
(March-April, 1950)

	KWKH	"B"	"C"	"D"
Weekday Mornings	44.6%	17.0%	25.2%	12.9%
Weekday Afternoons	41.6%	26.8%	13.3%	16.3%
Evenings (Sun. thru Sat.)	46.4%	25.3%	12.2%	14.2%
Sunday Afternoons	27.9%	23.2%	18.5%	26.4%
TOTAL RATED TIME PERIODS	43.5%	24.0%	15.5%	15.4%

KWKH

SHREVEPORT

Texas

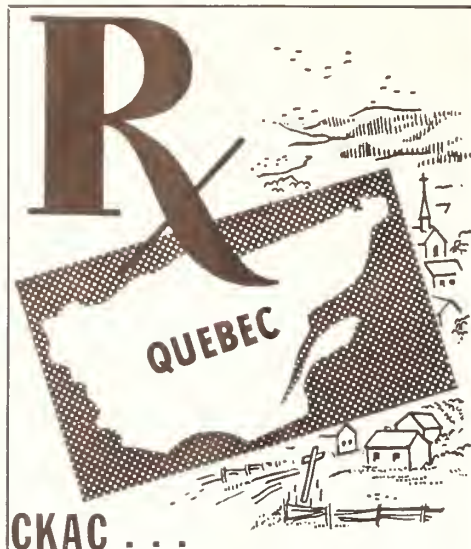
LOUISIANA

Arkansas

50,000 Watts • CBS •

The Branham Company
Representatives

Henry Clay, General Manager



IS YOUR PRESCRIPTION for better results in the province of Quebec

Ratings have their use but results are conclusive.

Results determine the value of your advertising dollar and results are what the Metropolitan Life Insurance buys. Here is what Mr. A. L. Cawthorn-Page, Canadian Manager writes. "On basis of number of booklets requested by listeners and cost per request we are pleased to be able to state that station CKAC is among the leaders."

Regardless of what you have to sell, in Quebec your cure-all is radio station CKAC.

Results show that 7 out of 10 French homes are reached by this station.

Rfor "buzzing" Quebec's saleswise . . . "Casino", the participation show all agencies are talking about.

Time: 10:30 a.m. to 12 noon
10 minute segments available now.

Present clients:

Super Suds	Colgate
Noxema	Odex

Over 1,000,000 proof of purchase in 6 months.

CBS Outlet in Montreal

Key Station of the

TRANS-QUEBEC radio group

CKAC
MONTREAL
730 on the dial • 10 kilowatts

Representatives:

Adam J. Young Jr. - New York, Chicago

William Wright - Toronto

510 Madison

REQUEST FROM LEVER BROTHERS

In your recent July issue you offered several reports to subscribers on radio and television. Our Marketing Research Department is most anxious to obtain the following: Radio Is Getting Bigger, 199 TV Results, and TV Map For Sponsors—Fall 1950.

Please forward one copy of each of the first two, and six copies of the map to the undersigned.

MARIE K. HICKS

Marketing Research Department
Lever Brothers Co.
New York

RADIO & TV RESULTS

I noticed in your 17 July issue (Sponsor Reports) that radio and TV result stories on various businesses are available.

We are particularly interested in any such facts and figures in so far as they relate to the gasoline and oil business, and while we are concerned primarily with radio at the moment in this respect, any success stories pertaining to this industry in TV would be most appreciated.

We would also like to get copies of Radio Is Getting Bigger and 199 TV Results.

Can you send us whatever you think would be pertinent to the above facts and figures on the gasoline and oil business, and if there is any charge connected with this service please bill us.

I. S. WALLACE

MacLaren Advertising Co.
Toronto

WHAT PULLS 'EM IN?

The 19 June, 1950 issue, page 24, carries a story entitled "What pulls 'em in?"

We would like to distribute reprints of this article to retailers in the New England market. Are you in a position to furnish these?

Also, we would appreciate your providing us with the address of Advertising Research Bureau, Inc.

MYRON L. SILTON

Silton Brothers Inc.
Boston

* In response to numerous inquiries large numbers of reprints have been made available at nominal cost. The American Research Bureau Incorporated is in Seattle.

PER INQUIRY

We agree wholeheartedly with your attitude toward P.I. on radio. That is, in so far as it means rate cutting by the station.

We feel that our offer to manufacturers for merchandising their product through the medium of television mail order is essentially a legitimate P.I. deal. We pay for all station time used at regular card rates and in return get a percentage of the sale price of all items sold. Naturally, we will not take any and all items on this basis. A product must perform its intended task efficiently and reliably and have sufficient sales appeal to warrant the expense of the station time used.

If any of your readers are interested in our program, they may obtain full details by submitting a complete description of their product to us at Box 1401, Hollywood 28.

H. R. MARTIN

H. R. Martin & Sons
Culver City, Cal.

FALL FACTS ISSUE

Your last issue of SPONSOR is a magnificent job. We have filed three copies for reference because we feel that it is a goldmine for both our research and promotion staff. We like particularly your objective reporting on the present status of spot radio.

SETH DENNIS

Promotion Manager
Edward Petry & Co.
New York

You are to be congratulated on the excellent job as evidenced by your last issue of SPONSOR magazine.

This issue is not only "chuck-full of valuable information for sponsors," but will actually serve as positive educational background for a better instructed sales organization in radio throughout the country. That is exactly how we intend to use it here at WXLW. Please send us six additional copies at your convenience and bill us.

ROBERT D. ENOCH

General Manager
WXLW
Indianapolis

Can you tell me where we can find a listing of national manufacturers who
(Please turn to page 71)

Queries

This feature presents some of the most interesting questions asked of SPONSOR'S Research Dept. Readers are invited to call or write for information. Address: 510 Madison Avenue, New York 22, N. Y.

Q. Can you tell us the stations and sponsor carrying the radio-TV account of the Detroit Tigers baseball games?

Radio association, New York

A. WWJ-TV carries the Detroit games on TV; WJBK-AM carries the radio account. The sponsor is Goebel Brewing Corporation.

Q. In what issue of SPONSOR did you carry an article about Ronson?

Publicity firm, New York

A. A full-length story on Ronson appeared in the May, 1948 issue, page 39. Ronson was mentioned in the 5 June issue in our Outlook feature; the president of Ronson, Alexander Harris, was profiled in our 14 August issue.

Q. When did the Old Gold *Original Amateur Hour* start on NBC?

Advertising agency, St. Louis

A. The *Original Amateur Hour* started on NBC 4 October, 1949.

Q. Have you done any studies in radio program preferences of teen-agers or children?

Clothing manufacturer, Chicago

A. The following SPONSOR articles discussed teen-age or children's preferences in radio and/or TV programing: November, 1947, page 42; April, 1948, page 29; 23 May, 1949, page 21; 24 October, 1949, page 22; 14 August, 1950, page 24.

Q. Did SPONSOR ever carry any figures showing dealers' preference for radio advertising over newspapers, magazines and other media?

Broadcast association, New York

A. See SPONSOR's "More power!" 24 October, 1949, page 28 and "Radio is getting bigger," a SPONSOR publication which contains information on the progress of radio advertising.

Q. Can you give me the names and addresses of the firms providing "Tools of the Trade" mentioned in your 10 April issue?

College professor, Columbia, Mo.

A. Literally hundreds of names are involved in the "Tools of the Trade" section, but SPONSOR will be glad to supply information on specific firms mentioned.

Q. We would appreciate any references you can supply on the use of radio advertising in the retail grocery and chain store field.

Broadcasters' association, Los Angeles

A. See Radio Results pages in SPONSOR 13 March, 10 April, 8 May, 5 June, and 3 July; also see report on Dun & Bradstreet survey of grocers, other retailers in 17 July issue, page 54.

Q. Your first query on page 12 of the 17 July SPONSOR interests us as we're doing a study on the subject. Where did you get your information?

Advertising agency, Kansas City

A. The query was: what percentage of children view television in comparison to adults viewing it? Fact-Finders Associates Incorporated, 400 Madison Avenue, New York, was the source of this information.

In Pennsylvania's
Lehigh Valley

LATEST

HOOPER

(Share of Broadcast Audience)

RATING

(March-April 1950)

Allentown-Bethlehem

AREA

Shows

WKAP

ALLENTOWN, PA.

OGDEN R. DAVIES
Manager

1st 12:00 Noon
thru
6:00 P. M.

WKAP 34.0

Station "A" 24.2

Station "B" 7.9

Station "C" 6.7

Station "D" 6.6

. . . and in the Morning—

WKAP 20.3

Station "A" 16.7

Station "B" 25.1

Station "C" 12.0

Station "D" 4.7

The Lehigh Valley's Outstanding
Independent Station featuring
Personalities . . . Music . . . News!

COMING SOON!

1320 kc. Full
Time!

WHO IS THE

... She has won the respect and affection of probably more people than any person in show business.



... She has received the most imposing array of awards, citations and honors of any woman in entertainment.



... She has been called "America's greatest salesman."



*... She was chosen, from among scores of stars, for the leading part in a great new venture—
NBC daytime television.*



IS WOMAN ?

Daytime television goes bigtime . . .

On September 25, "The Kate Smith Show" opens on NBC Television, Mondays through Fridays, 4 to 5 p.m. eastern time.

Kate Smith, of course, will sing. She will introduce variety acts — interview interesting people — present the latest fashion news — devote a spot now and then to home economics — talk with colorful people — offer a weekly dramatic highlight. Producer Ted Collins will handle the news, and a full orchestra will provide a musical background.

Kate Smith will do more than merely entertain. She will help sell her sponsors' products. Her matter-of-fact sincerity will roll up big sales in a short time at a low cost. Her merchandising possibilities are endless.

If you have a product on the way up, here's a short cut to the top. If your product is already first in its field, here's just the thing to push it even higher.

Whatever you sell, Kate Smith will bring you a record-breaking audience heavily loaded with your best prospects — the women of America — who will buy what you sell because it's on "The Kate Smith Show."

The Kate Smith Show is available for sponsorship in segments of 15 minutes or 30 minutes once a week or more. We have a presentation giving more facts — with figures to back them up — on this big daytime buy. Naturally, we want you to see it.

*daytime
television*

Outlook

War-shortage fears spur farmer buying

Tractor and implement sales began to lag last year for the first time in 10 years. Manufacturers prepared themselves for a 10% to 30% reduction in 1950 volume. War-shortage fears, however, have spurred farmer buying and manufacturers report sales of everything from plows to corn pickers. Allis Chalmers, Firestone, and other radio advertisers will probably increase their advertising tempo to take advantage of the spurt in sales because "The farmer wants to buy" (see SPONSOR article, 27 February, 1950).

Food manufacturers puzzled: more money spent on candy than other foods

The average family spends 25.2 cents a week for candy. This compares with 23.7 cents for canned juice; 21.5 cents for cakes; 19.8 cents for shortenings; 18.7 cents for soups; 16.3 cents for white flour. These figures, released by the Bureau of Human Nutrition and Home Economics, have the food makers thinking hard. More use of spot radio in areas where candy consumption is higher than consumption of various foods might be the solution.

Butter sales decline as production increases; oleo gains

Butter production in the first half of 1950 was up to 750,000,000 pounds. This was 100,000,000 pounds over a 1944-48 first half average. Consumption, however, is waning, with government price support officials taking 135,000,000 pounds off the market. With heavy use of spot radio, oleo manufacturers show a much healthier picture. Margarine makers expect to sell a billion pounds this year as compared to 853,000,000 pounds in 1949. Radio figures prominently in their sales picture with Nucoa (Best Foods); Blue Bonnet (Standard Brands); Jelke's (Lever Brothers); Parkay (Kraft Foods); and others using the medium to keep sales up.

Big institutional advertisers may stay out of video and rely on radio alone

Most big national manufacturers interested in getting their institutional message across plan to rely solely on radio as their air vehicle. Radio's greater coverage, as compared to video, gives them the large audience they want for institutional messages at minimum cost. Prime examples of the radio-institutional variety are U. S. Steel's *Theatre Guild on the Air* and the Goodyear Tire & Rubber Company's *The Greatest Story Ever Told*. For their commercial messages, Goodyear has *Paul Whiteman's Goodyear Revue* returning Sunday, 8 October on ABC.

Coffee vs. tea battle increases in tempo; ad budgets up

Coffee sales have been down in recent months while tea sales have spurted upward. To maintain this upsurge, tea manufacturers are hammering hard to increase tea consumption. Some \$5,000,000 will be spent this year for radio, TV and other media, almost double last year's budget. To spur lagging coffee sales, the Coffee Growers Federation in South America has a fund of \$2,000,000 for a U. S. campaign. At present, the Pan American Coffee Bureau sponsors Edwin C. Hill's *The Human Side of the News* (M-W-F, ABC). Regionally, the tea-coffee fray is waged via spot radio.

Small air conditioning unit latest giant in appliance field

Room air conditioner manufacturers turned out some 100,000 units worth about \$40,000,000 retail this year. It was one-third more than the 1948 figure and three times as high as the best pre-war year, 1941. Now, outside of TV sets, air conditioners loom as the country's fastest growing appliance. The Philco Corporation says air-conditioning business accounts for 5% to 7% of total sales. Air conditioning may soon share the advertising limelight with video.

Low priced TV sets not impeding rise in radio set sales

Despite low-priced TV sets, radio set sales are expected to be higher in the next five years than in the 1935-39 period. Joseph B. Elliott, vice president in charge of RCA Victor consumer products says: "The novelty of television has worn off and radio holds a very strong daytime position and a substantial evening audience." Radio-Television Manufacturers Association members report they made 5,228,170 radio sets in the first half of 1950, compared with 3,481,858 in the first six months of 1949.

Differences in regional tastes make spot radio ideal for frozen concentrate advertising

Juice concentrates continue to grow in popularity. The frozen orange concentrate was first on the market. Since that time, lemon concentrate, apple, grape and a mixture of orange and grapefruit have been in various stages of development. With these varieties on the market in the near future, look for spot radio to introduce these juices in regions where taste preferences warrant their sale.

Cigar sales not keeping pace with other tobacco products; drive launched

The cigar branch of the \$5,000,000,000 tobacco industry is not keeping pace with the sales growth shown by other tobacco products. In the first six months of 1950 about 2,573,000,000 cigars were shipped, a 4.2% decline from last year. To hypo sales, the National Association of Tobacco Distributors has started a two-month radio-news-paper campaign in an attempt to increase sales to \$300,000,000 for the second half of 1950. First half sales amounted to \$220,000,000.



WESTERN MUSIC PAYS OFF!

WLS has known and profited by this knowledge for over a quarter century

The interest in western music and cowboy entertainers that has swept the country is not new or surprising to WLS; it's basic in American life and history. WLS, recognizing this, featured such entertainment from the day of its inception.

Among early WLS stars was Gene Autry, a National Barn Dance favorite in the early '30s. Then came Louise Massey and the Westerners; next, the "Girls of the Golden West." Later, Rex Allen, "The Arizona Cowboy," held the spotlight among WLS entertainers until he joined Republic Pictures in Hollywood as a featured western film star.

And today, at WLS, it's BOB ATCHER

"Top Hand of the Cowhands"—western singer, Master-of-Ceremonies, top audience getter. Bob's a favorite in city, small town and on the farm. Commercially successful, too, with a long list of satisfied sponsors. For western music that pays off in sales results think of WLS's *Bob Atcher*.

For complete details on how western music and WLS can pay off for you, contact your John Blair man . . . or write WLS, Chicago 7, Illinois.



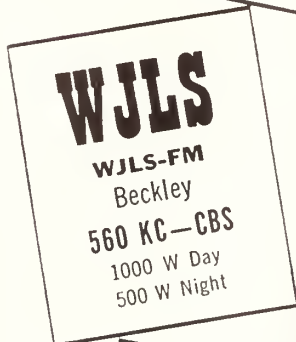
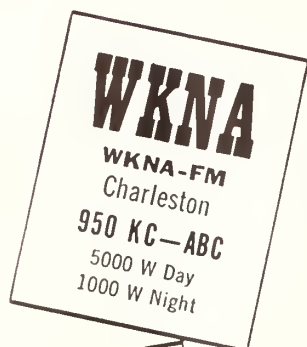
CLEAR CHANNEL Home of the NATIONAL Barn Dance

CHICAGO 7

890 KILOCYCLES, 50,000 WATTS, ABC NETWORK—REPRESENTED BY JOHN BLAIR & COMPANY

in the rich West Virginia market...

it's "personality" that counts!



the famous Personality Stations®
deliver the BETTER HALF! *

BMB has proved it! The "Personality Stations" are first in the rich, densely-populated area where West Virginians spend the better half of their dollar. Furthermore, it's such an easy task to capture your share . . . one advertising order, one bill and presto—you earn a smackingly low combination rate that makes the three "Personality Stations" the one really outstanding buy in the field.



50.65% of total population
52.38% of retail sales
56.94% of general merchandise sales



represented nationally by **WEED & CO.**

New and renew

SPONSOR

28 August 1950

New on Radio Networks

SPONSOR	AGENCY	NET STATIONS	PROGRAM, time, start, duration
American Bird Products Inc	Weston-Barnett	MBS 28	American Radio Warblers; Sun 1-1:15 pm; 22 Oct; 26 wks
Amuro Products Co Inc	O'Neil, Larson & McMahon	MBS 127	Gabriel Heatter; Th 7:30-15 pm; 11 Sep; 52 wks
Chamberlain Sales Corp	BBD&O	MBS 400	Cecil Brown & The News; Sat 7:55-8 pm; 16 Sep; 52 wks
Department of the Army Organized Reserve	Grant	NBC 159	Mindy Carson Sings; T, Th, Sat 11:15-11:30 pm; 17 Aug; 12 programs
Hamm Brewing Co	Campbell-Mithun	CBS 25	Edward R. Murrow; M-F 7:45-8 pm; 4 Sep; 43 wks
Lever Brothers Co	Ruthrauff & Ryan	CBS 173	Arthur Godfrey; M-F 10-10:15 am; 2 Oct; 52 wks
Liggett & Myers Tobacco Co	Cunningham & Walsh	NBC 166	Boh Hope Show; T 9-9:30 pm; 3 Oct; 52 wks
Pal Blade Co.	Al Paul Lefton	MBS 131	Rod & Gun Club of the Air; Th 8:30-55 pm; 7 Sep; 52 wks
Pan Am Southern Corp	Fitzgerald	CBS 15	Edward R. Murrow; M-F 7:45-8 pm; 16 Oct; 37 wks
Pet Milk Corp	Gardner	NBC 119	Fibber McGee & Molly; T 9:30-10 pm; 19 Sep; 52 wks
Procter & Gamble Co	Benton & Bowles	CBS 31	Edward R. Murrow; M-F 7:45-8 pm; 14 Aug; 52 wks
Reddi-Whip Inc	Ruthrauff & Ryan	CBS 175	Godfrey Digest; Sun 2:30-3 pm; 1 Oct; 52 wks
The American Bakeries Co	Tucker Wayne & Co	ABC 35	The Lone Ranger; M, W, F 7:30-8 pm; 11 Sep; 52 wks
The Block Drug Co	Cecil & Presbrey	ABC 215	Quick As A Flash; T, Th 11:30-11:55 pm; 19 Sep; 52 wks
The Rhodes Pharmacal Co	O'Neil, Larson & McMahon	MBS 211	Gabriel Heatter; Sun 9:30-9:45 pm; 20 Aug; 52 wks
The Scrutan Co	Roy S. Durstine Co	ABC 200	News commentary; M 12:25-12:30 pm; 18 Sep; 52 wks

Renewals on Radio Networks

SPONSOR	AGENCY	NET STATIONS	PROGRAM, time, start, duration
American Tobacco Co	BBD&O	CBS 183	Jack Benny; Sun 7-7:30 pm; 1 Oct; 52 wks
Armour & Co	Foote, Cone & Belding	CBS 181	Stars Over Hollywood; Sat 1-1:30 pm; 16 Sep; 52 wks
Carter Products Inc	SSC&B	CBS 141	Sing It Again; Sat 10-10:15 pm; 30 Sep; 52 wks
Coca Cola Co	D'Arcy	CBS 181	Edgar Bergen; Sun 8-8:30 pm; 1 Oct; 52 wks
Cream of Wheat Corp	BBD&O	CBS 154	Let's Pretend; Sat 11:05-11:30 am; 16 Sep; 52 wks
Gold Seal Co	Campbell-Mithun	CBS 174	Arthur Godfrey; M-F 10:30-10:45 am; 28 Aug; 52 wks
Lutheran Layman's League	Gotham	MBS 366	Lutheran Hour; Sun 1:30-2 pm; 24 Sep; 52 wks
National Biscuit Co	McCann-Erickson	CBS 173	Arthur Godfrey; M-F 10:45-11 am; 4 Sep; 52 wks
Philip Morris Co	Biow	CBS 172	Horace Heidt; Sun 9:30-10 pm; 3 Sep; 52 wks
R. J. Reynolds Tobacco Co	William Esty	CBS 163	Boh Hawk; M 10:30-11 pm; 2 Oct; 52 wks
Richfield Oil Corp	Morey, Hunn & Johnstone	CBS 32	Charles Collingwood; Sun 1-1:15 pm; 2 Sep; 18 wks
Sterling Drug Co	Dancer-Fitzgerald-Sample	CBS 145	Larry LeSueur; Sat 6:45-7 pm; 2 Sep; 18 wks
The Rhodes Pharmacal Co	O'Neil, Larson & McMahon	MBS 211	Sing It Again; Sat 10:30-11 pm; 7 Oct; 52 wks
			Gabriel Heatter; T 7:30-7:45 pm; 52 wks

New National Spot Radio Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKETS	CAMPAIGN, start, duration
American Chicle Co	Dentyne	Badger, Browning & Hersey (N. Y.)	Scattered regional mkts	Annemts; 3 Sep through December
American Wine Co	Cook's Early American grape wine	Hixson & Jorgensen (L.A.)	L.A., St. L., Chi.	Annemts; Oct
County Perfumery Ltd	Brylcreem hair dressing	Atherton & Currier (N.Y.)	Test campaign	Annemts; varied starting dates
Esso Standard Oil Co	Petroleum products	Marshalk & Pratt (N.Y.)	26 stns; Arkansas	U. of Arkansas football games; 23 Sep; 10 wks (Saturdays only)
General Electric Co	Bulbs	BBD&O (N.Y.)	32 mkts	Annemts; 11 Sep; 15 wks
Lever Brothers	Silver Dust	SSC&B (N.Y.)	National	One-min ET's; 7 Sep; 8 wks
Ralston Purina Co	Instant Ralston	Gardner (St. L.)	48 mkts	Annemts; Oct
Stoppers Inc	Chlorophyll tablets	Walter Weir (N.Y.)	Indianapolis	Test campaign; late Sep

National Broadcast Sales Executives

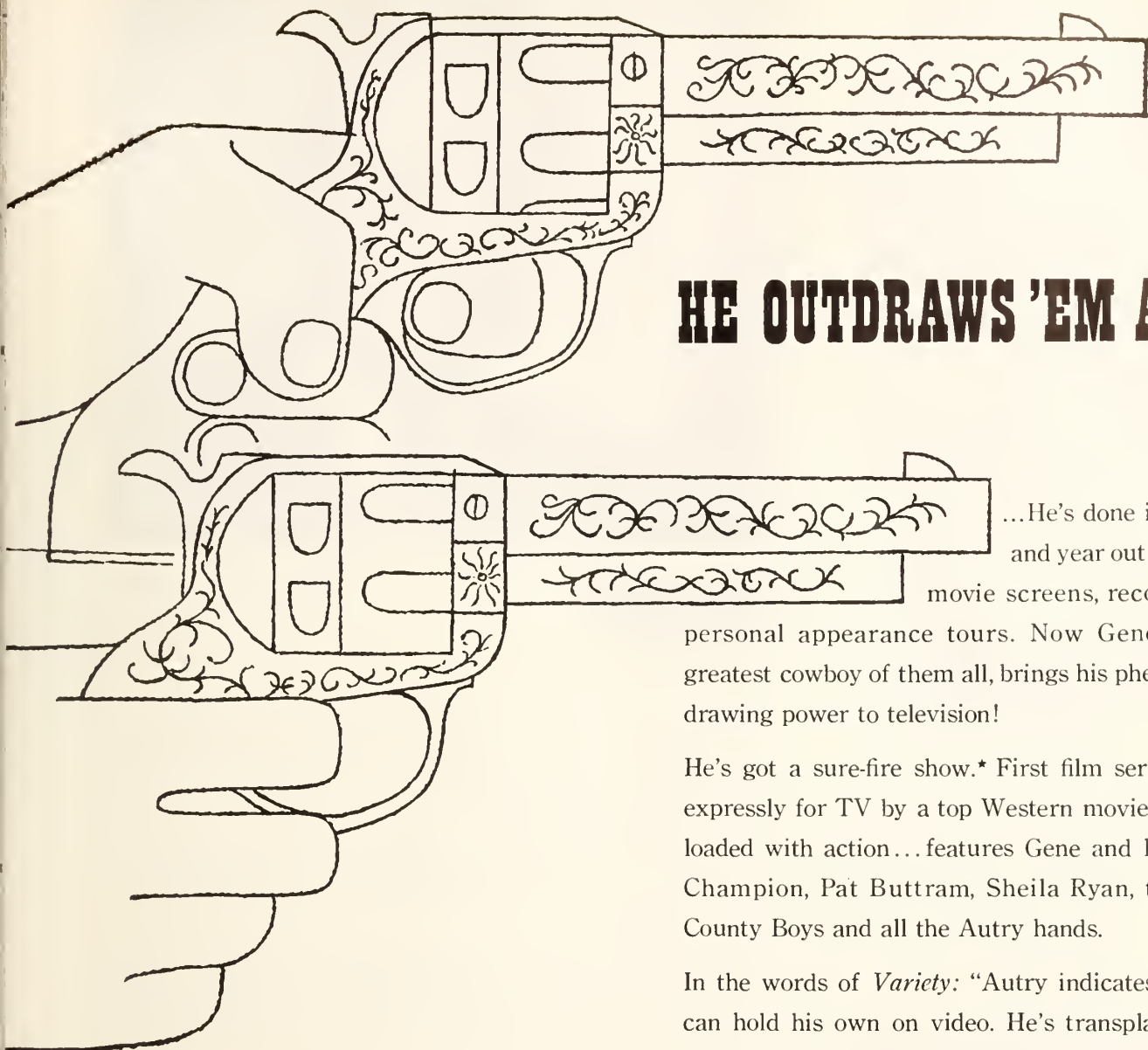
NAME	FORMER AFFILIATION	NEW AFFILIATION
John P. Altman	U. S. Polo Assoc, adv mgr of prog book	CBS Radio Sales, N.Y., acct exec
Ted W. Austin	WFMY-FM-TV, Greensboro, N. C., prog dir	WOSC, Fulton, N.Y., gen mgr
James C. Fletcher	KFAR, Fairbanks, sls staff member	Midnight Sun Broadcasting Co (N.Y. office) eastern sls mgr
G. P. Hamann	WBBC, Birmingham, tech dir and mgr FM, TV operations	WBRC-AM-TV, gen mgr
Louis Hausman	CBS, N.Y., head of sls prom and adv dept	Same, vp in charge of sls prom, adv
Gil Johnston	WBGM, Chi., rep on N.Y. sls staff	CBS Radio Sales, N.Y., acct exec
C. M. Meehan	Westinghouse Radio Stations Inc, Phila., dir of pub rel	WBZ-WBZA, Boston, sls mgr
Robert A. Street		ABC, Hlywd., radio, tv acct exec
Harvey Struthers	CBS Radio Sales, Chi.	Same, N.Y., acct exec
John E. Surrick	WFIL, WFIL-TV, Phila., sls dir	WFBR, Balto., vp, gen mgr
Oliver Treyz	ABC, N.Y., presentation writer	Same, N.Y., dir of sls presentations

Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Einar Anderson	Tea Bureau, N.Y., research dir	Thomas J. Lipton Inc, N.Y., research dir
Albert Chop	Fuller & Smith & Ross, Cleve.	Storm Windows of Aluminum Inc, Ravenna, O., sls prom mgr
Edward J. Doherty	American Airlines, N.Y., asst pub rel dir	National Airlines, Miami, pub dir
Fred F. Drucker	Newby & Peron, Chi., acct exec	R. Gerher & Co, Chi., dir of sls, adv
Bernard T. Ducey	Van Cleef Brothers, Chi., sls mgr	O'Cedar Corp, Chi., sls mgr
William L. Dye	Young & Rubicam, N.Y.	Liebmann Breweries Inc, N.Y., adv mgr
George Hampton	General Foods Corp, N.Y., gen mgr of Franklin Baker div in Hoboken and the Philippines	Same, ops mgr for Franklin Baker, Walter Baker Chocolate and Cocoa, Diamond Crystal-Colonial Salt & Electriccooker divs
John S. Hewitt	Andrew Jergens Co, Cincinnati, vp	Anahist Co, N.Y., gen mgr, vp
Henry J. Norman	Union Pharmaceutical Co, Montclair, N.J. (div. of the Schering Corp), asst sls mgr	Union Pharmaceutical Co & subsidiary Artra Cosmetics Inc, sls mgr
E. J. Schujahn	General Mills, Mpls., dir gen flour sls	Same, vp
Robert E. Smith	O'Cedar Corp, Chi., adv and sls prom office mgr	Same, adv and sls prom mgr
Clifford Spiller	General Foods Corp, N.Y., sls, adv mgr of Franklin Baker div	Same, gen mgr of div
Dr. Hans Zeisel	McCann-Erickson, N.Y., assoc dir research	Tea Bureau Inc, N.Y., research dir

New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Alves Photo Service Inc, Quincy	Yulecards	Bresnick & Solomont, Boston
American Machine & Foundry Co, N.Y.	Stitching machine div	Fred Wittner, N.Y.
The Baldwin Piano Co of New York	Pianos	Anderson, Davis & Platte, N.Y.
Blatz Brewing Co, Milw.	Blatz beer	William H. Weintraub & Co, N.Y.
C. A. Briggs Co, Cambridge	H-B cough drops	Chambers & Wiswell Inc, Boston
Bymart Inc, N.Y.	Hair dye	Cecil & Presbrey, N.Y.
Custom-Craft Metal Co, Phila.	Juvenile metal furniture	Gray & Rogers, Phila.
A. Guttman Brewing Co, Milwaukee	Brewery	Hoffman & York, Milwaukee
International Minerals & Chemical Corp (Amino products div), Chi.	"Accent" food seasoning	BBD&O, Chi.
Jamison Bedding Inc, Nashville	"Sweet Slumber" Texlite mattresses	Doyne, Nashville
Jel-Sert Co, Chi.	Gelatin desserts and puddings	Maurice Lionel Hirsch Co, St. L.
Ko-Z-Aire Inc, Red Oak, Ia.	Winter air conditioners	Laughhammer & Assoc, Omaha
Electricovers Inc, N.Y.	Electric blankets	Walter Weir Inc, N.Y.
Mannington Mills Inc, Salem, N.J.	Hard surface floor coverings	Wayne, Phila.
Modern Food Process Co, Bridgeton, N.J.	"Thrivo" dog and cat food	Laub & Keen Inc, Phila.
Nyolene Laboratories Ltd., N.Y.	"Olga" undergarments	O'Brien & Dorrance, N. Y.
Olga Co, L.A.	Filmasque Facial	J. Walter Thompson Co, L.A.
Pacific Coast Packers Ltd, New Westminster, B. C.	"Kreme Whipt" salad dressing	O'Brien, Vancouver, B.C.
Pearson Pharmaceutical Co, N.Y.	Emids chlorophyll tablets	Harry B. Cohen, N.Y.
Peerless Mattress Co, Lexington, N. C.	Mattress manufacturer	Piedmont, Salisbury, N.C.
Baeb-Meyerhoff Co, Phila.	Shirts	J. M. Korn & Co Inc, Phila.
Bockwood & Co, S. F.	Chocolate candy	Platt-Forbes, S.F.
The Simoniz Co, Chi.	All "Simoniz" products	SSC&B, N.Y.
Skinner & Pelton Inc, Chi.	"Silavox" earphone attachment for tv	Gouffain-Cobb, Chi.
Stonecenter Mills Corp, N.Y.	Fabrics	Alfred J. Silberstein, Bert Goldsmith Inc, N.Y.
Storm Windows of Aluminum Inc, Ravenna, O.	Combination windows and doors	Howard Swink, Marion, O.
The Herbert Hosiery Co, Norristown, Pa.	Men's Argyle hosiery	John LaCorda, Phila.
Wyler & Co, Chi.	Soup mixes	Weiss & Geller, Chi.



HE OUTDRAWS 'EM ALL!

...He's done it year in
and year out on radio,

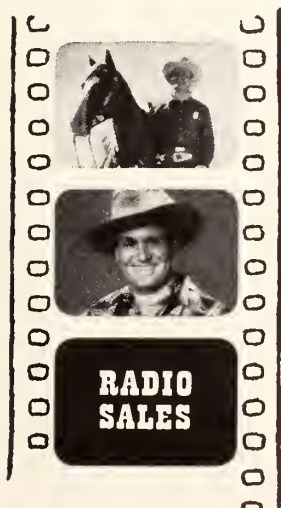
movie screens, records and

personal appearance tours. Now Gene Autry,
greatest cowboy of them all, brings his phenomenal
drawing power to television!

He's got a sure-fire show.* First film series made
expressly for TV by a top Western movie star, it's
loaded with action... features Gene and his horse
Champion, Pat Buttram, Sheila Ryan, the Cass
County Boys and all the Autry hands.

In the words of *Variety*: "Autry indicates that he
can hold his own on video. He's transplanted his
screen personality to this medium in a manner
that will continue to hold a high degree of favor."
New York Daily News: "Typical Autry entertain-
ment, a compound of action and good humor."
The New York Times: "Snappy horse opera."

Want to put your brand on it? Just call your
nearest Radio Sales representative. He'll give you
complete information — and tell you whether it's
still available in your area.



*A CBS-TV Syndicated Film series of half-hour Western films, each a complete
drama. Represented exclusively by Radio Sales — New York, Chicago, San
Francisco, Detroit, Memphis, Los Angeles.

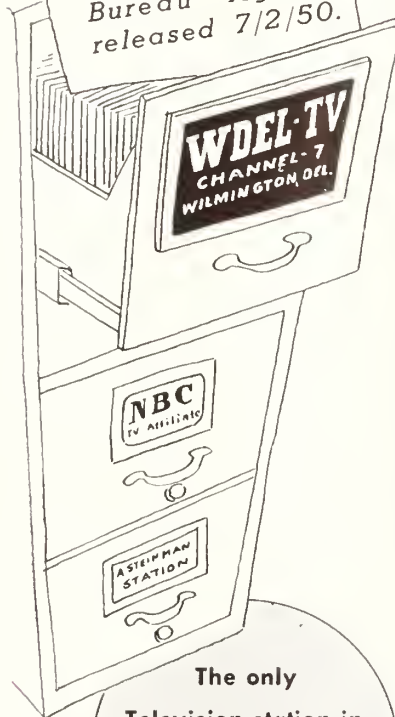
Television's TOP Sales Opportunity

WILMINGTON

—first in income per family among all U. S. metropolitan centers of 100,000 or over. Sales Management 1950 Survey of Buying Power.

DELAWARE

—highest per capita retail store expenditure of any state, topped, only by D. of C. U. S. Census Bureau figures released 7/2/50.



The only
Television station in
Delaware—it delivers
you this buying
audience.

If you're on Television —

WDEL-TV

is a must.

Represented by
ROBERT MEEKER
Associates

New York San Francisco
Los Angeles Chicago



Mr. Sponsor

Robert Brenner

Director of advertising and merchandising
B. T. Babbitt, Inc., N. Y.

"We began using radio on a consistent basis 14 years ago."

This statement by Robert Brenner, director of advertising and merchandising for the B. T. Babbitt Company, is more than a passing remark. It is probably no coincidence that he himself joined the company 14 years ago.

"We have found radio our best bet for advertising," says Brenner.

His office reflects his radio-consciousness. A portable radio sits behind him; a network area map hangs from one office wall. "We want to appeal to the housewife at her housework, and radio does this effectively for us."

Brenner isn't a dabbler in radio. It's big business at Babbitt. The company sponsors two daytime shows, *David Harum* on NBC and *Nona From Nowhere* on CBS. In one form or another, Babbitt has been selling with *David Harum* for 14 years, and today the show is aired over 58 stations Mondays through Fridays, 11:45-12 noon. *Nona From Nowhere*, new this year, is on 149 stations, Mondays through Fridays, 3:00-3:15 p.m. The total cost of the two programs is about \$30,000 weekly. The company also uses a limited number of scattered announcements.

All in all, Brenner now devotes 80% of his ad budget to radio. (Last year it was 75%.) It's estimated that he has a total annual budget of \$2,500,000. For 1949, total sales for Babbitt amounted to \$16,867,366, about \$500,000 more than 1948. Sales have increased steadily since 1940, when they amounted to \$5,596,998.

When Bob Brenner first came to Babbitt as advertising manager there was only one employee in the department. Today there are 14. Previously, he worked for Standard Oil Company of New Jersey as assistant advertising manager; for General Motors in their New York offices. He also did free-lance advertising and writing.

Bob is considered an expert on premiums, constantly uses them in all his advertising. Results have been amazing. When the 114-year-old company made a two-week silk stocking offer, "orders for 100,000 dozen pairs of silk stockings poured into my office," said Brenner, "in 15 working days."

Bob spends 40% of his time traveling, does much of his own station relations work. His is a familiar face to station managers.

p.s. | See: "Tips to a news sponsor"
 Issue: 19 June 1950, p. 30
 Subject: News programing

Tempo-ture of news programing rises as we pass from a cold war to a hot one.

SPONSOR described, in "Tips to a news sponsor," the trend toward news-program listening brought on by the cold war. Now again, news listening jumps ahead due largely to the war in Korea; and news sponsorship picks up proportionately. All the networks and stations around the country indicate increased activity.

According to ABC, a recent Pulse survey in the New York area found that 16 out of 18 news or commentary programs had advanced. The 18 had an over-all average of 3.0 in July compared to 2.6 for June. Walter Winchell was first among all programs. Drew Pearson's rating at 6:00 p.m. went from 5.7 in June to 6.6 in July.

CBS, in its all-out effort, claims that at least 650 people contribute to each CBS world news roundup. It has added new programs, such as *You and World Trouble Spots* which began 21 August.

Rhodes Pharmacal Company recently signed Gabriel Heatter for a Sunday 9:30 p.m. EDT news program over the Mutual network. ABC is editing and rebroadcasting the highlights of each day's United Nations meeting. These are scheduled for an indefinite period. NBC is currently airing *Public Affairs*, a series of discussions about national defense.

Local stations also report increased interest in and sales of news programs. For example, KJR in Seattle added two major news strips, sold them within three weeks. Its most recent sale, the 6:00 p.m. dinner edition of the news with Dick Keplinger, was sold to the Shell Oil Company on a 52-week basis. The other sale was *A Peek Over the Back Fences of the World* with Sheelah Carter, sold to the Lincoln First Federal Savings and Loan Company of Seattle.

Stations like WDRC in Hartford promote their news programing, use tie-ins on other news programs, spots, and co-op plugs. WNAX in Yankton used a free Korean map offer to its listeners. In a little over two weeks the printing order of 35,000 maps had been virtually exhausted.

p.s. | See: "Seward's folly: 1950"
 Issue: 5 June 1950, p. 28
 Subject: Radio in Alaska


There's been no sleeping during the long northern nights for the Alaska Broadcasting System.

In "Seward's folly: 1950," SPONSOR reported the mounting interest of national advertisers in Alaskan radio. Now, the ABS announces five more national spot contracts: Pillsbury, Budweiser, Nucoa, Carnation, and Pan American World Airways.

Pillsbury has contracted for a 15-minute world newscast every Sunday on three of the northern group stations. Budweiser is scheduled to use one-minute spot announcements on all stations beginning 2 October. Carnation has contracted for one-minute spot announcements for 22 weeks on all stations.

Best Foods' Nucoa has extended their contract from August, 1950, through 31 June, 1951 on all the ABS stations. Pan American World Airways has renewed its 15-minute newscast on five days a week to run through 20 July, 1951.

COVERAGE
 Sure...We've Got It
BUT...
 Like the Gamecock's
 Spurs...It's the
PENETRATION
WSPA Has



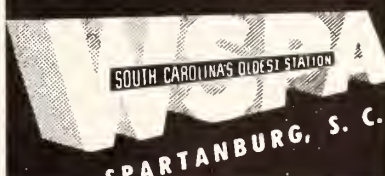
**In This Prosperous
 Carolina Piedmont
 (Spartanburg-Greenville)
 Area That Makes This
 Station Your Most
 Potent Mass Salesman!**

**BMB Report No. 2 Shows
 WSPA With The Largest
 Audience Of Any Station
 In The Area!**

**AND...This Hooper
 Report Shows How WSPA
 Dominates This Area!**

HOOPER RATING -- Winter 1949	
8:00 AM -- 12:00 N	63.2
12:00 N -- 6:00 PM	53.6
(Monday thru Friday)	
6:00 PM -- 10:00 PM	67.6
(Sunday thru Saturday)	


**GIVE YOUR SALES
 A POTENT PERMANENT HYPO
 AIR YOUR WARES OVER**



Represented By:
John Blair & Co.
 Harry E. Cummings
 Southeastern Representative
 Roger A. Shaffer
 Managing Director
 Guy Vaughan, Jr., Sales Manager

**CBS Station For The
 Spartanburg-Greenville
 Market.....**

**5,000 Watts --
 950 On Your Dial**



**MISTER PLUS
LOOKS
UNDER
A WELCOME
MAT
AND
FINDS A
FRIENDLY
KEY**

What set out to be the first full study of radio listening throughout Home Town America has become a measure of a welcome mat one-fourth the size of the entire U.S.

Crossley, Inc., conducted 551,582 telephone-coincidental interviews in 116 cities in 42 states, 10 a.m. to 10 p.m. on weekdays and 2 p.m. to 10 p.m. on weekends, for four consecutive weeks in April, 1950.

The 116 cities were selected as precisely representative of Mutual's 325 "solo" markets—each one served from within by one Mutual Network station alone, and from without by other stations.

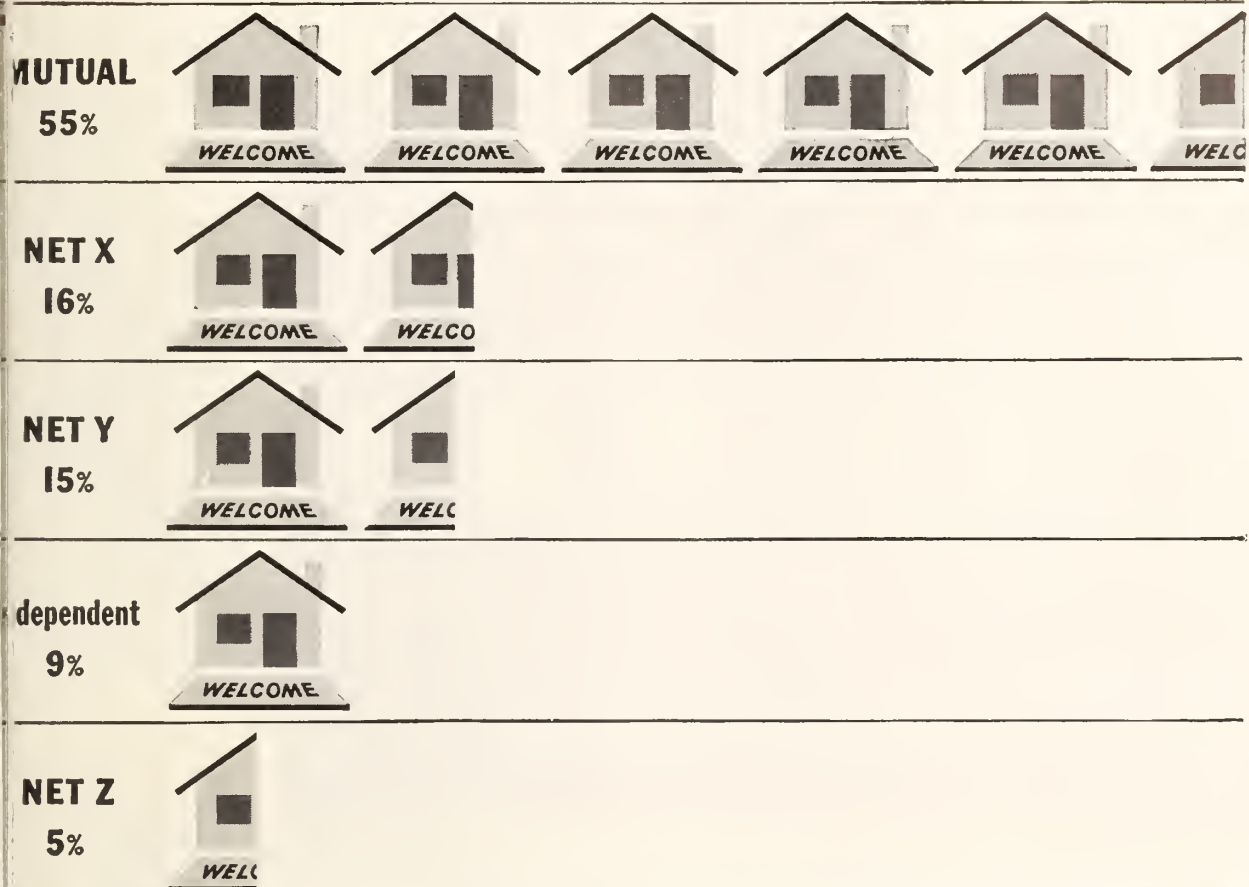
This research reveals overwhelming, continuous preference for Mutual . . . a red carpet of a welcome mat whose dimensions are specified on the opposite page. A thorough analysis of its day by day texture—morning, afternoon and night—is yours for the asking.

Big-city coverage is common to all networks. But the key to Home Town America, where 11,000,000 radio families live and spend and *listen*, awaits you under this mat. Here you are assured a heartier welcome than any other network or any other medium can possibly earn for you...

the difference is Mutual!

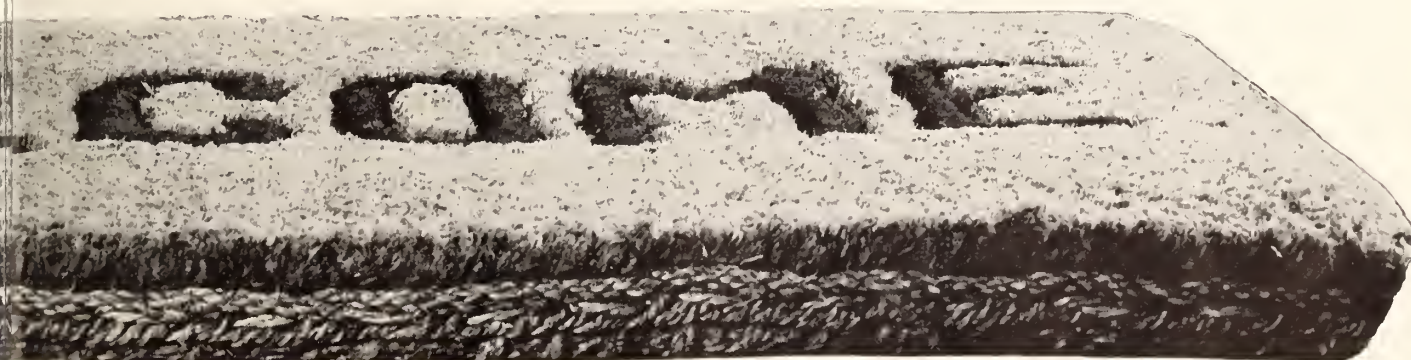


Share of audience, day and night...



TV? Exactly one-tenth of one per cent of all respondents reported any television listening.

The Mutual Broadcasting System





WEED

A N D C O M P A N Y



RADIO AND TELEVISION STATION REPRESENTATIVES

NEW YORK

BOSTON

CHICAGO

DETROIT

SAN FRANCISCO

ATLANTA

HOLLYWOOD



GIRL MAKES SURE STORE STOCKS PRODUCT WAYZ ADVERTISES. MERCHANDISING BOOST FOR SPONSOR VARIES WITH STATION

Merchandising is like fingerprints

There's no standard for the amount or kind the advertiser gets from media, whether broadcast or printed

over-all. Some do and some don't. Some do a great deal of it—others very little. And a thousand variations in between.

We're talking about radio station merchandising for sponsors.

Merchandising by media on behalf of advertisers began with newspapers, then spread to magazines. When radio came along, many advertisers were al-

ready conditioned to the idea of media expanding their activities into wholesale and retail selling operations.

Actually, merchandising by media just grew without plan; proof of this is the complete lack of uniformity of services offered by printed and broadcast media. Advertisers and their agen-

An article on merchandising dealing with specific station services will appear in next issue.

cies themselves are at odds over what is "normal" in the way of merchandising help.

Part of this confusion arises from the failure to recognize the distinction between *merchandising* a product in retail stores and *promoting* the station and its programs. The first is strictly a direct product-push at the retail level; the second is an advertising promotion to build up circulation or audi-

SPONSOR's survey of station merchandising revealed disagreements galore. But several oft-repeated opinions stood out pro and con.

Pro-Merchandising

1. Small advertisers need distribution, primarily. Merchandising convinces retailers "something's doing," makes them stock the product.
2. Advertising is only "half" the job; merchandising is the other half. There's no point in convincing consumers if retailers haven't the goods to sell.
3. Merchandising gives less-preferred stations a bargaining weapon, allowing them to trade more services for less power or audience.
4. By conscientious merchandising, a station can build a valuable reputation for cooperating with national advertisers. This pays off in more billings.
5. Properly handled, merchandising gives local retailers a friendly awareness of the station, may lead to more business.

Anti-Merchandising

1. Money spent by stations on heavy merchandising tends to come out of higher rates. There is no such thing as a "free lunch."
2. Audience promotion is broadcasting's proper function. Merchandising is another kind of selling—which should be done by the sponsor himself.
3. Stations find it hard to know where to draw a line on merchandising requests. Some advertisers want too much; some very little.
4. A great deal of merchandising service is mere lip-service and puffery.
5. Most advertisers buy a station for its audience, consider merchandising as a "bonus," no more.

SPONSOR makes no specific recommendation except that stations keep local wholesalers and retailers abreast of current campaigns in their specific fields. Additional help is a matter between station and advertiser.

ence. By the first definition, merchandising includes window displays of the product, stack cards, post cards and letters to distributors and dealers—anything that ties in directly with featuring the product on retail shelves. Station and program promotion aims, on the other hand, at corralling more loyal listeners.

SPONSOR has just surveyed scores of station managers, advertising agency executives, and advertisers in its quest for common denominators in the complex merchandising picture. It found sound reasons for and against merchandising as it is being done today. Inevitably, the nature of each bird's-eye view depended mainly on whose "tree" the viewer looked from, and how high up he was on it.

Advertisers and their agencies, concerned as they are with all media, are prone to match radio merchandising services against those provided by the printed media. Rather than ignore broadcast advertising's competitors, SPONSOR feels that a straightforward, factual reporting of printed-media merchandising adds perspective to consid-

eration of similar radio practices. Essentially the findings are the same for all media; each is a crazy-quilt of non-conformity.

Neither the Bureau of Advertising of the ANPA, nor the Magazine Advertising Bureau are able to shed much light on what their members are doing. Certainly there is no policy on merchandising; each member publication sets up its own standards. Radio organizations are equally non-committal on merchandising services.

The discreet silence of media associations is echoed by their counterparts in the advertising field. The Association of National Advertisers has not discussed the subject at least for several years; has no general rules. Neither has the American Association of Advertising Agencies. However, the AAAA has a statement of practices which its members are advised to use when dealing with newspapers.

Says the AAAA: "An agency may properly accept any amount or kind of merchandising cooperation a newspaper volunteers. However, it should not demand or encourage free services that

Pro-Merchandising

Agencies-Advertisers

"Station merchandising is certainly an important factor in timebuying, though it is not a requisite. Letters to the trade on what the advertisers are going to do radio-wise should be expected from the radio stations; store displays, etc., are appreciated (naturally). So far as we are concerned, stations have done a very excellent merchandising job. They will bend over backwards to try and help you; very few will turn down reasonable merchandising requests."

Head Timebuyer—
Large advertising agency

"Merchandising is certainly taken into consideration when buying time. Many stations, for example, have merchandising plans with food markets. When you want to make sure that your brand is going to get notice and preference on shelves, it's only good sense to put your advertising on these stations."

Timebuyer—
Medium-sized advertising agency

"In the case of our company we have a small sales force and can't get around so easily to find out how effective our radio advertising is. In one market we found out after a campaign that we only had 25% distribution. The campaign flopped, of course, and I had to fight to keep that station on our schedule."

Advertising manager—
Large margarine manufacturer

"We do our part to encourage the stations to merchandise, though generally speaking the main burden rests on the stations. We supply them with suggestions on newspaper ads, publicity stories, house organs, billboards, car cards, commercials, letters to dealers, window and counter displays."

Timebuyer—
Large advertising agency

"I think a lot of stations could do lots more in bringing buying power to the fore by proper merchandising. WLW, Cincinnati, by its extensive operations, has done an outstanding job in this respect."

Timebuyer—
Medium-sized agency

Stations

"Speaking generally, I would say that any station can profit by a sound merchandising plan, scaled in proportion to the facilities of the station and its market. Whatever service is offered must be delivered in full and must be in proportion to the cost of the advertising sold."

General manager—
5,000-watter, Northeast

"The easiest thing for a timebuyer to do is to buy high Hoopers. But they don't encourage the retailer to display the product properly or push it. A call from, or a direct mail contact by, the Merchandising Department of a station will do a great deal more toward selling the product ultimately than anything else that can be done in connection with buying radio time."

General manager—
5,000-watter, Midwest

Anti-Merchandising

Agencies-Advertisers

"The trouble with merchandising is that some advertisers and agencies want lots of it and others don't much care. The advertisers who get merchandising are adding costs to the station's overhead. And these additional costs will eventually be reflected in higher rates for all advertisers, whether or not they use the merchandising services. In effect, this amounts to special treatment for one segment of advertisers at expense of all."

Vice-president—
Medium-sized advertising agency

"We would rather have a station put their money into audience-building promotion, rather than merchandising. We have a 100-man sales force and have had 100% distribution for quite a while. It's fine if the station wants to send out mailings to retailers, especially if there is a special gimmick promotion going on. As for calling on dealers, we find it doesn't mean very much for us."

Advertising manager—
Large drug manufacturer

Stations

"I am of the opinion that our station is in the broadcasting business, and that it is not our job to get distribution, set up point-of-purchase displays, nor do anything that is actually foreign to the broadcasting of programs and/or announcements. Of course, a small amount of merchandising is not bad, but once you start, it is hard to stop. The advertiser demands more—pits one station against another, and I have known of cases in competitive markets where the stations actually spent much more merchandising products than they received from the advertising schedule."

General manager—
250-watter, Middle-Atlantic state

"Broadcasters are in the business of broadcasting. They should stick to it. If a station wants to set up a merchandising service as such, it might be done; but the advertisers should be charged for services rendered—outside of those which are purely broadcasting."

Promotion director—
50,000-watter, Middle-Atlantic state

"A station that indulges in merchandising help is demeaning its own medium. Its proper function is to provide an audience and to do this it should promote its audience through programing. Merchandising is a different means of selling and has no real connection with radio advertising. Why should radio compete with itself?"

Station manager—
50,000-watter, Northeast

"I think that a station's efforts with the trade are largely wasted and not efficient. I feel that they are at best simply a gesture to the client. The idea is that futile gestures cost money and will weaken our real and essential job of audience promotion. We spend \$40,000 a year on audience promotion."

Business manager—
50,000-watter, South



Newspaper supplements, radio, magazines all merchandise advertiser's products with posters

are not a proper function of newspapers or are in excess of what is generally regarded by newspapers as proper service to the advertiser.

"Merchandising costs unfairly shifted to publishers have a tendency to increase rates for all advertisers, whether they use such services or not."

In all fairness, radio and TV should be included in this dictum to advertising agencies. Even if this were done, the question of what is "generally regarded as proper" is exactly the point of the whole controversy. Some advertisers feel that radio is not doing enough for them in a merchandising way. They base this on what they believe the printed media are doing. Although radio practices have not yet been exhaustively examined and each station's activities plotted, the broadcast medium appears to offer about as much as the printed media, no more, no less.

Of the 1,781 daily newspapers published in the United States, the 1950 Yearbook of Editor & Publisher lists only 710 as offering merchandising aid. The batting average of radio stations is apparently as good.

What do newspaper services consist of? Deutsch & Shea, Inc., New York advertising agency, made a survey sev-

eral years ago of daily papers in cities of 50,000 persons and over. Of the 377 papers who answered their query, some 80% said they wrote letters to distributors and dealers, informing them of advertising campaigns. Other services, in order of popularity, were: (1) providing an advertiser's sales force with dealer names; (2) giving market data; (3) making personal calls on dealers and distributors; (4) supplying mat service to retailers; (5) preparing local trade surveys; (6) distributing advertisers' sales promotion material to outlets; (7) providing window display space for products; (8) setting up displays in retail stores; and (9) creating sales promotion material. Indicative of how the number of papers performing all these services trails off at the end of the list is the fact that only 17% of the respondents created and produced sales promotion material; only 18% set up retail displays.

Although 62% of the 377 papers covered in the Deutsch & Shea survey do not specify a minimum space contract for advertisers to benefit from merchandising, comments from individual papers all agreed: the amount of advertising placed definitely determines how much help an advertiser gets.

(Please turn to page 66)



COUNTY DEALERS GET ADVANCE PUBLICITY DOPE FROM MILLING DIV. HEAD PAUL RAY ON RADIO SALUTE TO THEIR AREA

Doughboy knows the farmer

Wisconsin feed mills boom with radio in experimental stages; now it's full speed ahead using merchandisable programs

spot A farmer doesn't change his feed brand lightly.

It takes a lot more than ordinary selling to get him to switch to a new brand; his choice of feeds is a major selling factor in the healthy, speedy growth of his livestock and poultry, for quick fattening means extra dollars in his pocket. He won't jeopardize his earnings by impulses.

That's why Midwestern feed dealers are rubbing their eyes at the mushroom growth of Doughboy feeds. In three years, the Milling Division of Doughboy Industries, New Richmond, Wisconsin, has more than doubled its business. It has tripled its field force and expanded its dealer outlets (which covered only Wisconsin) to Minnesota, Iowa, Illinois, and upper Michigan. Business this year is already running 52% ahead of last year's record.

This sudden surge followed the company's decision to concentrate its major 1950 advertising budget in radio.

Doughboy had used some radio before, along with newspapers and regional farm journals. That was almost inevitable. Reason: President E. J. Cashman was advertising manager for Hormel before he took over the small Doughboy operation in 1935; he sparkplugged the original Spam and other famous campaigns. At Doughboy, he was eager to try a medium that

could excite people about his products.

Co-owner W. J. McNally, who heads WTCN, Minneapolis, knew radio inside out. Paul Ray, vice president in charge of the Milling Division, and still in his early thirties, came up through the Doughboy ranks. These men all knew that farm families spend more time with radio than with any other form of entertainment.

Publicity streamers such as these brighten the windows of Doughboy feed outlets. Musical programs with

Listen to


THE TOWN HALL DOUGHBOYS

with **COUSIN FUZZY**

EVERY DAY MON. THRU SAT., 12:15-12:30 P.M.

WBAY
CBS

The Finest Feeds in the Finest Bags **Doughboy** **PREMIUM FEEDS**, New Richmond, Wisconsin





Energetic E. J. Cashman, Doughboy president, keeps eye on shows



Modern, highly mechanized feed plant erected in 1947 serves five states

When Cashman came to Doughboy in 1935, he worked on the theory that in many important respects, "farmers like the same things city people like. If clean, modern, conveniently arranged stores appeal to city people, farmers, too, will buy more goods in pleasant surroundings."

He began to help operators set up model feed and farm supply stores. The dealers owned them, but were helped and advised by Doughboy merchandising experts. Today, there are 500 such model stores in the five states where the company has distribution.

The company employed 40 people when Cashman took over in 1935. Its sales area comprised the few counties immediately adjacent to New Richmond. The Milling Division (feeds alone) now employs about 200. The company has expanded its interests to include such diverse products as inflated plastic toys (which get a radio boost as needed) and a printing plant.

World War II made farmers everywhere more conscious of what can be done by tackling feeding problems scientifically. In earlier years, it took up to two years to fatten a hog for market.

Now it had to be done in six months, or the farmer stands to lose money. Doughboy, after the war, was prepared to go full steam ahead with a campaign to popularize scientific feed concentrates.

Hostilities ended, Cashman and his associates prepared to expand their feed outlets. They first tried announcements. These were effective in backing up the company's salesmen in the role of feed experts instead of mere feed peddlers. But progressive farmers were beginning to rely more and more on farm news and market reports as aids in doing business. Almost every station with an important segment of farm listeners had one or more such sessions on the air.

About three years ago the Doughboy strategists decided to allocate additional advertising dollars for five-minute news and market reports on various stations, including nine of the Wisconsin Network. The Wisconsin net programs were on Mondays, Wednesdays, and Fridays.

Previously, the announcements had made themselves felt; but the five-minute programs aimed directly at farm-

ers hit the bullseye. They were easier to sell to dealers, too, when salesmen solicited new accounts. Sales continued to climb swiftly.

Early last spring, Cashman and Ray took careful stock of what they had learned about radio's role in selling Doughboy feeds. They knew it was a potent factor. Not only had their salesmen discovered this from talking to farmers directly; feed merchants were impressed, and they are the backbone of a manufacturer's prosperity.

The Doughboy ad council came to a major conclusion: they should have programs that lent themselves to a greater degree of exploitation, and were therefore easier to sell to dealers than the shows they had been using. They also decided that 15-minute or longer programs would give them more time to tell the Doughboy story of scientific feeding.

This decision tied in perfectly with the Cashman penchant for vigorous merchandising (he's a stickler for the little things that add up to better selling). He discovered that the standard-style Doughboy posters in feed stores
(Please turn to page 46)

...ural flavor counterpoint company's farm service programs. Doughboy furnishes all point-of-sale material

KXEL's McGinnis does Doughboy Journals

The Doughboy

BREAKFAST SYMPHONY

6:00-6:15 A.M.

WKOW

CBS

Listen to

Uncle Julius

EVERY DAY MON. THRU FRI.

The Doughboy

DINNER CONCERT

12:00-12:15 P.M.

WKOW

CBS

Doughboy PREMIUM FEEDS New Richmond, Wisconsin

The Finest Feeds In The Finest Bags





RADIO DIRECTOR: dreaming up a new program while perched in his own ivory tower



TIMEBUYER: this is one of the younger specimens of the best of breed

What sponsors think of agencies

PART TWO

OF A 2-PART STORY

**"I trust them as I would my company lawyer,"
said one; then he took off his velvet gloves**

over-all The advertising agency executive with a glass in one hand and a golf club in the other is rapidly joining the traveling medicine-oil hawker and the six-gun-toting cowboy on the list of vanishing Americans. Hucksters, if many ever existed outside Fredric Wakeman's imaginings, are the rarity today.

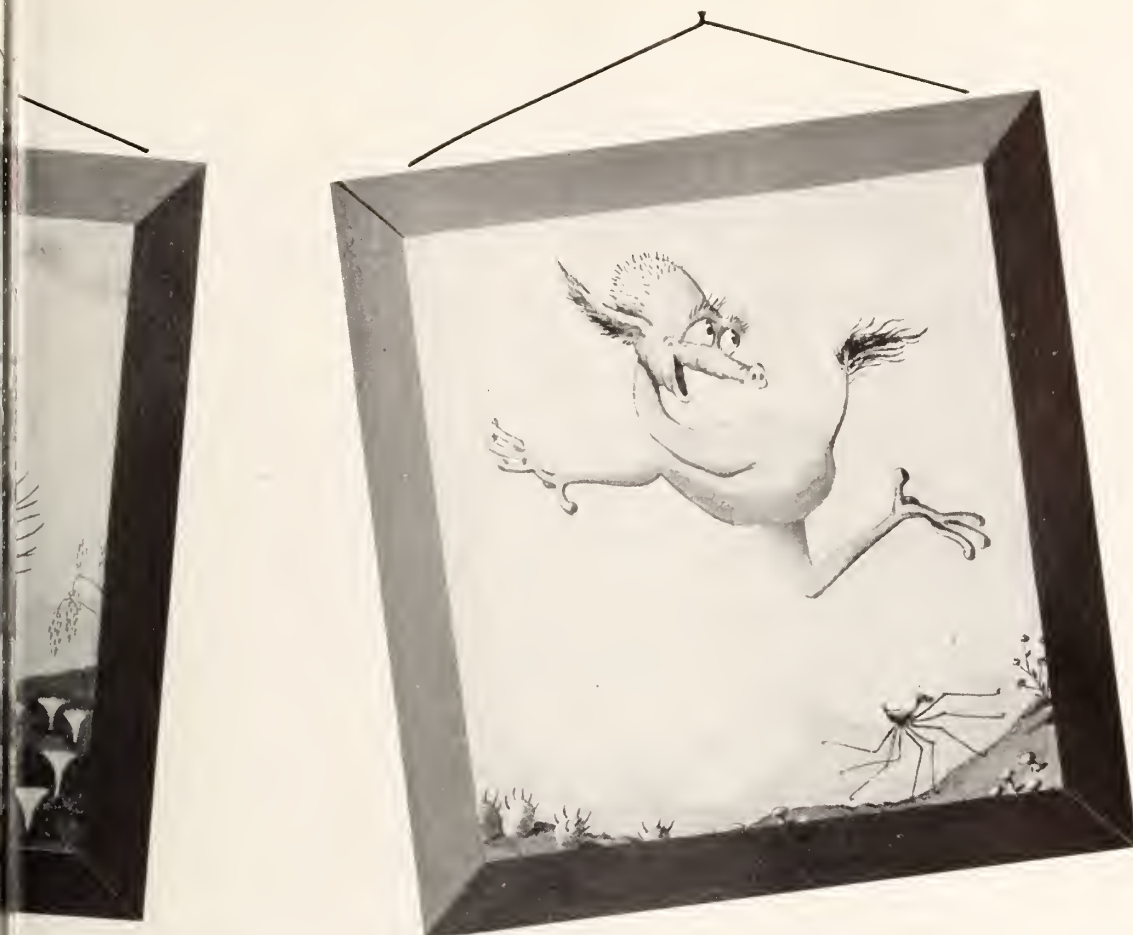
That's the verdict of advertisers who were asked to tell SPONSOR their key gripes against agencies. Almost all of the executives in the 15 large and medium-sized companies surveyed prefaced criticism of agencies with enthusiastic praise for their over-all performance and integrity.

But, with equal fervor, advertisers lit into agencies for: (1) their failure to equip account executives with broad enough sales and media experience; (2) the suspected weakness of some agency timebuying departments; (3) the agency's tendency to ease up in its production of fresh ideas once a radio or TV show is safely underway; (4) ivory-tower thinking about radio or TV shows designed to reach a mass market; (5) the agency's failure to develop adequate merchandising services to push the sponsor's product and his programs; (6) the agency's tendency to push whatever medium it is best set up to handle, whether it's the one best

for the product or not; (7) the agency's unceasing (and frequently irritating) drive to get the client to spend more advertising dollars.

In its last issue, SPONSOR gave 15 representative medium and large-sized agencies a chance to let their hair down (anonymously) about sponsors ("What agencies would tell clients . . . if they dared"). This article, designed to tell the other side of the story, is based on confidential interviews with advertising managers; and on letters written to SPONSOR in reply to last issue's article.

Purpose of all this blood-letting: to give executives on both sides of the



Jaro Hess Caricatures

The grotesque yet winningly cunning caricatures on these pages poke fun at advertising agency executives. They are part of a series by artist Jaro Hess which includes five key figures of the broadcast advertising world. The set is available free to new and renewal SPONSOR subscribers; cost to others, \$4 each.

past choosing radio stations

ACCOUNT EXECUTIVE: he wouldn't have to flee before a client's wrath if he knew radio

fence new insight into mutual problems; to remind sponsor-firm and agency personnel about old principles of advertising teamwork which may tend to get obscured in the day-to-day press of work.

The great majority of advertisers quizzed stressed the role of the account executive in satisfactory agency-client relationships. Said one hard-bitten, outspokenly critical advertising manager in a firm with a million-dollar budget: "I went through three account men till I got one that was any good. Even a top-notch agency may give you poor service unless you have the right account executive supervising work on your radio or TV show."

What makes an account man bad? Sponsors' answers range from limitations in the account executive's career background to criticisms of his character.

One young advertising manager, who had worked up the hard way, contrasted his personal background with that of many agency account men. "I was a salesman on the road right after
(Please turn to page 59)

These are key sponsor criticisms of advertising agencies

- Many account executives lack sales savvy
- Timebuying is left to inexperienced juniors when top men are tied up
- Agency efforts ease up once client's show is safely launched
- Some radio directors incline to professional pomposity, ivory-tower thinking
- Agency merchandising services are weak
- Agencies have "Don't rock the boat" attitude, reluctance to suggest necessary changes
- It's a "survey" when an agency does it; only "hearsay" when the client gathers opinion informally
- Agencies push too hard to up billings

All quiet on the union front

**There'll be talent, makeup and wardrobe,
and scenic contracts negotiated this fall—
but don't worry, the approach is realistic**



Most TV unions have been realistic in their approach to the medium.

They have been realistic, by and large, in their agreement on wage scales which have permitted the majority of stations to develop satisfactorily and edge into the black.

The fact that three IATSE (International Association of Theatrical Stage Employees) unions — Stage Hands, Wardrobe Mistresses and Makeup Men — in addition to the United Scenic Artists of America, and four talent (performers) unions, will be negotiating new agreements with the networks this fall has given some advertisers uneasy moments. They're fearful that the normally rising program costs of television may be fast accelerated by higher union wages.

Increased union scales are a distinct probability in some categories. This will not necessarily increase program costs in every case. There is, in fact, no certainty that it will significantly

increase costs to the sponsor in the overall picture.

Reports that all unions fear a wage freeze by the government, and are out to get all they can before the freeze clamps down, have developed some sponsor uneasiness. They've been helped along by leaks concerning demands to be made. This despite the fact that anybody who knows anything at all about union-management negotiations over wages and working conditions knows that the *real* offers and demands don't come until after weeks of lusty sparring. TV networks and unions are no exception to this time-honored system.

One ad manager who will spend a young fortune in network TV starting this fall asked SPONSOR:

"Suppose the military situation forces up the cost of things like paint and wood that it takes to air my show. Then suppose labor costs zoom. Where do we stand?"

This is symptomatic of the kind of

alarm that can cause one advertiser to hesitate while a competitor walks away with a prize time slot. The competitor will have taken a closer look at the status of union wage negotiations.

The wardrobe and makeup people, who handle costumes, makeup and hair dressing of actors, were organized within the last year. The network contract which will probably be signed this fall will be their first. It will not necessarily mean an increase in total cost of programing, though there will be wage increases. This is because the salaries set will be minimums. Under present scales, some people already get more than such a minimum will call for. Only some 35 people will be covered in these categories by September.

Working conditions in almost all cases form an important part of union demands; wage demands up to a certain point will often be traded for desired "conditions." This makes it difficult to predict the effect of possible

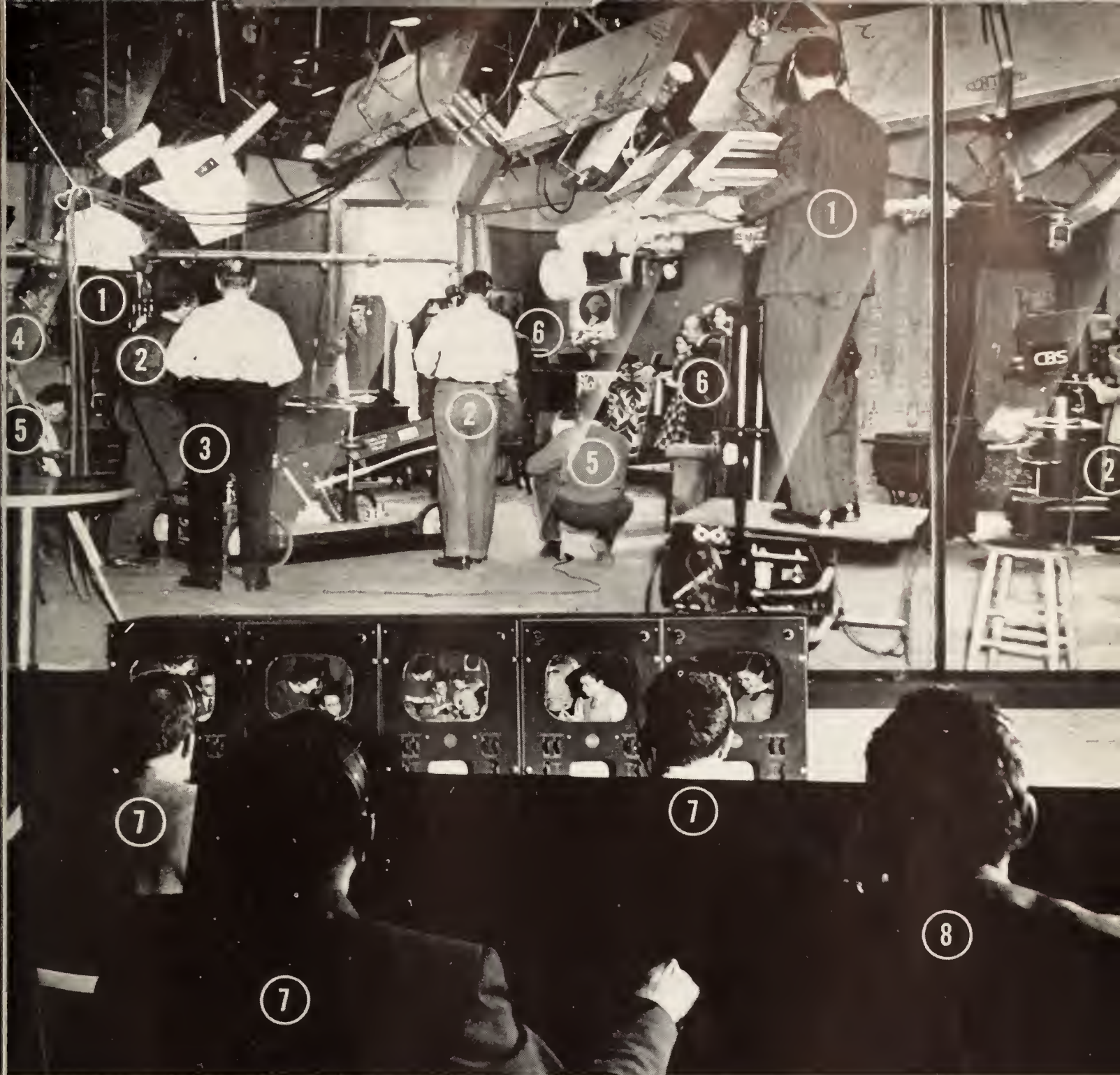
(Please turn to page 48)

9. Makeup technicians recently organized, joined TV union family



10. Scene painters prepare NBC-TV set (union designations, right)





Some of the unions* involved in TV production

- 1.** Boom Operators—IATSE, IBEW, and NABET.
- 2.** Cameramen (and Asst.)—IATSE, IBEW, and NABET.
- 3.** Dolly Operator—IATSE, IBEW, and NABET.
- 4.** Lighting Technician—IATSE, IBEW, and NABET.
- 5.** Floor Manager—UOPWA, IATSE, and Radio and Television Directors' Guild.
- 6.** Actors—AFRA, Actors Equity, Chorus Equity, Screen Actors' Guild, Screen Extras' Guild, AGVA.

- 7.** Video Control Engineers—IBEW, IATSE, and NABET.
- 8.** Director—Radio and Television Directors' Guild, Screen Directors' Guild.
- 9.** Makeup Men and Assistants—IATSE.
- 10.** Property Men—IATSE; Scenic Artists—USAA.

* Stations have contracts with only one union covering any one craft. The unions listed cover staff men at different networks, with only one union in each category working at CBS, the studio illustrated.



PETE DILEO'S ROPPOLOVILLE PHARMACY INCREASED ITS BUSINESS 400% VIA WJBO (BATON ROUGE) PROGRAM SCHEDULE

A SPONSOR roundup

Drug stores on the air

Local independents, big chains use radio/TV for low-cost sales job. In Peter Dileo's case store traffic jumped 1,000%

over-all Peter Dileo, of Dileo's Roppoloville Pharmacy, Baton Rouge, loves to give Easter parties for the kiddies.

They've always been a whopping success. But in 1948 Pete added a new ingredient—he decided to broadcast them over WJBO—and now customers are flocking into his store from 100 miles around.

Each year now Pete uses radio for his parties and his day-in-day-out drug store business. Last year he wrote the station: "Since we opened our new store, gross sales have increased almost five times. We feel that your radio station has helped make this possible."

Pete Dileo of Baton Rouge is typical of the numerous druggists throughout the nation who are discovering the power of radio. A SPONSOR survey, just completed, finds an awakening interest that augers heavier usage in the fall of 1950.

The air is coming into prominence among retail druggists for many reasons: (1) the sales effort is improv-

ing; (2) increased co-op advertising; (3) proofs of low-cost-per-thousand; (4) the example of key firms like Walgreen's, People's, Rexall, Whelan's; (5) the snowballing use of TV.

According to a recent report by the Broadcast Advertising Bureau of the National Association of Broadcasters, "Drug manufacturers like Whitehall, Block, Emerson, Norwich, and Sterling spend about 14% of their gross sales on advertising." But on the retail level the situation is vastly different with an average of 1.2% for chains, and slightly lower for independents.

Chains are, by far, the most aggressive merchandisers and promoters. A chain's organization is usually important enough to command the attention of the drug manufacturers. The manufacturer will chip in plenty to advertise his product through the chain's name. Current best examples are two hour-long television shows on the DuMont network, *Cavalcade of Stars* and *Cavalcade of Bands*.

Both were created as cooperative deals between drug manufacturers and retail chains throughout the TV listening areas: the *Stars* a year ago last June, and the *Bands* the middle of January 1950. Each show costs approximately \$18,000 a week, is handled through the Product Advertising Corporation. About 28 drug manufacturers alternate sponsorship on the two, and share the total cost of each show (four participants per show). Latest figures from the PAC office in New York City indicate 19 drug chains totaling 2,117 stores in 20 major markets tying in with the programs. The largest chain in each area had first crack at such local tie-in.

Whelan's, a typical participant, affords a good example of how a chain blends into the *Cavalcade* programs. According to Axel Gudmand, live-wire advertising and sales promotion manager, "Our \$3,500 is all invested in five or six film strip commercials. We are allowed a half-minute before the (Please turn to page 50)



DRUG STORE ADVERTISING ACTIVITY AROUND THE COUNTRY: Chains and independents show widespread usage of radio and TV. (Top, left) Pantaze Drug Company on WMP, Memphis; (Middle) Whelan's, N. Y., TV tie-in with WABD; (Bottom, left) contract signing for transcribed "Rexall Rhythm Roundup"; (Top, right) Gray Drug Co. on WHK, Cleveland; (Bottom, right) Rexall on KNX, Los Angeles



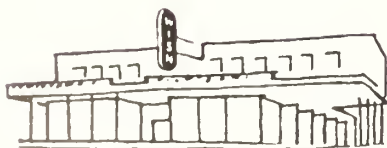
Hitch your newscast to a star

Yes, Willie WISH, the #1 Newsboy in Indianapolis, is busy adding extra news programs to the daily schedule. He's advising you to hurry and join the list of accounts already anchored with news programs on WISH. Take a look at this list of accounts sponsoring news programs:

- Italian Swiss Colony Wine
- Kraft Southside Baking Co.
- Gaseteria, Inc.
- Abels Auto Company
- Sterling Brewers, Inc.
- Mid-Continent Petroleum Corp.
- Geo. Weidemann Brewing Company
- Bruce Savage Realty Company
- Frank Fehr Brewing Company

For complete details on these extra news programs consult any Free & Peters Colonel.

that powerful puller in Indianapolis . . .



wish

OF INDIANAPOLIS

affiliated with AMERICAN BROADCASTING COMPANY

GEORGE J. HIGGINS, General Manager

FREE & PETERS, National Representatives

Automotive and Lubricants

Co-op advertising	16 Jan.	p. 34
Charles Erwin Wilson, General Motors Corp., profile	13 Feb.	p. 44
Tide Water Assoc. Oil Co.'s sportcasting success	13 Feb.	p. 15
Auto advertisers can do better	13 Feb.	p. 24
W. Alton Jones, Cities Service Co., profile	13 Mar.	p. 16
Donald W. Stewart, Texas Co., profile	5 June	p. 16
Automotive advertisers turning more to radio and TV	19 June	p. 18

Broadcasting Problems and Developments

Critique on co-op advertising	16 Jan.	p. 34
Lightning that talks, industry film	30 Jan.	p. 37
How to sell radio as effective medium	30 Jan.	p. 56
Factors contributing to increased use of spot	13 Feb.	p. 36
Will out-of-home audience entitle stations to increased rates?	27 Feb.	p. 38
Radio abounds in awards of questionable value	27 Mar.	p. 28
What broadcasters think of NAB	10 Apr.	p. 26
Tools of the trade for people in radio & TV	10 Apr.	p. 34
Radio rates: which way should they go?	24 Apr.	p. 28
What organizations assist sponsors most effectively?	24 Apr.	p. 36
Foreign language listeners	8 May	p. 23
Summer doldrums a myth in Minneapolis	8 May	p. 34
Why sponsors should stay on the air in summer	8 May	p. 44

Clothing

Co-op advertising	16 Jan.	p. 34
Ida Rosenthal, Maiden Form Brassiere Co., profile	8 May	p. 20
Lee Hats sales up in Montgomery shift	5 June	p. 26
Furrier uses air 22 years without mentioning price	5 June	p. 42
Robert Hall \$1,500,000 air effort leads field	19 June	p. 21

Commercials and Sales Aids

Singing commercials, hottest thing in radio	2 Jan.	p. 26
Favorite commercials of TV Critics Club revealed	2 Jan.	p. 32
How well does your TV commercial sell?	16 Jan.	p. 32
Commercials with a plus	30 Jan.	p. 24
TV commercial demonstrated outside studio	13 Feb.	p. 15
TV commercials that sell	13 Mar.	p. 18
The disk jockey's responsibility	13 Mar.	p. 30
How to ad lib TV commercial for refrigerators	5 June	p. 42

Confections and Soft Drinks

Walter S. Mack Jr., Pepsi-Cola Co., profile	16 Jan.	p. 16
"Life With Luigi," Wrigley package on CBS	16 Jan.	p. 22
Soft drink leadership study	27 Feb.	p. 17
How Grapette grew; half million for spot radio helped	8 May	p. 28
Peter Paul's newscast advertising	5 June	p. 17

Contests and Offers

Are giveaways declining?	13 Mar.	p. 38
Local giveaways growing	10 Apr.	p. 20
Mail order pulls for RCW Enterprises	22 May	p. 28
Social security pays off for sponsors	19 June	p. 38

Drugs and Cosmetics

Resistab, antihistamine drug, clicks	2 Jan.	p. 18
Norwich Pharmacal Co. sponsors "The Fat Man"	16 Jan.	p. 22
Co-op advertising	16 Jan.	p. 34
Toni's new radio campaign	13 Mar.	p. 18
Lydia Pinkham's radio recipe	27 Mar.	p. 30
Amni-dent picks radio	19 June	p. 18

Farm Radio

The farmer wants to buy	27 Feb.	p. 19
Station farm service features	27 Mar.	p. 6
Fowler McCormick, International Harvester Co., profile	27 Mar.	p. 16
Farm tours promoted by WOW	22 May	p. 42

Food and Beverages

Leroy A. Van Bornel, Nat'l Dairy Products Corp., profile	2 Jan.	p. 16
How radio sold peaches in Cedar Rapids, Iowa	30 Jan.	p. 43
Radio credited with selling milk in San Francisco	30 Jan.	p. 48
Chiquita expands use of banana market	13 Feb.	p. 20
Tumbo pudding cracks N.Y. market with premium offer	27 Feb.	p. 22
Radio's record coffee sales for Isbrandtsen	13 Mar.	p. 28
Chiquita Banana on CBS-TV	22 May	p. 22
Maxwell House Coffee gets an airlift	22 May	p. 32
Harry W. Bennett Jr., Jelke Good Luck Products, profile	19 June	p. 16

Insurance and Finance

Louisville Savings and Loan Assn. credits radio with growth	2 Jan.	p. 28
Prudential's radio success	30 Jan.	p. 52
Leroy A. Lincoln, Metropolitan Life Insurance, profile	24 Apr.	p. 12
Prudential Life's Jack Berch pulls enormous mail	24 Apr.	p. 34
Massachusetts Insurance Company sells safety	24 Apr.	p. 35

Miscellaneous Products and Services

Railroads need better radio	2 Jan.	p. 30
Airline use of broadcast advertising	16 Jan.	p. 28
U.S. Steel's ad budget goes to win friends	13 Mar.	p. 24
Foreign language listeners are loyal	27 Mar.	p. 24
Lewis H. Brown, Johns-Manville Corp., profile	10 Apr.	p. 18
Intercollegiate Broadcasting System function	10 Apr.	p. 20
Moore Paints' seasonal network show pays off	10 Apr.	p. 32

BINDERS are available to accommodate six-month supply of issues indexed. Cost is \$4.00 per binder.

Magazines on the air	24 Apr.	p. 14
"Housewives' Protective League" sells women	24 Apr.	p. 19
Quaker Rugs spends entire budget on broad-		
casting and clicks	24 Apr.	p. 24
Mohawk Carpet Mills builds employee good		
will by radio	24 Apr.	p. 34
Big name testimonials help sell storm windows	8 May	p. 42
Leroy A. Wilson, A.T.&T., profile	22 May	p. 18
\$900,000 worth of toy-balloons through mail		
order radio	22 May	p. 28
Bobby Benson sells 40 products without bene-		
fit of sponsor	22 May	p. 34
How to sell a candidate	22 May	p. 38
National advertisers flocking to Alaska	5 June	p. 28

Programing

Singing commercials are hot	2 Jan.	p. 26
Sport program clicks for Nat'l Brewing Co.		
on TV	16 Jan.	p. 18
Package programs return to networks	16 Jan.	p. 21
Co-op programing	16 Jan.	p. 34
After-midnight programing	13 Feb.	p. 28
Keep your program natural	13 Mar.	p. 26
The disk jockey's responsibility	13 Mar.	p. 30
Baseball, bigger than ever	10 Apr.	p. 30
Live or film TV programing?	10 Apr.	p. 48
Early morning programs	24 Apr.	p. 14
WRVA's recipe for low-budget advertisers	24 Apr.	p. 34
Programing for summer selling	8 May	p. 38
Summer programing needn't be threadbare		
patchwork	8 May	p. 40
Baseball continues to grow in radio and TV	22 May	p. 22
Television program costs are up	22 May	p. 25
Should crime programs on air be reduced?	22 May	p. 44
The Great Godfrey	5 June	p. 21
Feature films sensational but scarce	5 June	p. 30
Good music sells goods in many markets ..	5 June	p. 34
Tips to a news sponsor	19 June	p. 30
How to use TV films effectively	19 June	p. 32

Public Service

Massachusetts Insurance Company sells safety	24 Apr.	p. 35
Mohawk builds employee relations through		
broadcasting	24 Apr.	p. 35

Publicity and Promotion

Hot weather promotion for summer selling	8 May	p. 38
Station and department store's joint promo-		
tion	5 June	p. 43

Radios, TV Sets, Electrical Appliances

Co-op advertising	16 Jan.	p. 34
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Research

Who listens to FM in Washington, D. C.?	16 Jan.	p. 18
BBM works in Canada	16 Jan.	p. 26
How well does your TV commercial sell?	16 Jan.	p. 32
Radio facts culled from Lightning That Talks	30 Jan.	p. 40
Daytime listening varies by localities	13 Feb.	p. 19
New BMB study makes 1946 statistics ob-		
solete	13 Feb.	p. 26
Radio's big plus measured accurately at last	27 Feb.	p. 24
Three top questions on how to use new BMB		
measurement	27 Feb.	p. 28
How many radios in your home?	13 Mar.	p. 21
New TV research gives accurate number of		
impressions	27 Mar.	p. 34
TV influences choice of brands	10 Apr.	p. 36
Radio's uncounted millions	24 Apr.	p. 22
Basic differences between TV and radio ..	24 Apr.	p. 26
No summer hiatus	8 May	p. 25
No hiatus on summer sales	8 May	p. 30
Will TV repeat radio's summertime error?	8 May	p. 32
Is Hooper shortchanging radio?	22 May	p. 30
Schwerin proves psychologically compatible		
messages best	5 June	p. 21
McCann-Erickson technique for estimating		
station's share of audiences	5 June	p. 36

ARBI technique proves radio pulls better		
than newspapers	19 June	p. 24

Retail

Joske's in San Antonio sells via radio despite		
rains	2 Jan.	p. 25
Victor M. Ratner, R. H. Macy & Co., profile	30 Jan.	p. 20
How TV sells women	27 Feb.	p. 26
Department stores discover radio	27 Mar.	p. 21
Department store TV	24 Apr.	p. 30
Sears sale breaks records in Spokane	24 Apr.	p. 35
Grossman's radio experience	5 June	p. 43

Soaps, Cleansers, Toilet Goods

Applause to P & G's media policy	2 Jan.	p. 62
Pears soap: the soap that slept for 9 years	19 June	p. 26

Television

Lennen & Mitchell's TV commercials	2 Jan.	p. 21
Favorite TV commercials	2 Jan.	p. 32
TV program clicks for Nat'l Brewing Co.	16 Jan.	p. 18
How well does your TV commercial sell?	16 Jan.	p. 32
Can advertising support national TV coverage?	16 Jan.	p. 42
Eliminating cost of TV station previews ..	13 Feb.	p. 15
TV dictionary for sponsors	13 Feb.	p. 22
How TV sells women	27 Feb.	p. 26
TV commercials that sell	13 Mar.	p. 18
TV dictionary for sponsors	13 Mar.	p. 34
How many viewers are you selling?	27 Mar.	p. 34
TV influences choice of brands	10 Apr.	p. 36
Live or film program best for sponsor?	10 Apr.	p. 48
Basic TV-radio differences	24 Apr.	p. 26
Department store TV	24 Apr.	p. 30
Will TV repeat radio's summertime error?	8 May	p. 32
Chiquita Banana on CBS-TV	22 May	p. 22
Television program costs	22 May	p. 25
Feature films do extremely well, but are		
scarce	5 June	p. 30
How to use TV films effectively	19 June	p. 32

Timebuying

How Lennen & Mitchell radio/TV depart-		
ment functions	2 Jan.	p. 21
Spot, network or both—how to decide	13 Feb.	p. 17
What broadcast advertisers want to know	10 Apr.	p. 38
So you think timebuying is easy	19 June	p. 28
Basic yardsticks used by timebuyers in select-		
ing stations	19 June	p. 36

Tobacco

"Queen For A Day," Philip Morris package		
on MBS	16 Jan.	p. 22
Oliver P. McComas, Philip Morris & Co.,		
profile	27 Feb.	p. 16
Mail Pouch Tobacco's "Sports for All"	27 Mar.	p. 6
Fall Mall summer sales increase	8 May	p. 31

Transcriptions

Can national advertiser build profitable pro-		
gram by using transcription library?	2 Jan.	p. 36
Music library shows, low cost blessing to		
sponsors	27 Mar.	p. 26

Transit Radio

Transit radio wins D.C. decision	2 Jan.	p. 18
Markets on the move	27 Feb.	p. 30
Transit radio chalks up new gains	5 June	p. 17

Watches, Jewelry

Bretton watchband using radio effectively	16 Jan.	p. 24
Co-op advertising	16 Jan.	p. 34
Radio sells diamonds	30 Jan.	p. 46

*FROM NOW ON, WWJ-TV's
advertisers can take audience
for granted. With the number
of sets now well beyond the
quarter-million mark, television
in the booming Detroit market
has emerged completely from the
experimental stage and reached
the age of full productivity.*

Stabilized!



*WWJ-TV supports its belief
in the stability of television in
Detroit with its new rate card
(#8) which is guaranteed to
advertisers for one full year!*

FIRST IN MICHIGAN

Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

ASSOCIATE AM-FM STATION WWJ

WWJ-TV

NBC Television Network

Attention!

Here's the World's Champ hypo for

For further details on **tello-test**, consult the radio stations below, or get in touch with America's "hep" radio representatives who know that TELLO-TEST hypos ratings, and is a fertile field for national spot business.

For **tello-test's** **SUCCESS STORY**, write Walter Schwimmer, Pres.
Radio Features, Inc., 75 E. Wacker Drive, Chicago 1.

tello-test stations (by the time this goes to press, we will most likely have added a dozen more!)

Albany, N. Y. **WROW**
Allentown, Pa. **WKAP**
Altoona, Pa. **WJSW**
Ames, Iowa **KASI**
Asbury Park, N. J. **WJLK**
Asheville, N. C. **WWNC**
Atlanta, Ga. **WAGA**
Atlantic City, N. J. **WMID**
Augusta, Ga. **WGAC**
Augusta, Maine **WRDO**
Austin, Minn. **KAUS**
Baltimore, Md. **WITH**
Bangor, Maine **WLBZ**
Battle Creek, Mich. **WELL**
Beaumont, Texas **KPBX**
Beckley, W. Va. **WVNR**
Benton Harbor, Mich. **WHFB**
Biddeford, Maine **WIDE**
Biloxi-Gulfport, Miss. **WLOX**
Binghamton, N. Y. **WENE**
Birmingham, Ala. **WSGN**
Bloomsburg, Pa. **WCNR**
Boston, Mass. **WNAC**
Bridgeport, Conn. **WICC**
Bristol, Tenn. **WOPI**
Buffalo, N. Y. **WKBW**

Cartersville, Ga. **WBHF**
Casper, Wyoming **KVOC**
Cedar Rapids, Iowa **KCRG**
Charleston, So. C. **WUSN**
Chicago, Ill. **WGN***
Chicago, Ill. **WGN**
Cincinnati, Ohio **WKRC**
Cleveland, Ohio **WJW**
Cloquet, Minn. **WKLK***
Columbus, Ga. **WGBA**
Concord, N. C. **WEGO**
Crookston, Minn. **KROX**
Dayton, Ohio **WING**
Denver, Colo. **KFEL**
Des Moines, Iowa **KRNT**
Detroit, Mich. **WJBK**
Duluth, Minn. **WDSM**
Durango, Colo. **KIUP**
Eau Claire, Wis. **WBIZ**
Elizabeth City, N. C. **WGAI**
El Paso, Texas **KTSM**
Evansville, Ind. **WJPS**
 Fargo, N. D. **WDAY**
Flint, Mich. **WBBC***
Flint, Mich. **WTAC**
Fort Wayne, Ind. **WKJG**

Fulton, N. Y. **WOSC**
Gainesville, Fla. **WRUF**
Grand Forks, N. D. **KILO**
Grand Rapids, Mich. **WFUR***
Grand Rapids, Mich. **WOOD**
Green Bay, Wis. **WDUZ**
Greenville, S. C. **WMRC**
Honolulu **KPOA**
Hattiesburg, Miss. **WHSY**
Hayes, Kansas **KAYS**
Hornell, N. Y. **WWHG**
Hudson, N. Y. **WHUC**
Hartford, Conn. **WONS**
Indianapolis, Ind. **WIBC**
Jackson, Miss. **WRBC**
Johnstown, Pa. **WCRO**
Kansas City, Mo. **WHB**
Kingston, N. Y. **WKNY**
Kittanning, Pa. **WACB**
Knoxville, Tenn. **WROL**
LaCrosse, Wis. **WLCX**
Lafayette, La. **KVOL**
Las Vegas, Nevada **KLAS***
Laurel, Miss. **WLAW**
Lewistown, Pa. **WMRF**
Liberty, N. Y. **WVOS**

* broadcasting TUNE-TEST, the show that gives TELLO-TEST a terrific run for the money!

† Don Lee Network.

TIME-BUYERS ABOUT TO PLACE SPOT RADIO BUSINESS FOR FALL—

spot radio

results!

tello-test

syndicated on over 250

radio stations coast-to-coast, is the radio show with America's top listenership ratings, plus a record for sales results that will knock your eye out!

TELLO-TEST is the granddaddy of all telephone quizzes—the show that started the craze for give-aways.

If you are buying spot radio programs or spot announcements for fall—check the following radio stations first before you complete your schedules. If there are availabilities in TELLO-TEST in any of these markets, you're lucky . . . and your sales will hit the jackpot!

Little Rock, Arkansas.....**KARK**
 Lock Haven, Pa.....**WBPZ**
 Logansport, Ind.....**WSAL**
 Los Angeles, Calif.....**KHJ†**
 Louisville, Ky.....**WKLO***
 Louisville, Ky.....**WLou**
 Lebanon, Pa.....**WLBR**
 Macon, Ga.....**WNEX**
 Madison, Wis.....**WISC**
 Marion, Ill.....**WGHH**
 Martinsburg, W. Va.....**WEPM**
 Memphis, Tenn.....**WMPS**
 Merrill, Wis.....**WLIN**
 Miami, Fla.....**WGBS**
 Michigan City, Ind.....**WIMS**
 Milwaukee, Wis.....**WISN**
 Minneapolis, Minn.....**KSTP**
 Minot, N. D.....**KLPM**
 Moline, Ill.....**WQUA**
 Montgomery, Ala.....**WMGY**
 Montreal, Canada.....**CFCF**
 Mt. Carmel, Ill.....**WVMC**
 Muskogee, Okla.....**KBIX**
 Nashville, Tenn.....**WLAC**
 Neenah, Wis.....**WNAM**
 Newburgh, N. Y.....**WGNV**

New Orleans, La.....**WDSU**
 Newport News, Va.....**WGH**
 New York, N. Y.....**WOR**
 Ogden, Utah.....**KOPP**
 Oklahoma City, Okla.....**KOMA**
 Ottumwa, Iowa.....**KBIZ**
 Oneonta, N. Y.....**WDOS**
 Orangeburg, So. C.....**WRNO**
 Peoria, Ill.....**WIRL**
 Philadelphia, Pa.....**WIP**
 Pine Bluff, Ark.....**KOTN**
 Pittsburgh, Pa.....**KDKA**
 Portland, Maine.....**WCSE**
 Portland, Oregon.....**KGW***
 Portland, Oregon.....**KPOS†**
 Pottsville, Pa.....**WPAM**
 Poughkeepsie, N. Y.....**WKIP**
 Providence, R. I.....**WEAN**
 Reading, Pa.....**WRAP**
 Roanoke, Va.....**WSLS**
 Rochester, N. Y.....**WHAM**
 San Francisco, Calif.....**KFRC†**
 St. Louis, Mo.....**KXOK**
 Saginaw, Mich.....**WSAM**
 Salt Lake City, Utah.....**KUTA**
 Savannah, Ga.....**WTOG**

Seattle, Wash.....**KVI†**
 Shamokin, Pa.....**WISL**
 Sheboygan, Wis.....**WHBL**
 Shreveport, La.....**KTBS**
 Sioux City, Iowa.....**KSCJ**
 Sioux Falls, So. D.....**KSOO**
 Spokane, Wash.....**KHQ**
 Springfield, Mo.....**KTTS**
 Springfield, Ohio.....**WIZE**
 Steubenville, Ohio.....**WSTV**
 Syracuse, N. Y.....**WSYR**
 Topeka, Kansas.....**WREN**
 Tulsa, Okla.....**KTUL**
 Valley City, N. D.....**KOVG**
 Victoria, Texas.....**KNAL**
 Vineland, N. J.....**WWBZ**
 Warsaw, Indiana.....**WKAM**
 Washington, D. C.....**WWDC**
 Washington, D. C.....**WWDC***
 Watertown, N. Y.....**WATN**
 Wheeling, W. Va.....**WWVA**
 Wichita, Kansas.....**KFH**
 Worcester, Mass.....**WAAB**
 York, Pa.....**WSBA**
 Youngstown, Ohio.....**WFMJ**
 Zanesville, Ohio.....**WHIZ**
 plus complete Don Lee Network.

HOSIERY

SPONSOR: The Aquila

AGENCY: Direct

CAPSULE CASE HISTORY: *This exclusive women's ready-to-wear store received 500 pairs of new nylon hose. The store decided upon one announcement to tell the women about the "seamless hose with a clock up the back." The announcement and description of the hose was made on the Polly The Shopper program. As a result, they were completely sold out. About \$750 gross for about \$12.50 in advertising cost.*

KOIL, Omaha

PROGRAM: Announcement

RADIO RESULTS

REALTY COMPANY

SPONSOR: Havener Realty Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *The company had an undeveloped subdivision and wished to test public reaction to the location. They offered the lots at one-half of the price to be fixed after development. A series of announcements were used for three days at a cost of \$100. As a result, 51 lots were sold in three days, 18 more lots the following week without further advertising. A total of 69 lots sold on a \$100 investment.*

WBBQ, Augusta, Ga.

PROGRAM: Announcements

BOOKS

SPONSOR: Greystone Press

AGENCY: H. B. Humphrey Co.

CAPSULE CASE HISTORY: *Two programs, Mr. Fix It and Do It Yourself, were broadcast on alternate days for 13 weeks. Four different Greystone Press books were advertised and, all told, pulled 3,006 orders at an average sale price of \$3.95; better than 123 orders per program. To put it another way, the client spent \$5,460 in time cost and grossed sales amounted to \$29,690—all as a result of 65 broadcasts.*

KNBC, San Francisco

PROGRAM: Mr. Fix It & Do It Yourself

DEPARTMENT STORE

SPONSOR: Hill's

AGENCY: Direct

CAPSULE CASE HISTORY: *Hill's decided to test this farm and home show for response. Future advertising budgets would be determined by the result. Three announcements were bought for one day offering a double amount of the store's savings stamps to purchasers hearing the commercials. As a direct result of the program, over \$500 worth of purchases were traced at a cost of less than \$20 to the department store.*

WIBX, Utica, N. Y.

PROGRAM: Ed Slusarczyk's
Farm & Home Show

JEWELRY

SPONSOR: Helbros Watches

AGENCY: Mail Order Network

CAPSULE CASE HISTORY: *The plan was to sell Helbros watches over the air through telephone queries and mail. Four 10-minute recorded music shows a day were used. Programs offered the watch on a seven-day free trial. After that listener paid \$34.95 for the watch. In seven days, 371 watches were sold for a sales gross of \$12,966.45 as compared to under \$1,000 for programing and time costs. Washington Helbros outlet completely sold out its stock.*

WWDC, Washington, D. C.

PROGRAM: Recorded music

AUTOMOBILES

SPONSOR: Frank Elliott

AGENCY: Marcus

CAPSULE CASE HISTORY: *This Bedford, Ohio, auto dealer averages two car sales weekly via his newscast sponsorship. Mr. Elliott has sponsored a news program for three years. Currently, he conservatively grosses in excess of \$350,000, aided by a \$6,000 advertising investment. One additional advertising gain for Frank Elliott: every time radio sells a new automobile, he also gets a new Service Department customer.*

WSRS, Cleveland

PROGRAM: Newscast

CLOTHING

SPONSOR: Tot-to-Town Shop

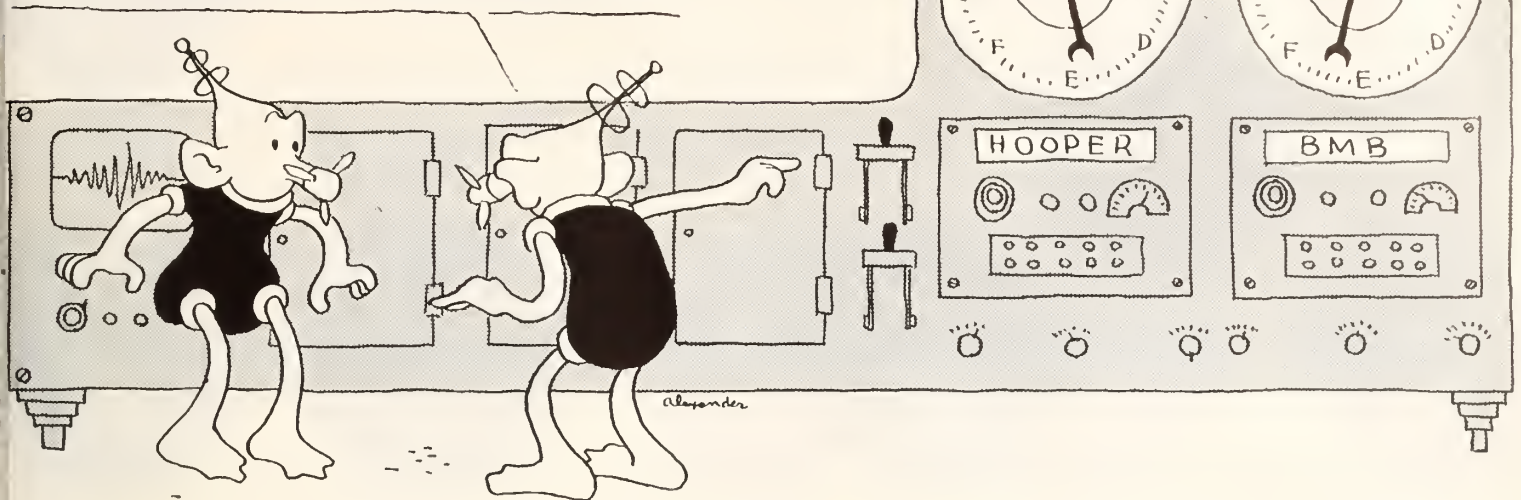
AGENCY: Direct

CAPSULE CASE HISTORY: *This store, located outside of Flint's downtown shopping district, had a fire in the rear of its building. A large stock of spring and summer clothing for children suffered smoke damage. The store decided to advertise discounts on the clothing via radio. Eight one-minute announcements for approximately \$120 just about sold out the store's entire stock of children's clothing amounting to many thousands of dollars.*

WFDF, Flint

PROGRAM: Announcements

both Hooper and BMB report a change in Houston!



SHARE OF RADIO AUDIENCE, April - May, 1950

TIME	SETS IN USE	KTRH	B	C	D	E	F	G	H	OTHER AM & FM	HOMES CALLED
Mon. thru. Fri. 8:00 A.M. - 12:00 Noon	15.1	22.3	8.3	4.3	2.2	19.4	18.3	5.0	16.2	4.0	2,525
Sun.-Sat. Eve. 6:00 P.M. - 10:30 P.M.	24.1	27.1	10.6		3.5	10.4	21.0	10.4	14.5	2.5	7,769

according to
C. E. Hooper Inc.

SHARE OF RADIO AUDIENCE, May - June, 1950

TIME	SETS IN USE	KTRH	B	C	D	E	F	G	H	OTHER AM & FM	HOMES CALLED
Mon. thru. Fri. 8:00 A.M. - 12:00 Noon	15.1	21.5	10.4	6.3	2.2	13.0	17.4	8.1	17.0	4.1	2,508
Sun.-Sat. Eve. 6:00 P.M. - 10:30 P.M.	21.1	23.1	16.4		4.6	10.4	18.4	10.7	13.9	2.4	7,740

according to
**Broadcast
Measurement
Bureau Inc.**

KTRH showed an 11.2% increase in 1949 BMB over Study No. 1 making KTRH the leading station in Houston with 341,940 total BMB families. KTRH BMB coverage includes 71 Texas counties and Western Louisiana parishes (network station B has 23, network station C has 57.)

Population-wise, today KTRH serves 2,629,600* people as compared to a coverage population of 2,283,700* in 1943. This increase of 345,900 potential listeners comes to you at NO INCREASE IN RATES.

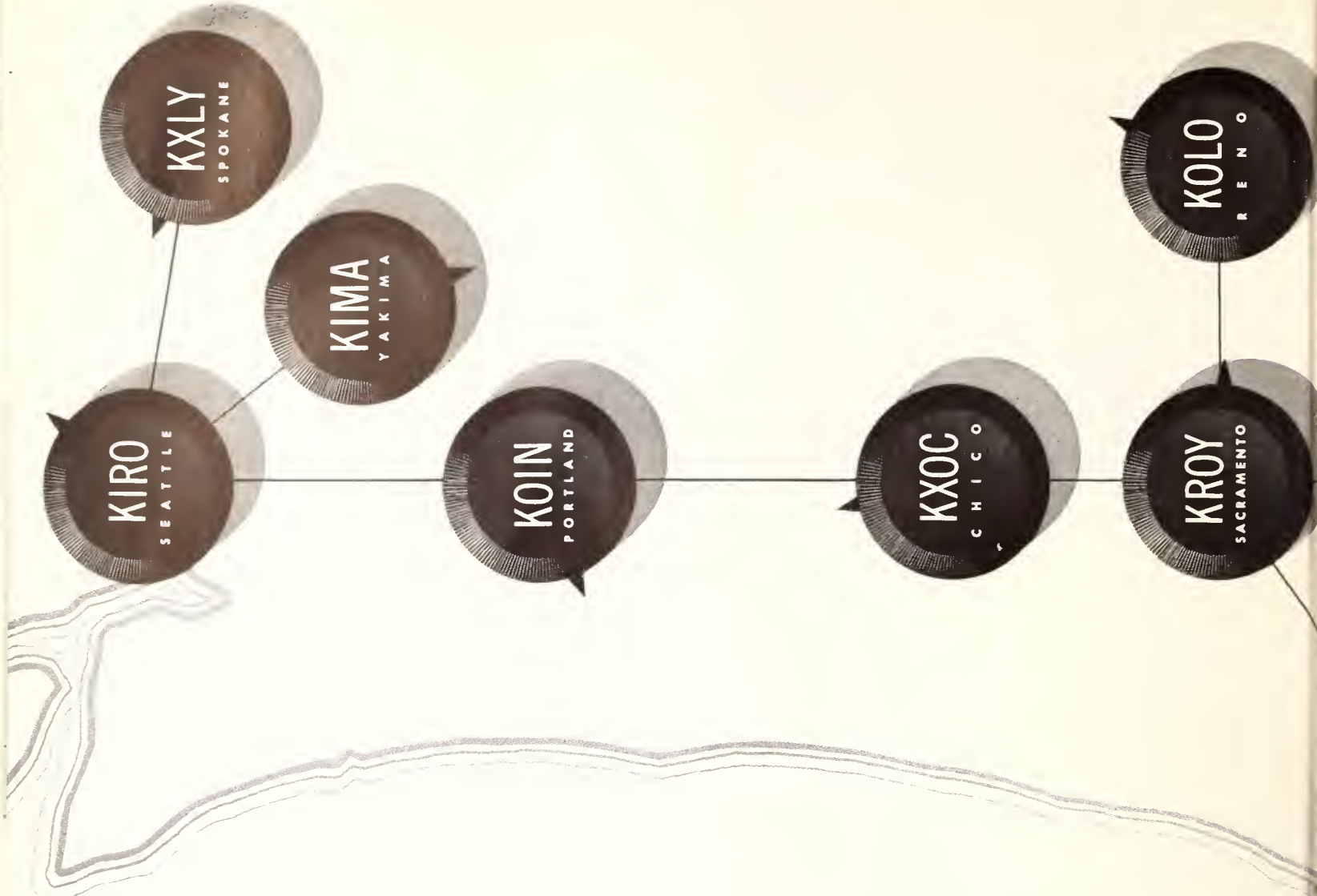
KTRH

H O U S T O N

50,000 watts • CBS • 740 KC
Represented Nationally by John Blair & Co.

*Sales Management Survey of Buying Power, 1943 & 1950

*The Coast listens most
to Columbia Pacific*



You can reach more families
on Columbia Pacific than on any
other Coast network.

Columbia Pacific reaches more
people during the day . . .
more people at night.

And . . .

Columbia Pacific delivers higher
average ratings—for both regional
and coast-to-coast programs—
than any other Coast network.*

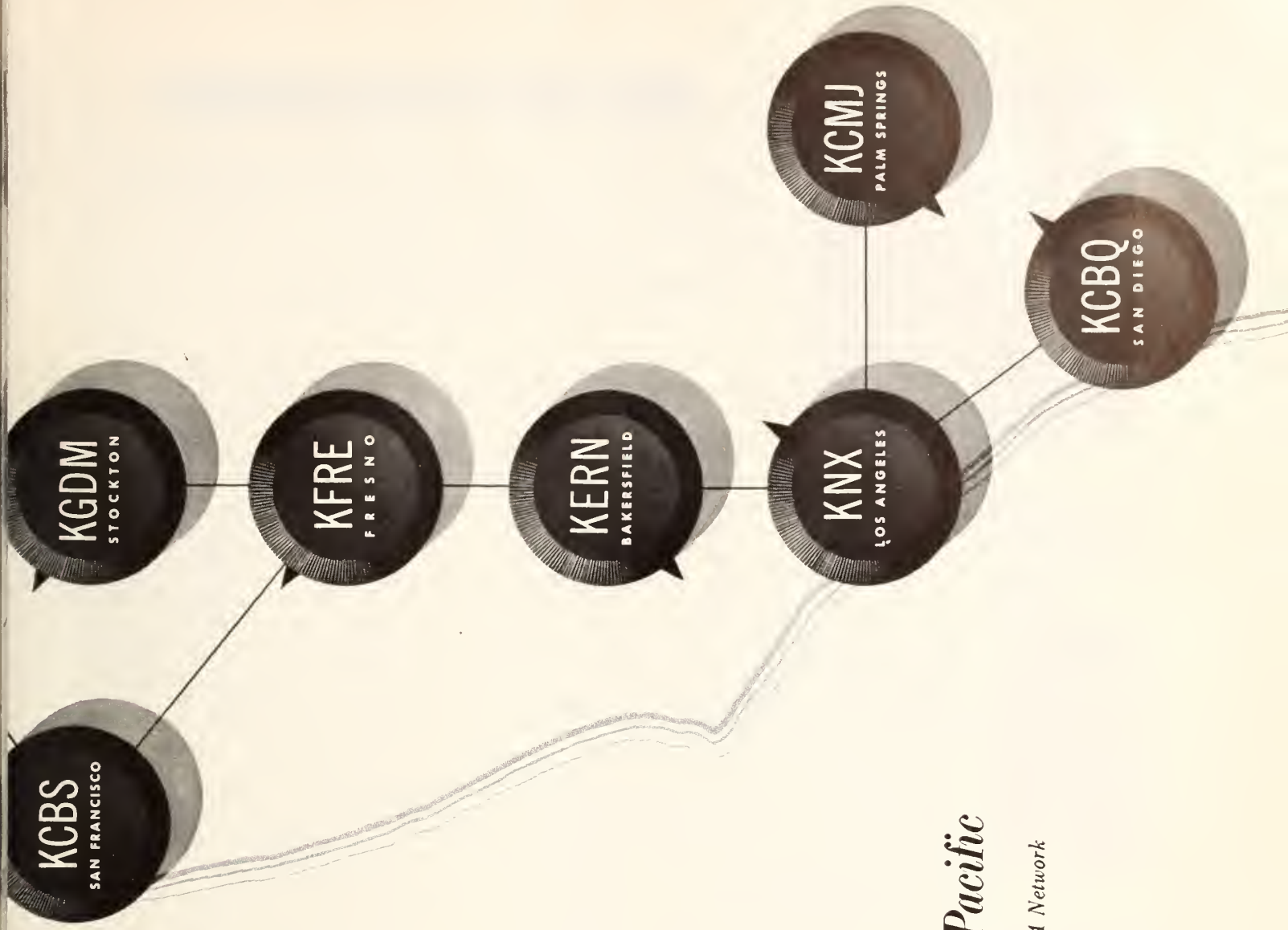
Any way you look at it, the Coast's
most effective network is . . .

** Pacific Nielsen Ratings, May, 1950.*

Columbia Pacific

...the IDEA Network

Represented by
RADIO SALES,
Radio and
Television Stations
Representative... CBS





The picked panel answers Mr. Dietz



Mr. Seebach

gram than it does to produce a radio show.

You can do a radio program, for instance, with one engineer and one announcer or director representing the station—on a minimum staff basis.

Your minimum for a TV show is something else again. You need two or three camera men, two boom men, an audio man, a switcher, a shader and several others. In addition, to complicate the picture, there are the matters of lighting and scenery. Again—more men and more man hours.

One of the reasons for more man hours in TV is so obvious that it might well be overlooked by someone not actively in production. It's this: TV equipment is generally large and cumbersome. Because it's hard to handle, the productivity of one man in a TV show is less than for a similar man in a radio production.

Extra man hours come into the picture in a most striking way when you consider the simple problem of connecting the scene of a "remote" broad-

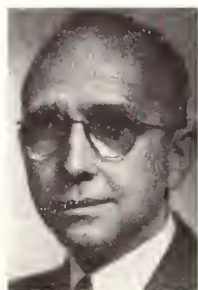
The difference between radio and TV in union considerations is, of course, a matter of men and time. What it boils down to is this: it takes more men and more time to produce a TV pro-

cast or telecast with master control. For radio, setting up your remote connection can be done in a matter of five minutes. In TV allow about six times as long. It takes a half hour or more to hook up both voice and picture lines.

The actual process of doing a "remote" is another matter again. We used to be able to handle a baseball radio broadcast with one engineer. The crew on a WOR-TV telecast of a Dodger game at Ebbets Field numbers ten. This in addition to extra personnel needed for TV master control.

So there it is. . . . Adding picture to sound might at first be expected only to double the problems of personnel and the time needed for operations. But in actual practice these problems are in the ratio of six or ten to one.

JULIUS F. SEEBACH, JR.
*Vice President in charge of
program operations
WOR, WOR-TV
New York*



Mr. MacDonald

management must aim.

Television broadcasting, combining as it does the practices, personnel and equipment employed in radio, motion picture production and the theatre and its many related forms of entertainment, may naturally be expected to

Mr. Sponsor asks...

What factors are present in the television union picture with which radio was never concerned?

Harold R. F. Dietz | Sales promotion manager
Emerson Radio & Phonograph Corp., New York

present jurisdictional difficulties at the outset. Some of these have already been resolved and the others will be settled in due course through the processes of negotiation, supplemented from time to time by mediation and, where necessary, by referral to the National Labor Relations Board.

Most prominent of the jurisdictional questions now posed is that raised by the Screen Actors Guild and the Screen Extras Guild on the one hand and, on the other, the Television Authority which is composed of virtually all performers' unions other than the two Guilds. Each side concedes a large area to be the other's exclusive domain but the area of overlap, essentially that of films made especially for television, is so important to both unions and to the industry, that its resolution is not easy. Negotiation having been thus far unsuccessful, both unions have taken the matter to the National Labor Relations Board where some good preliminary work has already been done to facilitate the resolution of the matter at what it is expected will be an early date.

Equally important, though not in the viewer's eye, are the groups of specialists behind the scenes—scenic artists, engineers, production directors, stagehands, projectionists, writers and many others who contribute essential parts to the whole. Negotiations with some of these groups involve questions of jurisdiction but in every case the fundamental problem is the establishment of sound, efficient, working conditions and reasonable rates of pay.

As they are attained, the results of negotiation should be embodied in contracts of reasonably long duration so that program producers may know what the rules and rates are for a period long enough so that they may obtain an appropriation, prepare and test the show and know that they can have at least one season's run at those

rates. This means that no contract should be less than 18 months in length, with two years as probably the most desirable term from all angles.

The sponsors need the assurance of peaceful labor relations and readily projectible cost figures. And we all need sponsors. Without them, it would be very much like playing a night game of baseball without the field lights.

JOSEPH A. MACDONALD
Vice President and General Attorney
American Broadcasting Co.
New York



Mr. Swezey

I believe that the prime differences between union situation in TV and that in AM may be summarized as follows:

1. In TV the industry is to some extent dealing in areas and techniques with which it is not familiar, such as set design and construction, lighting, camera and stage production, wherein scales and work patterns have been crystallized in the theatre and motion pictures and which cannot be made readily and fairly applicable to TV.

2. There are many more job classifications in TV than exist in AM.

3. There is tendency on part of unions to set up water-tight compartments of specialization within the operating departments and to restrict required duties of personnel in each category with a resultant loss in flexibility of operation and increased expense.

4. Closer jurisdictional questions arise with respect to performance of new and necessary jobs many of which are interrelated.

5. The requirements for finished production in TV are obviously much more difficult than in radio, and there is a tendency on the part of unions to request wage scales on a much higher level than can be reasonably paid by the industry in this stage of its development.

ROBERT SWEZEY
Executive Vice President
and General Manager
WDSU
New Orleans

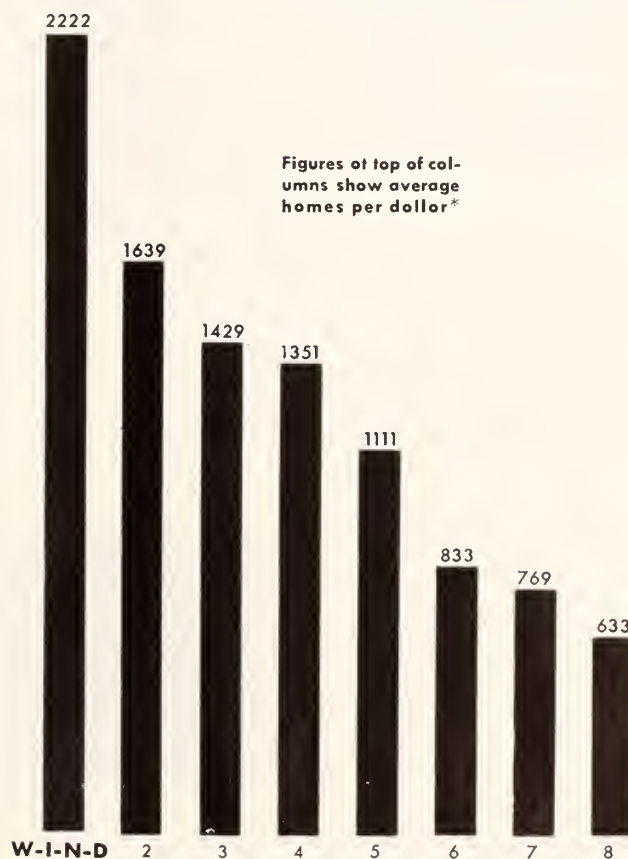
FIRST IN CHICAGO

homes per dollar

W-I-N-D

6 MONTHS • JANUARY - JUNE, 1950

6 AM - MID • SEVEN DAYS A WEEK



Figures at top of columns show average homes per dollar*



*50-word spot, maximum frequency discount, SRDS PULSE, Jan.-June, 1950, Metropolitan Chicago radio homes, all nets and leading independents included above.

560 KC-5000 WATTS • 24 HOURS A DAY
CHICAGO, ILLINOIS • KATZ AGENCY, REP.

roundup

This SPONSOR department features capsuled reports of broadcast advertising significance culled from all segments of the industry. Contributions are welcomed.

Store that "talks" scores sales successes on WEBR

For years, department stores and printed media were as inseparable as ham and eggs. Some big retail stores totally ignored what radio could do for them. Some still do.

Hence we submit the profitable tale of the department store that "talks" and sells.

Adam, Meldrum, and Anderson



Gloria Swanson brings charm to Amanda show

Company of Buffalo took their first plunge into radio nine years ago, a step they've never regretted. They decided to use radio to stress store advantages for discriminating women. Their program, *Today With Amanda*, on WEBR features music, news, advice and information to women plus interviews with celebrities.

A little black book is kept on radio results and many of the store's buyers have said they get better results from Amanda's broadcasts than they do from newspaper ads. Sell-outs are commonplace following an Amanda commercial. Fast radio results include disposal of 500 pairs of plastic curtains at a dollar a pair. A complete stock of Nancy Didee pants sold after a representative of the company appeared on the program.

Often, too, buyers will get a "hot item" something that comes in unexpectedly and can be advertised on the air within 24 hours. Other quickie sales include 4,350 jars of deodorant cream; hundreds of anklets and a complete clearance stock of slow-mov-

ing thrift dresses. Radio also accounted for 576 coats being brought to the department store's fur storage.

Miss Dorothy Shank who plays Amanda is a merchandising expert. She writes all of her own copy. Amanda spends her days at the store visiting with department personnel and checking on sales objectives. She establishes and maintains a friendly co-operative atmosphere between the customer and the sales personnel.

As a result of program sponsorship, there has been added impact in areas already served. Through Amanda and the show the store has become identified as a center for hard-to-get items, specific name brands, and in-demand merchandise. The program also eases shopping problems for busy housewives by promoting telephone orders and encouraging the use of charge accounts. And, incidentally, the name Amanda taken from the initials of the store insures high sponsor identification. ★ ★ ★

Radio covers fashions at N. Y. Dress Institute show

Radio's fashion editors keep thousands of their women listeners well-informed and up-to-date on the latest



Mrs. O'Dwyer greets radio fashion editors styles. Among the many attending the New York Dress Institute during Fashion Week in New York was CKLW, Detroit, fashion editor Mary Morgan, who was greeted at the showing by the wife of New York's recently-retired Mayor William O'Dwyer. ★ ★ ★



READY BUYING POWER

+

WRNL

=

MORE SALES THAN EVER IN RICHMOND

Your advertising dollars go further and sell more on WRNL. That's vitally important in this Rich Richmond trading area, where progressive industry, established farming and sound economics make for lots of Ready Buying Power.

COMPLETE COVERAGE

That's the key to success on WRNL. Modern Facilities, simultaneous FM Broadcasting and ever increasing eager-to-buy audiences mean more sell from WRNL.

WRNL

5000 WATTS
NON-DIRECTIONAL
910 KC
ABC
AFFILIATE



EDWARD PETRY & CO., INC.,
NATIONAL REPRESENTATIVES

Radio advertising boosts storage business 95%

Radio got a big boost by sheer coincidence on the front page of the Mayflower Aerogram, monthly paper for the transportation-storage firm.

The trade paper carried a story of radio time being purchased by New-Bell, the Norfolk agency for Mayflower. It added: "For the past few months the corporation has sponsored three nightly news broadcasts over WNOR."

The present programing schedule includes the newscasts, alternate New

York Yankee baseball games in 1950, and all special events.

Right alongside the radio sponsorship story was a story featuring sales standings for the first quarter of 1950. New-Bell Storage Corporation of Norfolk had "sold its way into the top bracket in the 100,000 to 250,000 population group."

The corporation reports business up over 95% over the same period last year and radio is given full credit.

★ ★ ★

Disks and chatter reap dollars for eight sponsors

A disk jockey show flavored with household hints has provided a sales pay-off for eight International Harvester dealers.

Cooperatively sponsored, the show was presented on KGEM, ABC affiliate in Boise. Household hints were read between records and listeners were invited to vote for the hint they liked best. The contestants were encouraged to bring their votes personally to their nearest International Harvester dealer. The response was overwhelming, amounting to some 30,000 cards and letters.

For the listener submitting the most popular hint for the week there was a

free electrical appliance. At the close of the contest, which ran two months, a grand prize winner was awarded a choice between a freezer and a refrigerator.

For the eight co-sponsors there was increased floor traffic in their stores. And, as a result, the International Harvester dealers had a busy and profitable



Co-op show pulls in 30,000 cards, letters

Ford dealer sponsors woman editor's vacation

Drive a Ford and feel the difference.

The Alexander Motor Company of Durham believes in that slogan and they've added a new touch to their radio advertising to put it across.

This Ford dealer has bought part of the vacation time of Frances Jarman, editor of WDNC's *Women's News Letter*. For 15 minutes each day Miss Jarman will present an on-the-spot report of the places she visits.

She'll travel in a Ford Tudor and program commercials will be built around her experiences with Ford's driving comfort, performance and economy of operation.

The program itself, *Vacationing With Frances*, will feature word picture reports from North Carolina, Tennessee, Alabama, Louisiana, Mississippi and Georgia. The show will be taped and airmailed to WDNC for presentation the following day. ★ ★ ★

ble time converting their radio listeners into owners of IH refrigeration.

★ ★ ★

Briefly . . .

Nearly 26,500 copies of "You Can Play The Ukelele" by WCBS program director Don Ball have been sold in the past six weeks. The current ukelele craze was started by CBS' Arthur Godfrey through his radio and TV shows.

* * *

Hooper, Nielsen and others please note. A commercial notice in the 14 August New York Times reads: "If you're having 50 women at a club meeting before Sept. 1, you can earn money for your favorite charity by having members give their opinions of a radio program. Telephone PL 3-4565 for details."

KVOO

OKLAHOMA'S GREATEST
STATION FOR 25 YEARS

Reaching More People At Lower Cost

The 1946 Broadcast Measurement Bureau Study gave KVOO a total of 347,450 daytime and 378,520 nighttime families.

The 1949 BMB Station Audience Report showed increased KVOO coverage as follows: daytime BMB families, 411,380; nighttime 455,920.

With no increase in rates since 1946 these increased KVOO BMB families mean increased coverage at lower cost per family. An added factor of great importance is that 64% of KVOO BMB families report 6 and 7 day per week listing to Oklahoma's greatest Station!

This important bonus comes to advertisers as a direct result of KVOO's 25 years of dominance in Oklahoma's number one market.

See your nearest Edward Petry & Company office or call, wire or write KVOO direct for availabilities.

NBC AFFILIATE
50,000 Watts

KVOO

BLANKETS OKLAHOMA'S
NO. 1 MARKET

THRIFTY Coverage

of the South's largest Trading Area

WHBQ, Memphis, with 25 years of prestige and know-how, presents its advertisers with a splendid coverage of this market of brilliant potential . . . coverage that brings positive results for every penny invested.

And our 5000 watt (1000-night) WHBQ (560 k.c.) is rate-structured to give you REGIONAL saturation at little more than what you'd expect the local rate to be!

TELL US OR TELL WEED that you'd like additional facts re our

MAGIC IN THE MID-SOUTH

Swami
W. H. BEEGUE

MUTUAL

WHBQ

Represented Nationally By WEED & Co.

DOUGHBOY

(Continued from page 25)

often got dirty and torn from having sacks of feed stacked against them. So he had new modern posters designed in cartoon style. One series shows older animals praising the merits of Doughboy feeds to their young. Other series are takeoffs on famous campaigns in other fields. Example: a hen holding up a fine-looking egg is captioned, "Harriet Hen* has switched to Doughboy."

He ordered frames for the posters made from Philippine mahogany. Merchants now hesitate to spoil the effect by stacking feed bags against them.

With the Cashman proclivity for merchandising, the kind of radio campaign the company embarked on last spring was inevitable. He allocated \$160,000 to radio out of a 1950 advertising appropriation of approximately \$200,000. A like amount goes for point-of-sale and other promotional material.

Cashman and Ray decided on big "name" farm service shows on WCCO, Minneapolis, and KXEL, Waterloo, Ia., both 50 kw giants. They chose two musical programs with big rural followings on WBAY, Green Bay, and WKOW, Madison.

These programs not only gave more intense coverage in the areas where Doughboy had dropped (early in August) the successful nine five-minute news and market reports they'd been using: they reached farther into Doughboy's first belt of expansion in Minnesota, Iowa, Illinois, and upper Michigan.

The company had already proved that both early morning and noon farm programs had audiences they could sell. But Cashman believed that the right combination of entertainment and educational farm program would command a nighttime audience. This job was entrusted to the WCCO program department and Larry Haeg, popular farm service director.

WCCO came up with a show, *Doughboy Country Journal*, made to order for the Cashman brand of exploitation. It's built around Larry Haeg and broadcast on Tuesday nights at 9:30-10:00. Each week, farm families of one county are saluted, and a "farm family of the week" is singled out for special recognition.

*Takeoff on the Calvert campaign.

Two top Northwest vocalists, Mary Davies and Tony Grise, and a male quartette, "The Doughboys," provide the lighter note of the show. They do no hoe-downs or Western ballads. It's all strictly popular. Doughboy discovered, as other advertisers have before them, that in many areas farm listeners hum and whistle the same tunes that city dwellers do.

Exploitation of the show grows out of the program's ingredients. Each week, Haeg interviews the county agent and the editor of the county's leading weekly newspaper. They talk about the area's major farm products, distinctions in the field of agriculture: about events of both historical and current news interest that have occurred in the county. Haeg also interviews a prominent agricultural expert, usually from one of the state agricultural schools in the Northwest, on some timely phase of farming.

Two weeks before a county is to be saluted on the program, the promotion wheels begin to turn. Doughboy dealers from the county, the county agent, and the newspaper are invited to a dinner. Here they meet Paul Ray, Haeg, and Charles Sarjeant of the WCCO news and special events staff, who scripts the program.

"This gives me another personal contact with our dealers," explains Ray, "and that's important to both of us."

Plans are laid at this meeting for publicizing the broadcast throughout the county. Presence of the local editor usually insures a front-page story, including names of the Doughboy dealers present. Dealers buy space in their home town newspapers, plant additional news stories, and mail postcards about the broadcast to every farm family in the area. Banners featuring an 8 by 10 picture of Haeg are placed in dealer stores. Haeg also does a *Sunday Country Journal* for Doughboy on which he brings listeners up to date on upcoming farm meetings and sums up other farm news of the week.

The KXEL program, which started 14 August, is in a different pattern, although it also bases its primary appeal on a popular station farm authority, Dallas McGinnis, KXEL Farm Director. McGinnis broadcasts a 15-minute program Monday through Saturday mornings, 6:15-6:30. Dubbed *Doughboy Daily Farm Journal*, it provides headline news, market, and weather reports, application of new farm discov-

eries, recorded interviews with farmers and farm authorities.

Starting last spring, the company added its current musical type shows on WBAY, Green Bay, and WKOW, Madison. These shows represent a parallel line of thinking: that farmers can be sold when listening to entertainment alone as well as to programs with educational content. The announcer may not be a farm authority—but he can remind farmers that Doughboy salesmen are all college-trained agricultural specialists who spend much of their time talking feeds directly with farmers, helping him analyze his feeding problems and giving him expert counsel and WBAY.

On WBAY it's the *Town Hall Doughboys*, Monday through Saturday, 12:15-12:30 p.m. The four THD's headed by "Cousin Fuzzy," play a mixture of popular and Western music and engage in slapstick antics. They are the core of a troupe known as the Townhall Players who put on one night stands in the Greenbay area.

"Uncle Julius," a sportscaster turned musician and comic, holds forth on WKOW, Madison, with a 15-piece orchestra. "Uncle Julius" features Schottishes and Polkas on both his *Doughboy Breakfast Symphony* and *Doughboy Dinner Concert*. Both are 15-minute shows, the breakfast stint at 6:00, the dinner session at 12 noon.

Dealers are constantly brought into the merchandising picture. They display series of window streamers calling attention to Doughboy programs. When certain feeds are being featured on the air during a given period, they may arrange for one or more of their customers who have used that feed successfully to write a few words about his experience. With the customer's permission, the statement is used in a personal postcard mailing to other farmers in the county.

The company introduced premium coupons with Doughboy feeds in 1948. "Radio has proved an ideal medium for this promotion," says Cashman. The redemption rate has been high, so far. Generally speaking, a 35% redemption after five years is considered good. Doughboy passed that within the first 18 months.

Radio works to promote nearly all Doughboy promotions. But Doughboy shows themselves are the biggest promotional tool for persuading new feed merchants to come into the Doughboy fold. A special campaign to increase

AMERICA'S NEWEST AND TOPMOST WESTERN SINGING GROUP

FOY WILLING and the RIDERS OF THE PURPLE SAGE

now starring in Roy Rogers moving pictures, have chalked up ratings of 13.5 in Kansas City, 16.6 in Omaha, 14.1 in Des Moines, 15.1 in Peoria. This truly fine singing group, using musical arrangements that are unsurpassed, will corral that receptive Western Music audience for you.

The following transcribed shows now available:—

- | | |
|---|---|
| • TOM, DICK & HARRY
156 15-Min. Musical Programs | • CHUCKWAGON JAMBOREE
131 15-Min. Musical Programs |
| • RIDERS OF THE PURPLE SAGE
156 15-Min. Musical Programs | • STRANGE WILLS
26 30-Min. Dramatic Programs |
| • JOHN CHARLES THOMAS
156 15-Min. Hymn Programs | • FRANK PARKER SHOW
132 15-Min. Musical Programs |
| • DANGER! DR. DANFIELD
26 30-Min. Mystery Programs | • MOON DREAMS
156 15-Min. Musical Programs |
| • STRANGE ADVENTURE
260 5-Min. Dramatic Programs | • BARNYARD JAMBOREE
52 30-Min. Variety Programs |

TELEWAYS RADIO PRODUCTIONS, INC.

Send for Free Audition Platter and LOW RATES on any of the above shows to:
8949 Sunset Blvd., Hollywood 46, Calif.

Phones CRestview 67238—BRadshaw 21447

COMING!

5000 WATTS

ON KLX

910 ON YOUR DIAL

TRIBUNE TOWER OAKLAND, CALIFORNIA

Represented Nationally by Burn-Smith

dealers by 40% during the next 12 months will use the firm's radio shows as the main persuasion.

WCCO, KXEL, WBAY, and WKOW form the nucleus from which Doughboy will expand its radio coverage as distribution becomes denser and spreads geographically. The 20% of the advertising budget that now goes to newspapers, regional farm journals, and direct mail won't be reduced. Radio will get new money. Doughboy is out to build a feed empire—with its roots in the air. ★ ★ ★

TV UNIONS

(Continued from page 28)

wage increases on program costs.

About 75 scenic designers and artists are involved in fall negotiations for a new network contract. They failed in an abortive 10-day strike last year. Scenic people design sets, paint scenery, and design costumes. With the improvement in quality of TV programs, TV set designers have become more important to a production.

The legitimate theater once could

claim the only "experts" in this field. There is a definite trend in television now toward developing real experts in TV set designing. In only a few cases, however, is it possible for one designer to devote his entire time to a single show. This is understandable when you remember that one network alone has over 100 TV shows on the air.

The union seems confident that it will get increases this fall (but what union would enter negotiations with the advance notice that they don't expect to get what they ask for?). Assume they do. When such possible increases are pro-rated among the shows on the air, the effect in this case must be negligible.

The stagehands are the largest group to be negotiating contracts with TV networks this fall, with some 200 members involved. Their dollar demands, according to the grapevine, are not "too terrific," but they want important concessions in working conditions. The stagehands include carpenters, property men, electricians, swing men, roving prop men, luggers.


In the theater, shops never work on Saturdays and Sundays except on an overtime basis. In television, since it's necessary to keep programs on the air seven days a week, Saturday and Sunday work has been normal. This will probably be one of the "conditions" up for negotiation this fall.

One of the biggest single unit costs in putting a show on the air embraces engineering, or technical people. For example, a minimum average crew includes three cameramen, one sound man, one video man, one technical director or switcher, one mike boom man, two or three dolly men. (If lighting men were counted as part of the technical crew, as some unions do, this minimum would be increased by two.)

There are some 2,000 of these technical people in three unions (NABET, IATSE, IBEW) involved with TV. But their contracts do not come up for renewal until the fall of 1951.

Contract renewals for other unions come up at various dates during 1951, or later. For example, both the Radio and TV Directors' Guild and Screen Cartoonists' Guild renewal dates are in the spring of 1951. AFM agreements run through February, 1951. Broadcasting Studio Employees have a contract running through May, 1952.

But it is obviously impossible to

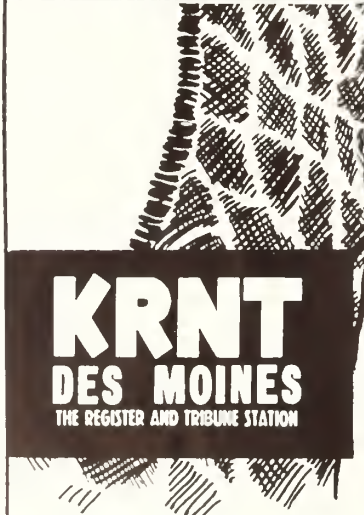


HIGHEST

in Des Moines, Hooper-wise!

MORNING, AFTERNOON,
EVENING., SAT., SUN.

C. E. HOOPER SHARE OF AUDIENCE					
MAY-JUNE, 1950	DES MOINES, CITY ZONE				17,474 CALLS
Time	KRNT	B	C	D	E
Morning	42.0	2.4	9.1	21.8	18.7
Afternoon	43.3	4.8	10.6	10.8	25.8
Evening	27.0	12.6	7.8	23.3	25.7
Sat. daytime	29.5	9.2	17.2	20.0	17.2
Sun. afternoon	24.5	18.3	13.1	15.3	14.8
TOTAL RATED TIME PERIODS.	34.3	8.7	9.9	18.6	23.3



KRNT

DES MOINES

THE REGISTER AND TRIBUNE STATION

LOWEST

PER-IMPACT COST!

BUY THAT
Very highly Hooperated
Sales results premeditated
ABC Affiliated
Station in Des Moines

Represented by the Katz Agency



in
charleston
west virginia

one
will
get
you
more
than
all
the
other
four

wchs

BMB reports the Charleston, West Virginia Market . . .

As the latest BMB figures below prove, WCHS audiences are *larger* and *cost less* to reach than those of **all the other** four Charleston stations combined.

WCHS has **28% MORE** night-time listeners than the *combined* listener total of the other four stations.

WCHS has **15% MORE** daytime listeners than the *combined* listener total of the other four stations.

WCHS rate is **LESS** than half of the *combined* rates of the other four stations . . . daytime or night.*

* 260 time chainbreak rate as published SRDS

WCHS 6 or 7 days per week radio family total 83,500
Four station total 72,340

WCHS 6 or 7 nights per week radio family total 66,480
Four station total 51,780

WCHS
Charleston, West Virginia
580 KC 5000 W FULL TIME
CBS

Represented by The Branham Company



WTVJ
Channel 4
miami

FREE and PETERS Nat'l Representatives

speculate on what conditions will be then, the world military situation being what it is.

It was anticipated by some network officials in the early days of TV that jurisdictional disputes might interfere with programs going on the air. This has not proved to be so. The most important jurisdictional disputes remaining to be settled involve TV actors. These have prevented working out contracts with the networks which would set minimum wages, and define working conditions.

The battle is sectional — Eastern against Western unions. The West Coast unions were concerned mainly with motion pictures until the advent of TV, and are worried about losing their control of the movies.

The West Coast performers' union, Screen Actors Guild (SAG), claims jurisdiction over all persons, extras excepted, performing on film or sound track. Screen Extras Guild (SEG) claims jurisdiction over extras.

They are contesting jurisdiction with the American Guild of Musical Artists, American Guild of Variety Artists, Actors' Equity Association, American Federation of Radio Artists.

The parent union of all these unions is the Associated Actors and Artistes of America. The AAAA has appointed a "Television Authority" to make recommendations on wages and working conditions, but SAG and SEG have called it "illegal" and refused to have anything to do with it.

The question of jurisdiction is now before the National Labor Relations Board for settlement. It will take probably another year to settle and could easily take two, optimistic reports to the contrary.

Another situation which has prevented setting of minimum salaries and working conditions is an internal dispute (not jurisdictional) within the overall writing union as to who shall represent TV writers. The parent of all the writing unions is the Authors' League. Its unions include the Radio Writers' Guild, Television Writers' Group, Screen Writers' Guild, Dramatists' Guild. The Authors' League itself hasn't solved the question of which of its unions will represent writers in television.

SWG, for example, wants representation where TV film is concerned. RWG seeks control of all live programming, as does TWG, which has worked closely

with television longer than the others.

The Authors' League has appointed a temporary body called the National Television Committee to act informally for all its groups until the question of representation is settled. The NTC will present its package of demands to the networks this fall.

If the NTC succeeds in its demands, the chief results will be to set minimum salaries. This will affect only the second echelon of talent.

Musicians of the AFM (American Federation of Musicians — Petrillo's union) are still generally forbidden to make sound tracks for TV films. But live network rates have been set at 90% of radio rates and local rates at 80% of radio rates. Current agreements run through 1950.

The overall TV union picture is relatively simple now because only three areas, New York, Chicago, and Los Angeles, are concerned. This is because TV unionization is presently concentrated largely in those areas. For all practical purposes network sponsors have only network-union relations to contend with, and each network has thus far managed to keep jurisdictional differences on a workable basis.

There have been a few instances of unions' insisting that the networks use more men than actually needed; but this has not been a significant factor in the bill to the sponsor.

TV unionization of individual stations throughout the country has made negligible progress thus far, so local problems have been few. But there have been exceptions.

The big hope for the future is that networks, individual stations, and unions will continue to devise production shortcuts. Since the whole production operation is still in a state of vigorous experimentation, there are yet unimagined savings in time—the biggest single consumer of production dollars — to be worked out. ★ ★ ★

DRUG STORES ON THE AIR

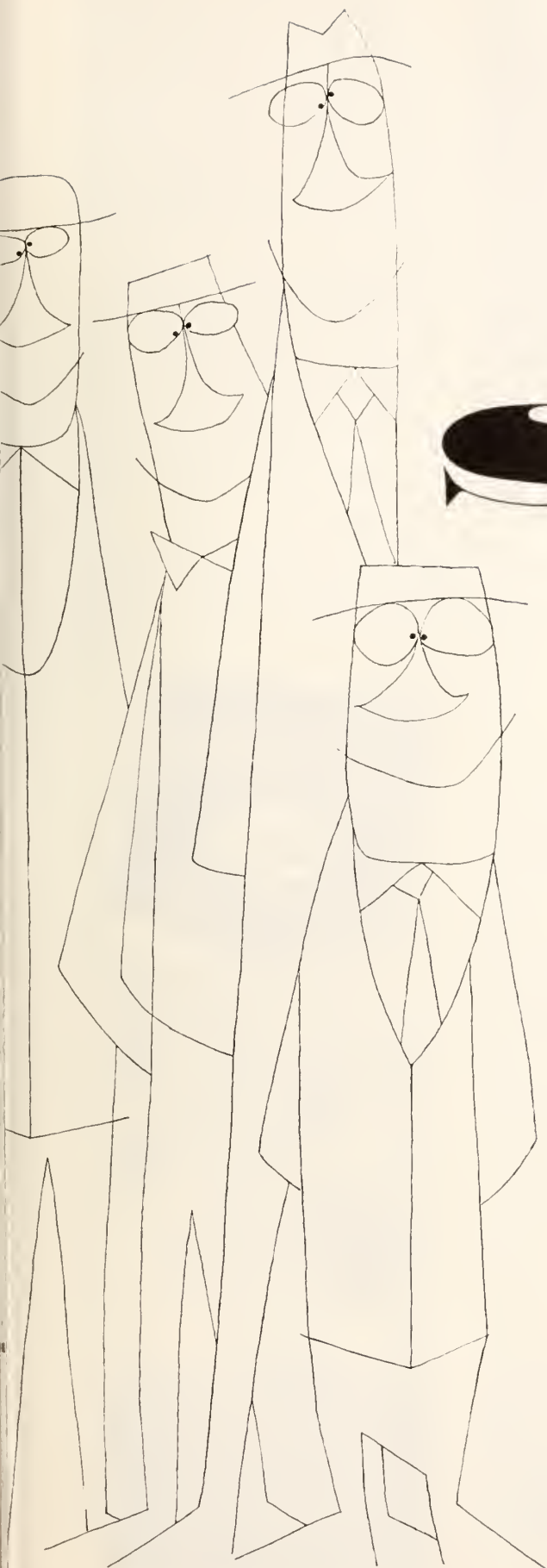
(Continued from page 30)

show, and a minute at the end. Our punch is in 'Get it at Whelan's,' 'Get it at Whelan's,' 'Get it at Whelan's'; and we feature low prices, high quality and friendly service."

Whelan's sent the following memo (illustrated) to its store managers:

"Mr. Store Manager: It is most im-

SPONSOR



S.R.O.

Standing Room Only—means the show's a hit!

And it's beautiful, *beautiful* at the box office! Here at KTTV we've hung out the SRO sign to stay. Our program schedule is jam-packed with talent from beginning to end—CBS-TV stars like Godfrey, Sullivan, Murray, and sponsors like Chesterfields, Lincoln-Mercury, and Budweiser. And the schedule is interlaced with local shows of equally strong impact—like Los Angeles' only TV newsreel presenting local and international news on the same day of occurrence, prepared by a 12-man full-time staff at the Los Angeles Times...including KTTV's own newsreel correspondent in the Far East. Advertisers realize that KTTV's SRO schedule means SRO sales for them. If you don't mind crowds, you'll want a place on KTTV yourself. Ask us or Radio Sales.

KTTV

Los Angeles Times • CBS Television

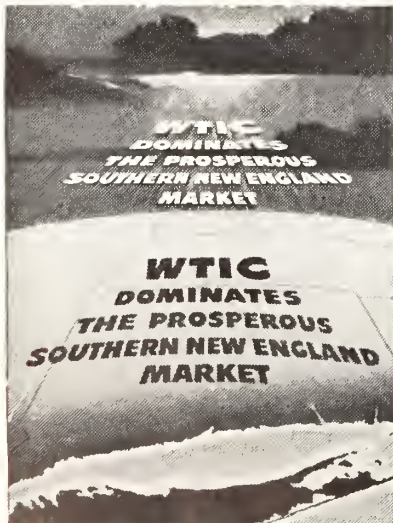
Best Buy in SOUTHERN NEW ENGLAND WTIC

Families
in the WTIC
BMB* Area
spend each year **
\$2,317,525,000
in retail outlets **
\$606,589,000
in food stores
alone!

SUGGESTION — For complete
WTIC-BMB Study call
Weed & Co.

PAUL W. MORENCY
Vice President — General Manager
WALTER JOHNSON
Assistant General Mgr.-Sales Mgr.
WTIC's 50,000 Watts
Represented nationally by
WEED & COMPANY

*BMB Study # 2, 1949
**Copyright Sales Management Survey of Buying Power, May 10, 1950



portant that the televised items are backed up to the fullest by good prominent interior displays and are shown in your television windows. Photographs on this sheet indicate how you should make your counter displays and how your television window should look. Do not deviate from the set-up given you here. Follow instructions exactly as outlined." Need we say more?

Whelan's also use institutional display cards that bear statements like these: "As advertised on television": "This item advertised on the two entertaining television shows, *Cavalcade of Bands* (Tuesdays), *Cavalcade of Stars* (Saturdays)"; or "Television Special."

Until recently, Whelan's carried both productions. Now, the Druggists of America have taken over sponsorship of the *Cavalcade of Stars* in the New York area, also in Boston and Atlanta. There is a move on at the present time to change the tie-ins for the *Stars* in all areas from chains to independents. It's likely that the National Association of Retail Druggists will tie in completely with the *Cavalcade of Stars* sometime in October.

Generally, the chains around the country sponsoring the two TV shows are just as active in radio. Rexall has had one major network show, the Sunday *Harris-Faye*. (It is reported that the show, on hiatus for the summer, will not return in the fall because of the network's desire to shift it out of its present time slot. *Richard Diamond*, on NBC at the present time, may be the permanent replacement.)

The Rexall Drug Company also has signed for 260 transcribed 15-minute open-end Western shows, *Rexall Rhythm Roundup*. These will be used exclusively for independent franchised Rexall dealers known as Rexallites (there are 10,000 from coast-to-coast). Plans call for using *Rexall Rhythm Roundup* in 400 to 650 local markets on a three-a-week to five-a-week basis. The show is produced by the Counselors Advertising Agency in Hollywood. According to Frank Miller of Counselors: "The initial contract while calling for only 260 shows provides an option and it is expected *Rexall Rhythm Roundup* will develop into a continuous series of 1,040 shows. A number of stations will begin airing *Rexall Rhythm Roundup* 1 September."

Individual Rexall stores have used

radio locally for a number of years. For example, WKBZ in Muskegon, Michigan, reports that it airs *This is Your Doctor*, a "transcribed feature sponsored by Fritz, the Druggist (Rexall), every Sunday afternoon at 12-12:15, in tribute to actual American medical men and with a strong appeal against socialized medicine. Holmes Rexall Drugs . . . takes a quarter-hour record show with us before Sunday baseball broadcasts with the Detroit Tigers."

KGLO in Mason City, Iowa, states that "The Casey-Rexall Drug of Mason City has been a regular spot advertiser on KGLO for many years, including the sponsorship of occasional athletic events. They feature prescriptions, with minimum attention to other items in the store." It is estimated that Casey's spend about half their ad budget on radio.

Other major chains operate much like Rexall. Walgreen ties in with the TV *Cavalcades* (Memphis, Louisville, Chicago), and is strong in local and

LANG-WORTH
FEATURE PROGRAMS

SELL

GAS & OIL!

LANG-WORTH
FEATURE PROGRAMS, Inc.
113 W. 57th ST., NEW YORK 19, N. Y.
Network Calibre Programs at Local Station Cost

regional radio. Their work in Memphis is typical. Here the company has advertised over WMPs for the past four years. It's estimated that they spend about \$35,000 a year with the station, have always used news broadcasts of five-minute duration throughout the day (approximately 43 newscasts each week). The commercials plug departments, special products, and also promote the entire store as a shopping center.

WOOD in Grand Rapids states, "Walgreen's have used WOOD in the past. The last show was *Weekend Reporter*, scheduled 8:15-8:45 a.m., Saturdays. This went off the air 4 March, 1950. The program, still broadcast in Chicago, is a combination music and shopping feature, and plugs five different items for sale at Walgreen's stores. We are currently negotiating with Walgreen's for another show. Nothing is definite as yet."

Also, "Walgreen Drug Stores," the BAB reports, "use radio as an important phase of their opening ceremonies, employing either spot announcements or newscasts."

Smaller chains are often just as big radio users locally as are the larger ones. In Memphis, where Walgreen's employ the use of newscasts, the Pantaze Drug Stores (six stores) use a full hour musical program on the same station (WMPs). This is a Saturday morning program featuring the top tunes of the week, costs about \$6,000 a year. As in the case of Walgreen's, Pantaze has been on WMPs for the past four years.

Osco's, a super-market type of drug store that operates in connection with a small chain, has used KGLO in Mason City, Iowa, since 1940. The company has used daily announcements or script programs throughout the years, has spent consistently \$100 to \$150 weekly. They currently use 10 announcements a week, plus sponsorship of special events when they occur. Osco's has featured for the benefit of its farm audiences, its "Animal and Poultry Care Department," which increased over 40% in volume through the use of radio. In addition, KGLO reports that, "Osco Drug has also had notable success in years past in moving carload shipments of coffee, using two-thirds of its advertising budget on KGLO."

Radio has played a big part in the advertising set-up of the Standard



*WGR
likes
Farmers*

Ask any of the 32,000 prosperous, radio-owning farmers in Western New York who Don Huckle is. They'll tell you he's the fellow they have been listening to every morning for years . . . on WGR. Thousands know Don personally, for he travels from farm to farm, recording interviews for his broadcasts.

Here's a rich farm market with a \$160,000,000 annual income for advertisers on WGR's early morning farm information programs . . . 7 days a week. Rural level of living is high above the national average in the eight counties blanketed by WGR! Make a test . . . and see!

In Buffalo WGR's ratings are higher than ever

Leo J. ("Fitz") Fitzpatrick
I. R. ("Ike") Lounsberry



Broadcasting Corporation

RAND BUILDING, BUFFALO 3, N. Y.

National Representatives: Free & Peters, Inc.

COLUMBIA NETWORK

COTTON BELT GROUP

mail pull! rural sales!

SEPTEMBER 18 IS
THE OPENING
DAY OF THE

COTTON BELT GROUP

Programming for the rural trade area, PLUS terrific "sky wave" between the early morning hours of 5:00-6:00AMCST. SELL from East Texas to the Delta on **WGVM-KDMS-KTFS**, the COTTON BELT GROUP

LOW RATES —
ASSURED RESULTS

COTTON BELT GROUP

BOX 1005 TEXARKANA TEXAS
COTTON BELT GROUP



This round-faced boy is Ford Nelson, whose nimble piano playing and smooth chatter offer one more good reason for **WDIA's** high Hooper's listener loyalty and thus, advertisers like these:

*Sealtest *Pepsi-Cola
*Bromo Quinine *Stag Beer
*Ex Lax *4-Way Cold Tabs

HOOPER RADIO AUDIENCE INDEX
City: Memphis, Tenn. June-July 1950

Time		SETS		WDIA	
M-F 8AM-6PM		17.5		25.9	
A	B	C	D	E	F
19.9	15.0	14.4	10.1	7.8	6.1

"WDIA, Memphis, Tennessee, Bert Ferguson, Mgr., Harold Walker, Com'l Mgr., John E. Pearson, Rep."

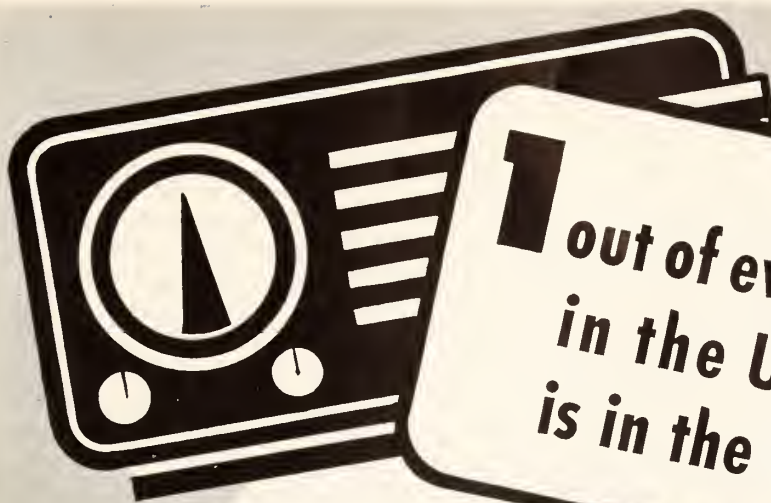
A cross-section of drug stores on the air

SPONSOR	STATION	PROGRAMING	SCHEDULE
Goode's Drug Store; ASHEVILLE, N. C.	WWNC	anncmts	18 a wk
Marshall Pharmacy; SPRINGFIELD, OHIO	WIZE	5-min prog	3 a wk
Stoick Cut Rate Drug; MISSOULA, MONT.	KGVO	15-min prog	6 a wk
Diamond Drug Co.; JOHNSTOWN, PA.	WARD	15-min prog	3 a wk
Knoxville Drug Club; KNOXVILLE, TENN.	WNOX	60-min prog	1 a wk
Osco Drug Store; MASON CITY, IA.	KGLO	anncmts	10 a wk
Pantaze Drug Stores; MEMPHIS, TENN.	WMPS	60-min prog	1 a wk
Fritz, the Druggist; MUSKEGON, MICH.	WKBZ	15-min prog	1 a wk
Thames Drug Co.; BEAUMONT, TEX.	KFDM	15-min prog	21 a wk
Hook's Drug Store; INDIANAPOLIS, IND.	WIRE	30-min prog	1 a wk
Kent County Rexall Druggists; GRAND RAPIDS, MICH.	WOOD	15-min prog	3 a wk
Holland's Drug Store; MANCHESTER, N. H.	WMUR	1-min anncmts	9 a wk
Valley Cut Rate Drug; ALAMOSA, COLO.	KGIW	15-min prog	1 a wk
Katz Drug Store; OKLAHOMA CITY, OKLA.	KTOW	15-min prog	5 a wk
Lane Drug Stores; ATLANTA, GA.	WAGA-TV	Cavalcade	1 a wk
Liggett Drug Stores; BOSTON, MASS.	WNAC-TV	Cavalcade	1 a wk
Peoples Drug Stores; WASHINGTON, D. C.	WTTG	Cavalcade	2 a wk
Read Drug Stores; BALTIMORE, MD.	WAAM	Cavalcade	2 a wk
Sun Drug Stores; PITTSBURGH, PA.	WDTV	Cavalcade	2 a wk
Walgreen Drug Stores; CHICAGO, ILL.	WGN-TV	Cavalcade	2 a wk

Drug Company (54 stores) in Cleveland. The company has used the air for the past five years, and sponsors the 7:00 a.m. newscast on WHK in Cleveland. The Gray Drug Company (77 stores) has sponsored shows or purchased spot time on WHK for the last seven years. Both companies plug all national brand merchandise by de-

partments on a cooperative basis. The station itself aids in promotion work.

According to WHK, "The radio station's product promotion directly utilizes all drug outlets which includes not only personal contacts by station representatives, but point-of-purchase sales reminders, direct mail, our merchandising display guide, display cases



1 out of every **10** radios
in the United States
is in the **WMAQ** area

**... Where more people
listen daily to WMAQ
than to any other station**

In the vast, thriving Midwest area blanketed by WMAQ, almost 9,000,000 radios are in use . . . more than ten percent of all the radios in the nation.

This mighty area also is the home of one out of every ten families in the United States . . . earning one out of every ten pay checks earned in the United States . . . and spending one out of every ten dollars spent in the United States.

Dominating this great Lake Michigan States Market is WMAQ—*which delivers a daily audience not only larger than that of any other station, but larger than that of any other advertising medium.*

Place your advertising schedule on WMAQ . . . Master of the Lake Michigan States Market. Contact WMAQ, Merchandise Mart, Chicago, or your nearest NBC Spot Sales Office *now* for assistance in planning a campaign that will mean *greater sales* of your product in a *great market*.

Sources: Daily Listening—BMB Study No. 2, 6-7 Days per Week; No. of Radios—BMB Study No. 2 and Caldwell-Clements Publishing Co.; All Other Statistics—U. S. Bureau of Census.

MASTER OF THE LAKE MICHIGAN STATES MARKET

WMAQ
CHICAGO



FOR YOUR NEW FALL SCHEDULES . . .

You cannot afford to overlook Houston, Texas, the South's Largest Market, and the Nation's Fourteenth Largest.

Nor can you afford to overlook the Best Dollar Buy* in that Market — Radio Station K-NUZ.

**Current Hooper-Cost Ratio.*

And, by the way . . .

**Hats Off to these
New K-NUZ
Advertisers . . .**

Dentyne

Mrs. Tucker's Products

Ipana

Lone Star Fiesta Ice Cream

Trans-Texas Airways

CALL, WIRE OR WRITE

FORJOE: NAT. REP.

DAVE MORRIS, MGR.

CE-8801

k-nuz

(KAY-NEWS)

9th Floor, Scanlan Bldg.

HOUSTON, TEXAS

within the station, streamers and courtesy announcements."

Other stations, too, have seen the advisability of getting into the act. WING in Dayton states, "Monthly we mail Druggists Briefs to over 200 druggists in our listening area. We also give them a bonus program every week entitled, *Good Neighbors*. On this program we advertise general drug merchandise. The druggists are informed of these items in the Druggists Briefs previously mailed out. They cooperate by building displays on these items and thus WING and the druggists work together. We tie this in with the national and network advertisers."

WNOX in Knoxville, Tennessee, originated the idea in 1946 of having members of the Knoxville Drug Club sponsor *The Saturday Matinee*. They have sponsored the hour-long musical ever since. The club itself, composed entirely of independent retail drug store owners (about 60), was organized more than 50 years ago. The *Saturday Matinee* is the only promotion or advertising in which the club has engaged in recent years. Participation on the part of the druggists is voluntary; 26 members are signed up. The retail druggists pay half the program's cost; wholesalers and manufacturers pay the other half. The program does not promote medicines.

"If we had been willing to promote medicines," says one leading Knoxville druggist, "we would have had more money (from manufacturers) than we would have known what to do with."

The name and address of each sponsoring druggist is mentioned during the program. Also, once every 26 weeks, each has his store featured on a broadcast. WNOX promotes the program almost exclusively by courtesy announcements on the air. "The best way to get cooperation is to give some," WNOX told the druggists. "This is the time to plan vital active efforts to do a better business and support the cooperation of your wholesale supplier with aggressive selling behind every counter in every neighborhood store in the community."

It is difficult to determine accurately how much radio advertising is actually done by the independent druggists. Although BAB reported relatively small activity, the recent SPONSOR survey showed widespread usage

among the independents; and a great deal of optimism regarding further use. There were several instances of planned promotional work reported to SPONSOR.

Peter Dileo's parties are only one example. He is radio-minded and has been a consistent user of the medium. He has spent as much as \$245 a month for announcements and programs on WJBO. For one thing, when the *Lucky Social Security Numbers* program was being heard over WJBO he purchased a five-minute segment across the board. When interest in this program reached its peak, his store traffic jumped up 1.000%.

Dileo devotes about 2% of his gross sales to advertising; 30% of this to radio. In addition to his radio-promoted Christmas and Easter parties, he runs a continuous spot program throughout the year. Other advertising (like newspaper) is tied in to his radio promotions. His parties are not hit-or-miss affairs. For instance, 10 days prior to the Christmas party (which is held one week before Christmas), he will gradually build the number of announcements promoting the party, toys, and gifts for the whole family. He will use the same system for the Easter party. Results: Last Christmas he sold completely out of toys twice; and last Easter, he sold completely out of Easter candies three different times; and all Easter toys, rabbits, baskets were sold down to the last plastic Easter egg and chocolate candy rabbits. When special promotions are not in effect, Dileo uses radio for plugging city-wide, free pick-up and delivery service on prescriptions and drug needs. His gross sales have increased over 400% annually since he moved into his new location in 1948, and began the use of radio.

There are other Dileo's around the country, like Goode's in Asheville, N. C., and Holland's in Manchester, N. H., druggists with sound consistent radio work. A *Wall Street Journal* report showed that in 1948 Goode's Drug Store sold about \$500,000 worth of merchandise. In that year he devoted about \$6,000 to advertising. His advertising for the past several years has been divided between radio and newspapers, with about 30% of the budget going for radio. Dr. John A. Goode, owner of the store, himself carefully selects the adjacencies for his commercials and uses spot announcements ex-

Have your Salt Lake City Sales jumped up 232%?



They should have bounced way up and stayed there. Because retail sales in the entire Salt Lake City wholesale distribution area (which coincides almost exactly with KSL's primary listening area) are now 232% higher than they were ten years ago. A whopping \$761,645,000!

Retail sales are not only way up in Intermountain America, they're going up **faster** (at a 14.8% higher rate of increase) than the rest of the nation. And so is population. Today more than a million people live in KSL territory . . . 25% more than a decade ago. And still more are moving in twice as fast as the average national rate of growth.

If your sales have not jumped as high as they should in Intermountain America, the thing to do is to buy 50,000-watt KSL, the **one and only station you need**. For all week long, KSL delivers many more listeners than any other Intermountain America station or regional network. And can **SELL** them for you at the **LOWEST COST** per customer!

KSL

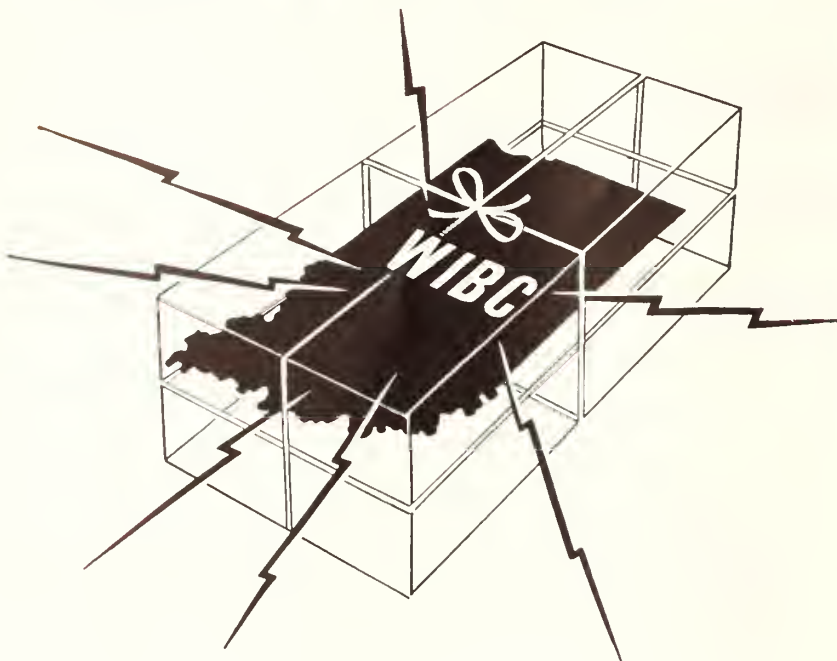
SALT LAKE CITY

50,000 WATTS

CBS

REPRESENTED BY RADIO SALES
All sources available on request

WIBC Indiana's First and Only 50 KW Station



WIBC offers *all* of Hoosierland in *one* profitable package—plus important out-of-state “bonus” coverage—and at the *lowest* rates of any 50 KW station in the middle west.

Within WIBC's 0.5 MV contour live 1,068,166 radio families* . . . with total buying power of \$4,985,952,850.00.**

*1949 BMB

**1950 Sales Management Survey of Buying Power

Ask your John Blair
man about valuable
time, big coverage,
low rates at...



clusively. He uses both chain breaks and one-minute announcements preceding newscasts on WWNC in Asheville. He will not consider any other adjacency. Dr. Goode has used WWNC for over 10 years; his current schedule, 18 announcements a week.

In a recent letter to the station, Dr. Goode wrote, “All in all we are a pleased customer and expect to renew our contract when the present one expires.” Goode’s have varied their commercial copy from plugging the photo developing department in the summer (the store has one of the largest developing departments, if not the largest, of any drug store in the country), to pushing prescriptions during the winter.

Holland’s Drug Store in Manchester has advertised with WMUR for the past two and a half years. It has steadily increased its radio advertising from originally three supper-hour announcements per week to a present schedule of nine per week, day and night. The one-minute commercials air prescription department institutional copy only. About 60% of the store’s ad budget goes for radio. A year ago Holland’s found it necessary to expand its prescription department by a third because of increased volume of prescription business.

Transcription companies report that both independents and chains use their transcribed shows or announcements. Ziv has 10 drug stores using major shows like *Wayne King*, *Guy Lombardo*, *Meet The Menjous*, *Boston Blackie*, *Easy Aces*. The World Broadcasting System has 21 drug store sponsors using its shows and jingles, including *Dick Haymes Show*, *Lyn Murray Show*, *Homemaker Harmonies*, time jingles, weather jingles.

Harry S. Goodman Productions has been particularly successful with its two transcribed shows made to order for the druggist: *Baby Days* and *Doctor’s Orders*. *Doctor’s Orders* was released the first of the year and is in about 50 markets. The 15-minute show dramatizes the average family’s need for up-to-date medical service, and tells people about modern medical practice in words they can understand. There are two and a half minutes of commercials interspersed throughout the program; a perfect tie-in is created for the drug store pitch. Costs for the production range from \$3.50 a show in markets under

15,000 population, to \$65 a show in cities like New York. Goodman reports that 35 drug stores now use it.

The old-time prescription filler is a thing of the past. The 49,325 independent drug stores in the United States and the 3,978 chain drug stores sold \$3,611,000,000 worth of merchandise last year, most of it other than drugs; chains did about 30% of the business.

Drug Topics (1949) lists the following categories with respective importance in sales volume for most drug stores:

Categories	% of Total Sales
Prescriptions	14.76%
Drugs, medicines, chemical compounds	17.70
Rubber goods	.71
Surgical, hospital supplies	2.57
Cosmetics, toilet articles	14.38
Fountain, meals, bottled soft drinks	17.70
Confectionery and nuts	5.23
Tobacco products and supplies	11.40
Beer, wine, liquor (forbidden in some states)	2.26
Stationery, books, periodicals	5.37
Other sales	7.92

Advertising is geared to the departments in respect to the importance of each, and the druggist can often use the air at relatively little cost. Co-op advertising is prevalent in the drug industry; so is good organization. The combination of the two is conducive to sound industry-wide promotional progress. The small druggist is becoming a larger operator, is modernizing his business. Modern merchandising calls for planned promotion and advertising. From the point of view of co-op advertising, or from that of a low-cost-per-thousand basis, the use of the air is becoming increasingly important among drug store advertisers. ★ ★ ★

OPINIONS ON AGENCIES

(Continued from page 27)

I got out of college," he said. "That taught me what this country is like, gave me a feel for various-sized communities. But many account men lack that kind of broad experience. Frequently, they're products of the big cities, and the Ivy League colleges. Their experience is limited to the silver-spoon-in-the-mouth crowd."

In practice, such narrowness of social background weakens the account man's judgment about sales appeal to a mass market. The young advertising

manager cited this example.

"Recently, an account executive from one of our agencies came to me with some commercial copy for use on our radio quiz show. It went something like this. 'Socially and in business, too, you can look your best if you. . . .' The flaw in that line is the word 'socially.' To the guy who works in a steel plant, 'socially' is just a word out of the society column referring to the doings up in the big houses on the hill. We changed the copy to read, 'With your best girl, and on the job, too.' . . ."

Narrowness in agency experience as well as social background handicaps account men. Many of them work their way up in the agency as specialists in one medium only. Rounded experience in all media is rare.

"When an account man knows only black and white, for example," one ad manager explained, "he's at the mercy of his own agency radio assistants. He can't supervise them when he knows nothing about radio. Moreover, he may get his radio department in trouble by making promises it can't keep. In a meeting with the client, he may be asked, unexpectedly, for an estimated price on a certain type of show. Suppose he's off by a large margin. Then he has to come back the next day and say the radio department can't do it. There's friction, inevitably, on both sides. I know of at least two major accounts which changed agencies for just this reason."

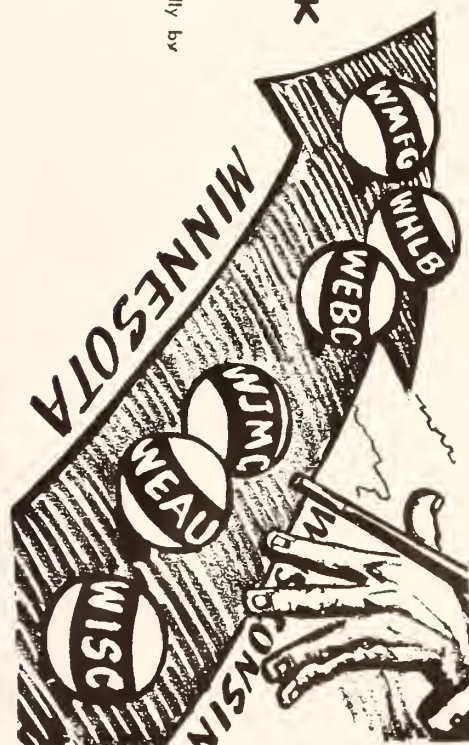
In some cases, account executives aren't even experts in one medium. They may merely be hail fellows, heroes of the lunch table and golf course. Account executives of this school tend to bring along a crew of radio, copy, or art specialists when they meet with the client for discussion of a campaign. This can be stimulating, but it is also a cumbersome procedure.

When the hail-fellow account executive leaves his experts at home, he must personally absorb the advertiser's point of view well enough to be able to instruct them. But a man who's short on real knowledge of a subject makes a poor instructor; and he may not even make a good messenger.

This all paints a pretty black picture about account executives. But things aren't that bad, actually. All of the advertising managers who told tales about the peccadillos of account men hastened to add that they were mainly talking about extreme cases. Still, it

To cover the rich dairyland markets of Wisconsin; the industrial centers of Northern Minnesota. . . use the Arrowhead Network. You're interested in sales—and that's what we deliver!

Represented nationally by RA-Tel Reps., Inc. and regionally by BULMER-JOHNSON, Inc. Mpls.



was a rare advertiser who didn't get around to account men at some point in his discussions with SPONSOR.

Another key figure in the agency who came in for criticism was the timebuyer. The feeling was not so much that top timebuyers are unskilled; rather, it was that too much of the actual station selection is done by comparatively unskilled assistants because the top men are perennially over-burdened.

"Just this morning," said an advertiser, "I got a letter from one of our distributors in the Midwest. He com-

plained that the most important city in his territory had been left out in a TV announcement campaign we're running. What's happened is that some girl in the agency timebuying department couldn't clear a slot on the major TV station in that city. So she skipped the city without giving consideration to the fact that we'd rather buy the second-best station than leave this city out entirely."

Another sponsor was caustic about the stay-in-New-York propensities of some timebuyers. As a heavy radio-TV spot buyer, this man's always on

the lookout for a good bargain. "I know that in my home city one of the small stations has a large and loyal Swedish-American audience," he said. "Housewives who listen to that station are ideal for the message I'm trying to put over. But the agency, if left alone, would pass up that station because its timebuyers haven't gotten out in the field enough to know individual markets."

Apparently, the root of this trouble lies within the agency organization itself. Few agencies have enough real experts to go around. Or at least that's the way the sponsor who's left holding a bag of second-best time buys gets to feeling.

Advertisers were less prone to criticize radio-TV directors in the agency; account men and timebuyers got the major lambasting. But several advertisers ticked off these flaws in some radio-TV specialists: (1) "an inclination to be professionally pompous"; (2) "some of them lose touch with the country and get ivory-tower when they propose a program."

Professional pomposity was epitomized by a radio director several years ago when he went before the top brass of one of the nation's largest companies. He was there to help explain the agency's thinking about a series of detective shows. In the midst of his pitch, a senior member of the corporation questioned his reasoning about the use of horror over the airwaves. The radio man eyed the executive contemptuously. "My good man," he said, tensing up and down in his suede shoes, "do you realize that I was the first director to bring the sound of a crunching skull to the American public." (Or words to that effect.)

The radio man, by citing his own supposedly vast knowledge of detective programs so sneeringly, left a bad taste in everyone's mouth. The firm's executives were willing to admit they weren't experts on radio; but they felt that their ideas were at least worth a few minutes' calm discussion. Though the ease of the skull-crunching expert is one of those atypical extremes, it does represent a general failing of some radio men. Sponsors resent it when they aren't given a chance to use their own heads. They feel that cooperative thinking leads to the best results.

The second big fault of radio directors is their tendency to become big city provincials. An advertising man-

Why do it the hard way?

■ Let's look at the facts devoid of any hokum. Of course you can reach a large part of this market without buying WSM. There is nothing to prevent you from selecting a complicated combination of newspapers and small radio stations throughout the Central South Area.

■ But, still looking at the facts, that's the hard way to do it. That's the expensive way.

■ The simple, economical method is to choose the one medium that gives full coverage of this rich market. And that one medium is WSM.

■ The reasons are these: WSM operates on a I-A Clear Channel taking your sales story to the Central South Market with the greatest power permissible under today's FCC regulations. To hold the interest of its millions of listeners WSM specializes in producing local originations with particular appeal to this section of America. Through 24 years of live-talent broadcasting this station has developed a staff of entertainers that is unique both in its quality—some of the country's biggest names, and quantity—over 200 people.

■ Yes, WSM is different. WSM is the one medium that offers both the coverage and programming facilities to sell your products throughout the Central South Market.

CLEAR CHANNEL
50,000 WATTS
Basic NBC Affiliate



IRVING WAUGH
Commercial Manager
EDWARD PETRY & CO.
National Representative

ager whose product can be seen in practically every drug store in the country told this story. "To push our product, we have to reach the broadest possible audience. All agency personnel know this. Yet, recently, the radio director proposed a show to us which couldn't possibly go over outside New York or Hollywood. It was one of those night-club style varieties that only New Yorkers can enjoy—after they've had three scotches and paid a four-dollar cover charge."

This advertising manager brought up another generally cited failing of agencies. "Once a show has been on the air for several years," he said, "the agency tends to ease up. They feel the business is secure and don't bother to do any new thinking about it. Last year I was so concerned about our agency's attitude that I was seriously considering a request that they reshuffle their personnel. Then, by chance, a small agency came along and sold us a low-cost TV show. Once that happened, our first agency snapped wide awake and has been that way ever since. Proves the value of competition."

For large companies, particularly, sponsors said that a split of the billing between several agencies is always healthy. A vice president in a large pharmaceutical firm felt that at the point when a firm's billing reached five millions annually several agencies should come into the picture. Others specified a slightly lower figure.

All advertisers interviewed were as quick to praise agencies as they were to criticize them—except for one branch of agency activity. Product merchandising is the step-child of agencies, according to the advertisers. "We've learned," said a tobacco company ad manager, "that you have to take advantage of every opportunity to reach the public. A radio show has to be backed up with point-of-sale promotion of the product. But the agencies have small merchandising staffs which tend to stick to one formula for every client. That's why separate merchandising firms have been sprouting up."

Merchandising of the radio show itself by agencies came in for criticism. One advertising manager who had been an agency account man until recently said that account executives frequently fail to put the proper push behind program promotion. "They don't seem to know whose responsibility it is

In poker, a novice will win a hand now and then

...but a proven player will win out most often in the end

day after day... year after year

WMC STAYS OUT FRONT

You don't have to gamble when you select a radio station in Memphis. When you choose WMC, you are following the example of hundreds of other "blue-chip" advertisers who have made WMC a continuing investment for years.

EACH YEAR, FOR THE PAST FIFTEEN YEARS, WMC HAS CARRIED MORE LOCAL, REGIONAL AND NATIONAL SPOT BUSINESS IN TERMS OF DOLLAR VOLUME THAN ANY OTHER RADIO STATION IN MEMPHIS.

For more than 11 CONSECUTIVE YEARS —a "selective" automobile advertiser has broadcast 52 weeks each year, for a total of 1,716 quarter hour programs over Station WMC.*
*(Name furnished on request.)

WMC

MEMPHIS

WMCF

WMCT

260 KW Simultaneously Duplicating AM Schedule

First TV Station in Memphis and the Mid-South
National Representatives, The Branham Company
Owned and Operated by The Commercial Appeal

NBC-5000
WATTS-790

GROWING GROWING GROWN

Now First in Mobile

MORNING PERIOD*

PLUS...

a 14.8 Over-all Audience
Increase Since 1949

ANOTHER BONUS FOR ADVERTISERS...

Special merchandising
department for extra
promotion of sales.

*January, February, 1950 Hooper

WABB AM 5,000 Watts
FM 50,000 Watts
AMERICAN BROADCASTING
COMPANY

OWNED AND OPERATED BY
THE MOBILE PRESS REGISTER
NATIONALLY REPRESENTED BY
THE BRANHAM COMPANY

Available!

Rhymaline Time, featuring emcee David Andrews, pianist Harry Jenks and KMBC-KFRM's celebrated Tune Chasers, is one of the Heart of America's favorite



morning broadcasts. Heard each weekday morning from 7:30 to 8:15, Rhymaline Time is a musical-comedy program that pulls more mail than any other current "Team" feature.

Satisfied sponsors have included, among others, Katz Drug Company, Land-Sharp Motors, Jones Store, and Continental Pharmaceutical Corp.

Contact us, or any Free & Peters "Colonel" for availabilities!

KMBC
of Kansas City

KFRM
for Rural Kansas

to see to it that stations are approached for local publicity and poster cooperation. They may leave it all up to the network and fail to have the art department work up proposals for posters and so forth."

One relatively minor irritation is the tendency of some agencies to push whatever medium they are best set up to handle. Advertisers said they knew of a few agencies which were accustomed to black and white but chary of using the air. But that's a vanishing condition. Even in agencies with well developed radio departments, however, there's a tendency to try and sell the client on the easy way out. "They give you other reasons," said one sponsor. "but I've seen them try to push a network program rather than announcements to avoid all the detail of a spot campaign."

Several years ago, Elmo Roper, under the auspices of AAAA, made a study among top management on attitudes toward advertising agencies. One of the key criticisms then was that agencies seem to be primarily interested in increasing appropriations. SPONSOR finds that this feeling persists today. Advertisers say that their agencies, gently or otherwise, maintain a steady pressure on them to increase budgets. The following quoted comments speak for themselves.

"If you ask for a low-cost TV show, the agency first brings in an expensive production, just on the chance you might fall in love with it and up the appropriation. We appreciate their initiative, but the loss of time turning down the high-cost proposals gets irritating."

"Once an account executive came to me with a plan for a new campaign. Before he had a chance to get his bearings I stabbed a question at him. 'Just what do we need this campaign for?' The reply: 'Because the agency needs the money,' he answered, and that was actually the truth of it. The agency had just lost a big account. That's a classic slip of the tongue by an account executive, but it actually happened just that way."

Advertisers temper their criticisms, however, with these observations.

"It's only human for an agency to push for more billing when its profit comes out of the amount clients spend. But the commission system in general works out best for everybody."

"The pressure on you to spend more gets to be a nuisance at times. But

it's also a good thing. Sometimes advertisers are inclined to be a little too conservative in their appropriations. Where the agency comes up with facts that show a definite benefit coming out of an extra program or announcement campaign, it's to our advantage to reconsider the budget."

In the first article of this series, agencies were quoted on their key gripes against sponsors. In general, these centered around: (1) the sponsor's lack of faith in his agency; (2) the client's tendency to base opinions about his program on the opinions of non-professionals (his wife, for example); (3) client tendency to pooh-pooh the time element in requests to the agency; (4) failure of clients to let agencies in on the long-range plans of the firm; (5) client ignorance about TV and the new problems it presents; (6) client failure to go through channels where instruction of talent is concerned; (7) over-attention to detail and over-supervision by the client.

What do sponsors say in reply? Surprisingly, they agree with the agencies in general—with reference to sponsors other than themselves, that is. But, with apparent sincerity, they say that many of the faults agencies mentioned are not typical of executives in well run companies; and that other faults recited by agencies aren't faults at all but necessary evils.

"Over-supervision," for example. "It would be nice," said a sponsor, "if we could let our good friends in the agency take a program through from start to finish without our close supervision. But human nature doesn't work that way. We have found that unless we demand it, we don't get the best of service. Then, too, we feel that we can make some valuable contributions along each step of the way."

Advertisers feel that close supervision of agency activity is necessary for another big reason. No matter how well the agency understands the account, it can't hope to know a company's policies as well as the advertising manager does. Without cooperative supervision, *faux pas* are inevitable.

On one of the better known TV shows recently, a topical skit kidded the ambassador of a foreign country. The company sponsoring the program happens to have important trade dealings with that country. In the mail the next morning were protests from a number of important trade representa-

tives of the nation involved. Explained the advertising manager: "I couldn't attend rehearsals that week and so our irrepresible MC worked that one in. Wasn't his fault; just an indication of why the sponsoring firm must constantly supervise and work with the agency."

Several advertisers turned the tables on agencies by picking on them for the same flaws they laid to sponsors. They said that agencies sometimes left delivery of commercial copy or other items for the last minute, then demanded an instant okay. And, as for knowledge of the new problems of TV, one ad manager said: "We were the ones who pushed our agency into television. Agencies may know far more than sponsors about radio. But in TV everyone is starting out even." Another comment: "I know several supposedly well versed agency executives who don't even own TV sets. They say they can keep up with it by reading the trade press."

As for the point that sponsors often bring in the opinion of non-professionals like their wives, one sponsor said: "If an agency man can't out-argue my wife, then maybe she's got something."

A particularly hard-working ad manager added this sidelight. "A year ago I took several days off my vacation to visit the farm country in my home state. I was anxious to find out how well our network quiz show was doing among farmers. I spoke to farmers in muddy fields and inside barns. I learned that they didn't listen to network stations, were more interested in local independents. When I got back to New York, I felt I had a little grain of truth in my hand. But the agency tried to talk me out of it. They said the sample was too small and the area probably wasn't representative. But that's an old legal trick, beating down the opposition's evidence. Agencies will try to do it every time."

Probably attitudes as much as anything else prevent an agency from doing the best possible job for its clients. One of the worst is summarized by these familiar sayings. "Let sleeping dogs lie," and "Don't rock the boat." Even the best of account men will hesitate to make constructive suggestions to a client when they know that the agency top men have adopted these mottos. Rather than suggest a survey to determine the effectiveness of a program, they'll let it ride until the client presses for it.

50,000 WATTS COVERING A 17,000,000 POPULATION AREA!



**The DETROIT Area's Greater Buy!
—at the lowest rate of any major
station in this region!**

CKLW with 50,000 watt power is hitting an audience of 17,000,000 people in a 5 state region and establishing new performance records for advertisers. This mighty power, coupled with the **LOWEST RATE OF ANY MAJOR STATION IN THIS REGION** means that you get more for every dollar you spend in this area when you use CKLW. Get the facts! — plan your Fall schedule on CKLW now!

CKLW

ADAM J. YOUNG, JR., INC.
National Rep.

J. E. CAMPEAU
President

Guardian Building • Detroit 28

To people who have radio-tv time to sell:

How to profit by your



trade paper advertising

New booklet—"The Happy Medium"—of interest to

- **station managers • agency account executives**
- **copy writers • buyers and sellers of radio and tv time**
- **(and other trade papers)**

Want to see examples of successful trade paper ads?

Want suggestions for station campaigns?

Want some advice about production costs?

Want a gratuitous peek at some advertising success stories?

(and some subtle sell for SPONSOR?)

Some of the subjects discussed in "The Happy Medium":



Size of production
budget



Identification



Basic
themes



Long vs.
short copy

SPONSOR . . . *shortest distance between buyer and seller*

just you-know-what with this coupon

SPONSOR
510 Madison Avenue
New York 22, N. Y.

Please send me a copy of "The Happy Medium."

(name)

(address)

(city)

(zone)

(state)

BMI

PERFORMINDEX

A terrific time-saver for any program director, disc jockey or broadcaster who programs music . . . and for the TV producer.

PERFORMINDEX is an important section of the entire BMI repertoire. It is a careful compilation of BMI-licensed music titles that have been performed most consistently in recent months.

PERFORMINDEX contains the songs you've used on your own shows. They're arranged by title, alphabetically for convenience and simplicity. And for the station that uses phonograph records, PERFORMINDEX has the necessary record data.

If PERFORMINDEX has been misplaced in your station library, write immediately to BMI for another copy.

BROADCAST MUSIC, INC.
580 FIFTH AVE., NEW YORK 19
NEW YORK • CHICAGO • HOLLYWOOD



To keep abreast of the ever-increasing interest in sports, KQV has signed Len Casanova, new Pitt coach, for a series of Football Forecasts. Casanova in the Fall — and Pie Traynor throughout the year — form a top pair of sports celebrities who help make KQV a better buy. Ask Weed and Company for details.

KQV

Pittsburgh, Pa.
MBS — 5,000 Watts — 1410

Despite all of these grounds for criticism of some agencies, all of the advertisers questioned said that, basically, they had real faith in their own agencies. A vice president in one of the top ten national sponsoring firms said: "We trust the agency the way we do our company lawyers."

The best summary of the way most important advertisers feel was provided by a top-ranking, multi-million spending SPONSOR reader who wrote a letter in reply to last issue's article. A portion of it follows.

"... I think the agency should become a member of the sponsor's company. Not in fact, but in attitude. The sponsor should invite the account supervisor to actually sit in with the policy-making committee of the company. Furthermore, the agency should solicit the sponsor's ideas for their coming campaign *before* not *after* the presentation. The agency should drown the fear that they will lose the account if they don't keep perpetually selling the sponsor their own ideas. If they have this "one-company" philosophy, then may the best man come up with the best idea and let the rest of the company judge the idea. I've seen agency men stand up and tell a sponsor his latest brainstorm is a wash-out and tell him with logic and facts. And I know the sponsor appreciated the criticism, fought back with the best arguments he could command, and lost his point gracefully.

"One-company philosophy is the key to better relations between agency and sponsor and better selling for the product advertised."

Those are SPONSOR's sentiments, too, based on its talks with dozens of agency and sponsor-firm executives.

Reprints of this two-part series on advertiser-agency relations are available free to subscribers on request. SPONSOR invites rebuttal letters and other comments bearing on this subject. ★ ★ ★

MERCHANDISING

(Continued from page 23)

Admitted leader in merchandising services rendered by newspapers is the Hearst chain. Each of the 10 Hearst papers has its own merchandising department, with a centralized staff in New York to coordinate operations. The *New York Journal-American*, for instance, has 22 men in its Research

and Marketing Department who continually make personal calls on chain and independent grocery stores.

The Hearst organization does its merchandising job as a basic aspect of its operation (WLW is its radio counterpart). No other papers even come close. Some, like the *Chicago Tribune*, were heavy merchandisers in the past but have sharply curtailed their efforts. The *Chicago Tribune's* principal services consist now of letters to retailers, at cost, and a Consumer's Panel of 500 housewives. Every three or four months, regular advertisers get a run-down on the Panel's preferences in the grocery, drug, and clothing fields.

Often papers do much less. Says one former newspaper man: "During my 10 years in the newspaper business, I learned that merchandising in this field is simply a subtle way of cutting rates. Much of this so-called "merchandising" by newspapers is simply puffery and lip service.

"I recall a great to-do that was made over a simple window display. A dozen 8 x 10 glossy prints of this single display, accompanied by a puffed-up letter, were sent out to the space buyer, account executive, and practically every officer of the client's company. I mention this simply as an example of the extremes to which such merchandising is usually carried."

Magazines, since they aim at a national audience, cannot give the same personal merchandising service as newspapers and radio stations who are actually in the market area. But the large consumer magazines do mail out varying amounts of material. In a Directory of Magazine Merchandising Services, the Rockmore Co. (New York advertising agency) lists the aids given by 47 national consumer magazines. Services offered range in number from the 14 by *Esquire* to the four by *Boys' Life* (all at cost).

Boys' Life provides imprinted tags for attachment to merchandise, display cards, cover folders for sales letters and promotion material, and reprints. All these items must be paid for by the advertiser.

Esquire, the most ambitious magazine reported on, sets up seasonal window displays in selected retail stores; mails out letters to salesmen, distributors, and retailers; and provides two inch logotypes for retail mat blocks. These three services cost advertisers nothing; *Esquire* charges for the other 11 services. These include: statuettes

of "Esky," the *Esquire* trademark, mass mailers, cover folders, standard reprint cards, die-cut counter cards, platform display cards, *Esquire* merchandise tags, window stickers, blow-ups of the ad, small stickers, and ad reprints.

In general, magazines appear to give much less local market information than newspapers; much more printed merchandising matter. They also are more prone to charge for it.

Merchandising is a handy auxiliary to lagging or sparse magazine circulation. The circulation of even large magazines like *Life* and the *Saturday Evening Post* is skimpy in any given market, when compared with local radio and newspaper coverage. Part of this slack is taken up by strategically placed merchandising posters and reprints. *Saturday Evening Post* trade advertising stresses the heavy merchandising tie-ins made with advertisers. How much of it is paid for by SEP is not clear; the biggest aids given retailers appears to be copy and pictorial ideas.

Although SPONSOR's second article on this subject will be devoted entirely to merchandising services rendered by radio stations, one example points up the contrast between the aids given by different media. More is often asked of radio. This is a summary of suggestions made by the sales promotion department of a large company. Radio stations carrying their schedule are expected to do the following:

1. Send letters to all dealers, announcing the program.
2. Give a dinner for district salesmen and management just before the first broadcast.
3. Pay for swivel posters at the rate of \$.75 each.
4. Paste up stickers at several points around each retail outlet. (A roll of 80 costs \$4.00.)
5. Give theatre or baseball tickets to the dealers: pairs of tickets to four or five dealers a month.
6. Send out a merchandise mailing to dealers about once every two months.
7. Have the program personality make informal visits to three or four dealers every week.
8. Support the program with regularly scheduled courtesy announcements and newspaper advertising.

In summing up, the company says: "All of this merchandising has been

OUR TRANSMITTER SCRAPES THE SKY



BUT OUR FEET ARE ON THE GROUND

With 28 years of top flight sales effort on behalf of America's leading advertisers, WGY continues to dominate the vast Northeastern market covering upper New York State and western New England.

Here are the facts:*

WGY's total weekly audience is 2½ times greater than the next best station *day and night*.

WGY has 40% more total audience than a combination of the *ten top rated stations in the area*.

WGY covers 54 counties daytime — 51 at night. The next best station covers 14 day — 13 night.

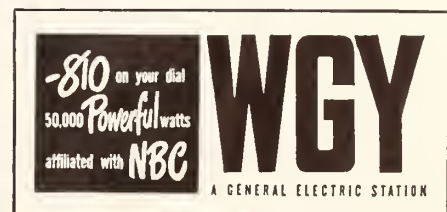
WGY has almost *twice* as many counties in its *primary* coverage as any other station in the area has in its *entire* coverage.

WGY has 9 counties in its primary area which are *not reached at all* by any other Capital District station.

WGY — and only WGY — can deliver audiences in 21 major metropolitan markets with coverage in 5 northeastern states.

* Source Broadcast Measurement Bureau Study #2, Spring 1949.

All in all, your best dollar for dollar value is WGY covering more markets — more audience — with more power than any station in its area — at lower cost than *any* combination of those stations to reach the 21 markets.





As he sews, so his sponsors reap

Skillful in direct selling as well as in prestige-building, he stitches a sturdy fabric from the news. His "needlework" is heard by approximately 13,500,000 listeners weekly.

As Mr. P. K. Smith of P. K. Smith & Co. wrote to Station WTSP, both of St. Petersburg, Florida:

"We feature a cross section of merchandise which appeals to the masses of the people. On numerous occasions we have introduced or offered new items exclusively through the Fulton Lewis, Jr. program. Therefore, we feel qualified to state unconditionally that this medium of advertising is highly effective..."

"It is our firm belief that this is one of the finest prestige programs on the air today."

The Fulton Lewis, Jr. program, currently sponsored on more than 300 stations, offers local advertisers a ready-made audience at local time cost. Since there are more than 500 MBS stations, there may be an opening in your locality. Check your Mutual outlet—or the Co-operative Program Department, **Mutual Broadcasting System**, 1440 Broadway, NYC 18 (or Tribune Tower, Chicago 11).

done for us by radio stations entirely at their expense. For most part, these projects are inexpensive and usually run about 5% of any one program."

Some radio stations do even more than this for the majority of advertisers. Three stations in or near Cincinnati are leaders in merchandising: WLW and WSAI in Cincinnati; WING in Dayton. Every section of the country has its outstanding merchandisers.

In general, networks are more concerned with program promotion than with merchandising advertisers' products. Louis Hausman, CBS v.p. in charge of advertising and sales promotion, expresses one network opinion this way: "A medium's prime responsibility is to deliver circulation. Therefore, a network should promote two things: the station and its programs. Merchandising, most properly, is a function of the advertiser. If a station has enough money, staff, and energy to do a merchandising job, fine—let them go ahead."

The other nets were less candid, but all indicated that their primary concern was station promotion. This attitude is logical, since any effective merchandising would have to be done locally by individual affiliated stations.

Opinions from advertisers, agencies, and stations are more varied. Often advertisers agree with stations, although usually for different reasons. Advertisers favor merchandising—for one reason because it is a "bonus" which makes them feel they are getting more for their money. The advertising manager of a tobacco company puts it this way: "We make up our list of stations on a cold-blooded appraisal of the size audience they can deliver for the cost involved. Then we ask them what kind of help they would be willing to give us if we bought time. The idea is pretty much to get whatever we can in the way of merchandising."

Some advertisers are more interested in the merchandising than they are in the advertising. They're mainly interested in getting distribution first. The president of a medium-sized advertising agency says: "An advertiser with less than \$150,000 a year to spend is wasting his money if he aims primarily at consumers. But this much of a budget can be used as a spearhead for merchandising. It can convince buyers, distributors, and retailers that they are being 'backed-up' by national advertising—and get them to stock the product."

The media director of a medium-sized advertising agency feels that merchandising services should be given as an inducement in the competition between media. "Merchandising should be a surplus or bonus. Today, with the impact of TV, something extra is needed to keep advertisers. More money in merchandising might make the matter of rate reductions less pressing."

Other advertisers look on merchandising as more than just an "extra." They consider an advertising campaign without merchandising to be a job only half done. The timebuyer of a large ad agency gave this example: "One client we know of sponsored 15 announcements a week on a dominant station in a big test market for a year and a half. The station did not merchandise the client's product. Result: little or no results were evident in this area, so the client cancelled his schedule." The moral drawn from this by the timebuyer was that "good advertising comes first, but good advertising isn't enough. You have to have good merchandising too."

These remarks sum up the advertisers' reasons for wanting merchandising help. Some radio stations added reasons of their own in favor of merchandising. Even stations which are generally set against merchandising conceded that in cases where a new product is starting out they can help the advertiser get distribution by plugging his cause with dealers. As the general manager of a Midwestern 5,000 watt station explains: "I believe that merchandising is a great help, especially in launching a new drug or food product on the market. It's the added boost sponsors need."

One station looks on merchandising as a kind of self-promotion with local retailers. "We merchandise a sponsor's products for purely selfish reasons. We make retailers aware of the station and products advertised over it. They are more apt to think of us when asked about good effective advertising media," says the merchandising manager of the 50,000 watt station in the far West.

Larger stations were most candid in pointing out the biggest, though least talked of, argument advanced in favor of merchandising by many stations. This is the obvious fact that the amount of merchandising offered is a competitive weapon frequently used by weaker stations to get business. Since

SEEKING AN AUDIENCE WITH KENTUCKY KING (Ky.)?

If you want to count Kentucky King (Ky.), it *can* be done via radio—but *not* by WAVE. The courtiers around that throne are outside our boundary line. . . .

As it is, we use up all our influence in the 27-county Louisville Trading Area. And this, *but only this*, is the *one* regal market in all Kentucky. It buys and sells almost as much stuff as the rest of Kentucky combined.

At WAVE we give you an entree not to Kentucky King, but to the *treasury* of the State. Give us the nod, and we'll be glad to announce you — by radio!

LOUISVILLE'S WAVE

NBC AFFILIATE

FREE & PETERS, INC.,



5000 WATTS . 970 KC

NATIONAL REPRESENTATIVES

Oh, Doctor!

The 4 Equations

$$g_{ik;l} = 0; \quad \Gamma_i = 0;$$

$$R_{ik} = 0; \quad g_{,s}^{is} = 0$$

No, we aren't entirely conversant with the good Doctor Einstein's latest theory *either*, but we do know that the simplest arithmetic will prove the effectiveness of KATL's new 5000 Watt Coverage in the South's richest market area. Call or write Jack Koste, Independent Metropolitan Sales, for the **FACTS**.

Houston's Oldest Independent

KATL
HOUSTON, TEXAS

ask

JOHN BLAIR & Co.

about the

HAVENS & MARTIN

STATIONS

IN

RICHMOND

WMBG-AM

WCOD-FM

WTVR-TV

First Stations of Virginia

this is the case in other media, there is nothing unusual about finding more "cooperation" from the smaller or less preferred stations.

An equal number of compelling reasons are advanced by those advertisers and stations who do not approve of merchandising. One reason shared by both was the feeling that merchandising eventually is paid for out of higher rates. The advertiser's point of view is represented by the vice president of a medium-sized ad agency who said: "The trouble with merchandising is that some advertisers and agencies want lots of it and others don't much care. The advertisers who get it are adding costs to the station's overhead, and these additional costs will eventually be reflected in higher rates to all advertisers, whether or not they use the merchandising services."

Many national advertisers are in the comfortable position of not needing merchandising at all. The advertising manager of a large drug manufacturer uses his company as an example: "We have a 100-man sales force and have had 100% distribution for quite a while. It's fine if the station wants to send out mailings to retailers, especially if there is a special gimmick promotion going on. As for calling on dealers, we find it doesn't do very much for us."

More than one manufacturer *asks* stations please not to meddle with their retailers. They prefer to do the job themselves. One watch manufacturer had to do this, after being bedeviled by local retailers who asked for personal plugs along with the company's announcements.

Still other advertisers and agencies object to merchandising simply because they recognize how tempting it is for stations to give lip service, yet not do a bang-up job. One outspoken advertiser, the advertising manager of a margarine company, says: "Lots of stations are doing merchandising that isn't worth a darn. They send post cards to dealers which end up in the waste basket. My distributor does that much anyway. Then the station thinks up some impressive stuff to send to the agency as proof of its cooperation." This company would appreciate instead, a better picture of their product distribution from the local station.

Stations often feel that merchandising is little more than a gesture. The business manager of a 50,000 watt Southern station writes that money

spent on merchandising is wasted, because "... a station's efforts with the trade are largely wasted and not efficient. These futile gestures cost money and weaken our real and essential job of audience promotion—on which we spend \$40,000 a year."

Some stations also admit that extensive merchandising eventually raises rates. And they aren't too happy about it. Says the promotion director of a 50,000 watt Mid-Atlantic State station: "There is no such thing as free merchandising, actually. Eventually it will show up in increased station rates. Since radio is in the business of radio, rates charged should not include anything other than broadcast activities." His suggestion: "Perhaps a special addition could be made to the rate card so that an advertiser could separate in his own mind the money he pays for air advertising and the money he pays for merchandising."

Another station executive is actively opposed to merchandising for still another reason. His attitude is that "a station which indulges in merchandising help is demeaning its own medium. Merchandising is a different means of selling and has no real connection with radio advertising—why should radio compete with itself?"

Despite the vigorous opinions expressed by SPONSOR's respondents, there were several points of agreement which can be pointed out. They represent, as far as can be learned, the true state of affairs in the merchandising picture. In speaking for publication many advertisers and radio stations disagree; but this is what both sides really think:

1. Stations are chosen for the audience they provide; merchandising aid is a secondary consideration.
2. Smaller stations are more apt to give merchandising help than larger ones. The 50,000 watters can afford to be more independent.
3. Merchandising, in the final analysis, represents a rate cut. It's a bonus for advertisers which comes out of media's profit.

V. S. BECKER PRODUCTIONS AVAILABLE

Women's appeal, musicals, serials, dramas, comedies and children's shows completely packaged for television. Representing talent.
562 - 5th Ave., N. Y. Luxembourg 2-1040

4. Any substantial merchandising budget must eventually boost rates.
5. Advertisers expect some minimum aid from all radio stations. At the least, this could be mailings to retailers informing them of the station's advertising schedule, acquainting them with accounts and programs of special interest to them.

Even before this much common agreement was discovered, SPONSOR asked if there was some standard which could be set up to govern merchandising. Most advertisers and stations who had suggestions (there weren't many) thought that a fixed percent of the advertising money spent should go into merchandising by the station. Five percent was the figure mentioned by the few who suggested this approach.

Some stations have minimum service which goes to all advertisers, regardless of how much they spend; all other aid is charged for at cost. This plan undoubtedly appeals to the more independent stations.

There seems to be little chance that either plan will be adopted for the whole broadcast industry. The reason is simply that stations and advertisers have a multitude of different problems. If a new product asks for merchandising will a station looking for new business refuse its full cooperation? Probably not. Neither would a standard prevent one station from offering more merchandising cooperation to swing an account away from a competitor.

SPONSOR's suggestion on the first page of this article was directed primarily at radio stations. It has an equally important one to make to advertisers: be specific and practical about what you want in a merchandising way. Don't ask for too much. Have your advertising agency provide copy and fancy artwork, if this is necessary. Most stations have neither the personnel nor money to do a specialized job.

And, summing it all up, the best guide through the merchandising maze is a well-proved business adage: you get what you pay for. ★ ★ ★

Top Producer

Now heading radio-television department of New York agency seeks change. 28, married, thoroughly experienced dramatic shows, E. T.'s, etc. Money secondary to opportunity. Arrange interview. Box 34A.

510 MADISON

(Continued from page 6)

will participate cooperatively with local dealers? This information will be very much appreciated.

Incidentally, SPONSOR's FALL FACTS edition was tops. It contained many new ideas as well as forecasting future trends in radio and TV for the coming season. Keep up the good work!

MILTON LAWRENCE

WRLD

West Point, Georgia

• The BAB keeps a running file on co-op advertisers for the benefit of NAB members.

You should be complimented upon what I think is a very neat and effective treatment of my Hofstra Study on TV Sales-Effectiveness, in your 17 July issue. Indeed this whole FALL FACTS issue is unusually pertinent and well put together.

THOMAS E. COFFIN

Supervisor, TV Program Research
NBC

New York

TOOL FOR TIMEBUYERS

May we have your permission to reproduce the article entitled "Tool for timebuyers" which appeared in the 5 June issue of your publication. It will be distributed to our entire membership list.

C. J. FOLLETT

The Bureau of Broadcast
Measurement
Toronto

SPECIAL SPONSOR RATES

Some time ago, perhaps a year or more after SPONSOR was started, we received a letter from you suggesting special student rates for SPONSOR. At the time, our course was so far along that the offer would have had little interest to the students for that year. I am wondering, however, whether you still make such an offer and, if so, what the rates would be for student subscriptions beginning the first of our school year in September? Also, do you have a special educators' rate on my own subscription?

H. A. CONNER

Associate Professor
Department of Marketing
New York University
New York

• Educational rate is \$4 per yearly subscription.

BIG!

To SELL the PEOPLE Who Buy

The MOST in the

BIG
MIDDLEWEST

POPULATION

Over 4 Million

RETAIL SALES

Over 2 Billion

Use The **BIG**
STATION

THE MIDWEST-EMPIRE STATION
KFAB
50,000 WATTS OMAHA BASIC CBS

Extra
KNOW HOW
Better
RESULTS

KDYL
NBC Network
SALT LAKE CITY, UTAH

National Representative: John Blair & Co.



Biggest home medium

Announcing its new Consumer-Franchise Plan, the *Chicago Tribune* states: "Selling at the retail level today is creating new, difficult conditions for the manufacturer. With little personal selling in the stores and an accelerated trend toward self-service, retailers are not interested in stocking brands their customers are not interested in buying. *The critical stage of selling has moved out of the store and into the home.*"

We agree with the *Tribune*.

And the questions that follow should give the advertiser something to think about.

1. How much of your selling must

be done in the home?

2. Do you know which advertising medium does the best selling in the home?

3. Do you know how to use that medium?

Do you love your agency?

"What agencies would tell clients . . . if they dared" caused quite a stir among the men who foot the bills when it appeared in *SPONSOR*, 14 August issue.

But did we plan to leave it at that? Not on your tintype.

Examine pages 26 and 27 of this issue and you'll note our roundup of the other side of the argument. This time the sponsor gets his innings, and we guarantee that some of the things he says will make many an account executive's hair stand on end.

But don't get us wrong. The sponsor insists that he loves his agency. And then he remembers a few gripes like: (1) why doesn't my account executive know more about sales and media? (2) why does my agency go into idea-hibernation as soon as our new show is launched? (3) why is my agency so weak on merchandising? (4) how can I persuade my agency to stop urging me to double my appropriation? (5) how do I get my account executive to understand how the people who buy my product live?

SPONSOR hopes that its frank expose of the innermost thoughts of some of advertising's most important people will be received as we intended—as a constructive contribution to advertiser-agency relations. Naturally, we'll welcome letters which we will be happy to publish, anonymously or otherwise.

WCAU-TV hypos attendance

Alert television stations are convincing sport promoters that, far from being a drag on attendance, the broadcasts are a blessing.

In Philadelphia, WCAU-TV telecasts the red-hot, league-leading Phils once weekly. Normal attendance for a Phillies game at Shibe Park is 13,000. But on the telecast night of 16 August, 24,000 jammed the rafters.

True, it was the last night of a victorious home stand. That was on the plus side for good attendance. But the weather was threatening; the Phillies management expected empty bleachers—plenty of them.

When they saw the sellout crowd, they were quick to credit the TV station and its aggressive promotion of "Let's say goodbye to the Phillies night". Besides plugging the event for two nights and one day on all WCAU programs, radio and TV, the station paid for a sizable tie-in ad signed by Don Thornburgh in the *Philadelphia Bulletin*.

Applause

Million dollar BAB

After 15 months of super-salesmanship on an individual basis, the Broadcast Advertising Bureau is being readied to do a full, big-business job for a big medium.

On 7 August, the NAB Board of Directors put its approval stamp on a new and independent BAB for radio to begin full operations 1 April, 1951. In doing so it agrees with the Special BAB Committee that "The organization should be geared to reach an annual operating budget of at least a million dollars."

SPONSOR has long felt that one million dollars invested in a solid effort to tell advertisers what they should know about radio will reap a rich harvest. In our 22 May 1950 issue we editorial-

ized, "radio is being pushed around in the competitive struggle. Despite the valiant efforts of Maurice Mitchell and his several assistants, the outmanned, outgunned BAB closely resembles the Bureau of Advertising in its infant days. The inherent greatness of radio and TV have brought them business the easy way. But for every advertiser who knows what broadcast advertising can do, how to use it, many others know little beyond what other media tell them.

"What's needed is approval of a specific long-range plan of action, and the resolve and funds to carry it out."

We like the new plan. We like practically everything about it.

We like its scope, its radio exclusivity, its divorcement from NAB, its in-

centive to NAB members, its welcome to non-NAB stations.

We particularly like the generosity and long-range vision of the Special BAB Committee and the NAB Board that gets it on its way. Far from hurting the NAB, we think this decision marks an upward trend for the faltering industry association.

Pending formation of the new BAB, the selection of Hugh Higgins to continue where Maurice Mitchell left off guarantees progress in industry-selling. Higgins knows BAB functions, station selling, and sales promotion on a practical basis—he handles them all well.

The plan for an expanded BAB is good news to the advertiser who wants to know how to get the most out of his radio dollar. We hope it gets the industry support it deserves.

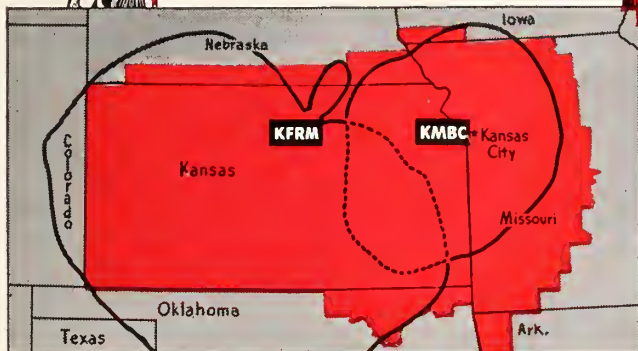
THE KANSAS CITY MARKET

Does Not Run in Circles!

RECEIVED

AUG 31 1950

NBC GENERAL LIBRARY



Daytime half-millivolt contours shown in black.

Kansas City's Primary Trade Area is an East-West rectangle. Kansas City is the hub of business activity within this territory. The KMBC-KFRM Team has been created to provide vital radio coverage of this area, *without waste circulation!*

It's a Rectangle...

and Only The KMBC-KFRM Team
Covers It Effectively
and Economically!

The Team is your best buy in the Heart of America for penetration and economic coverage. Contact KMBC-KFRM, or any Free & Peters "Colonel" for substantiating evidence.



The KMBC-KFRM Team

6TH OLDEST CBS AFFILIATE

— PROGRAMMED BY KMBC

This is CBS in 1950....

And for 1951, CBS again promises the strongest schedule
in all radio, backed by powerhouse promotion: thousands of
newspaper ads, more than one hundred thousand on-the-air
announcements, both local and network.

address
of radio's
greatest
stars

The great CBS stars themselves have recorded spots promoting
the schedule ... and there's a catchy campaign jingle, too

Service to talent and clients marks every move in
the CBS fall campaign ... aided by the best Press
Information department in the business,
as evidenced by any number of awards.



SPONSOR

For buyers of broadcast advertising

RECEIVED

SEP 12 1950

have taught sponsors—p. 32

GENERAL LIBRARY

ne Autry gives big boost to Western craze—see p. 21

UNITED STATES POST OFFICE
BALTIMORE, MD.
12 CENTS

SP 10-49 12220
MISS FRANCES SPRAGUE
NATIONAL BROADCASTING
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y



Reports

Queries

Mr. Sponsor
Sidney Weiss

P.S.

Western
Programming
on Radio

Victor
Coffee's
Success

Station
Merchan-
dising

Mohawk
Carpets
and TV

Radio in
Non-TV
Area

TV Results

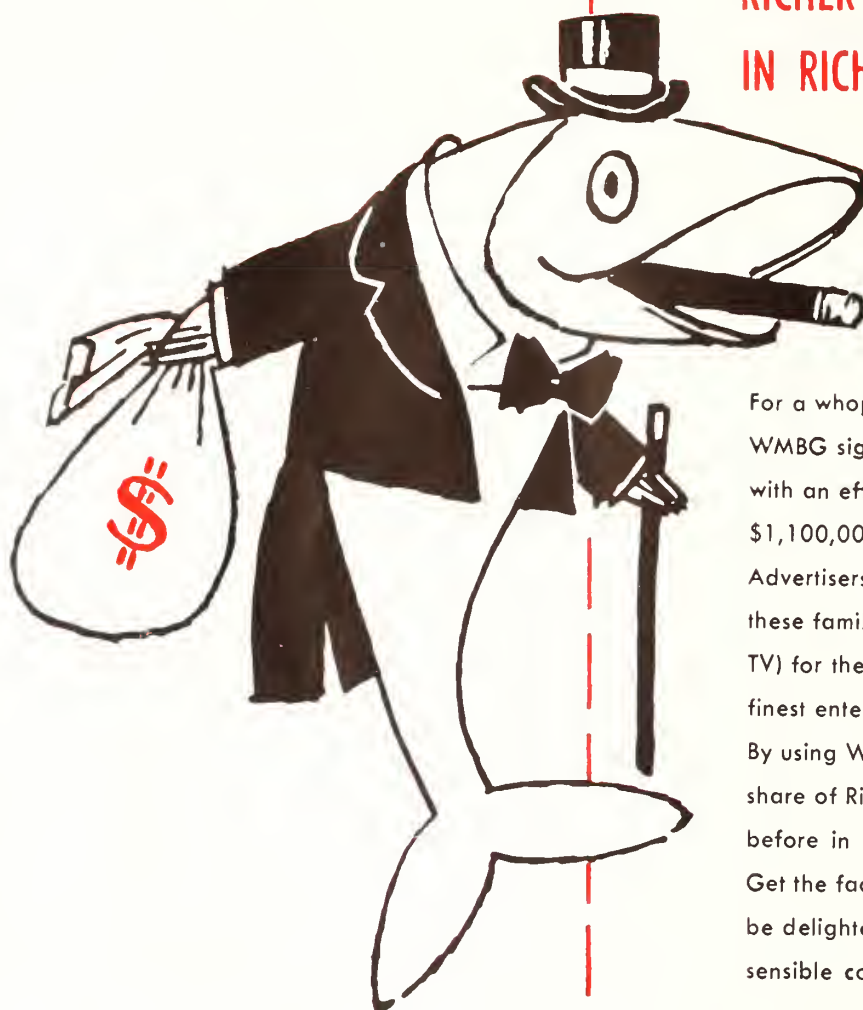
Mr. Sponsor
Asks

Roundup

Sponsor
Speaks

Applause

**FISH IN
RICHER WATERS
IN RICHMOND**



For a whopping big sales catch, be a part of the WMBG signal which booms out to 245,000 families with an effective buying income of nearly \$1,100,000,000.

Advertisers are constantly amazed at the appreciation these families show Havens & Martin stations (AM, FM, and TV) for their pioneering efforts in bringing Richmond the finest entertainment radio and television can provide. By using WMBG, WCOD, WTVR you are assured a larger share of Richmond's vastly expanded buying power than ever before in history.

Get the facts today from your nearest Blair man. You'll be delighted to learn how much you can achieve at sensible cost.

**Havens & Martin Stations are the only
complete broadcasting institution in Richmond.**

WMBG AM
WCOD FM
WTVR TV

FIRST STATIONS OF VIRGINIA

Pioneer NBC outlets for Virginia's first market.
Represented nationally by
John Blair & Company

SPONSOR

510 MADISON AVENUE, NEW YORK

REPORT
11 SEP 1950

RADIO'S BIGGEST SEASON NOW UNDER WAY—Despite dire predictions only several months ago, radio is enjoying its fullest season—network, spot, and local. Korean conflagration, with reported increases in listening, have perked sponsor enthusiasm. So has continued TV freeze, creative planning and harder selling by networks, station reps, stations. . . . **NIelsen REPORTS OVER-ALL RADIO USE**

ABOVE LAST YEAR—Nielsen Radio Index for July 1950 shows more radio listening, both day and night hours, than July 1949. And a Nielsen Television Index analysis reveals that after TV enters a home radio listening continues at close to previous level between 6 a.m. and 6 p.m.; goes down markedly at night. Full day and night totals show 4 hours, 8 minutes devoted to radio before TV; 2 hours, 36 minutes after TV. . . . **RALEIGH CIGARETTES ALMOST 100% RADIO IN 1950-51**—

Biggest radio pepper-upper in last several years is Brown & Williamson decision to sink nearly every cent of Raleigh 1950-51 budget into aural medium, broadcasting same "People Are Funny" program twice weekly (Tuesdays and Saturdays) over 72-station NBC net. William S. Cutchins, B&W vp and ad director, explained preference for radio thusly: ". . . it doesn't take an Einstein or a comptometer operator to figure out that AM radio is still the best buy in the ad media."

CBS COLOR GETS NOD, BUT RCA, CTI, GE HAVEN'T STOPPED TRYING—Under terms of FCC directive, there's still chance for RCA, GE, CTI, or other firm with color TV system ultimately to wrest prize of FCC approval from CBS. Although odds on this happening are short, laboratories will be humming between now and year's end when FCC reviews situation and makes final decision. . . . **TAILOR-MADE**

WESTERNS LOOM AS BIG BUSINESS ON TV—With movie supply of cowboy oldies fast being exhausted by 106 TV stations on air, and pent-up demand for more of same, tailor-mades are expected to fill gap. Gene Autry, Cisco Kid, Lone Ranger are TV tailor-mades mentioned in "Wild West fever: will it sell for you?" (p. 21).

SPORTS PROMOTERS CAN'T LEAVE TV ALONE—Evidence grows that sports promoters everywhere, despite temporary TV withdrawals, can't stay away from medium. Like radiocasts, long-range advantages strongly outweigh short-range suspicions. Right now package deals are vogue. Following Los Angeles Rams deal whereby sponsor and station guarantee club \$575,000 for 15 games, plus additional amount for telecast rights, Baltimore Colts announced plan that may cost sponsor nothing for rights. Said a Colt spokesman: "We want the sponsor to guarantee so much per game. If the receipts equal that figure, the sponsor won't have to pay a cent."

. . . **NAB DISTRICT MEETINGS STRONG FOR "MILLION DOLLAR BAB."**—With Bob Swezey, chairman of Special BAB Committee of NAB, carrying the ball, California and Wash-

SPONSOR REPORT for 11 September 1950

ington NAB District Meetings delegates pledged full support to plan for big Broadcast Advertising Bureau that will help advertisers use radio medium effectively. BAB slated to separate from NAB and expand on or about 1 April 1951. . . .

NBC EXECS KNOW MAGAZINE-NEWSPAPER STRATEGY—Whether by chance or design, one expert in black-and-white sales and promotion know-how succeeds another as NBC President Joseph H. McConnell's assistant. TV vp-elevated Edward L. Madden, former exec vp of dissolved American Newspaper Advertising Network, who sparked Hofstra study, is succeeded by John K. Herbert, recent vp and general ad manager of Hearst Magazines who is exponent of hard-hitting magazine sales tactics.

TV A GREAT MEDIUM, BUT CAN YOU USE IT?—Plight of national advertisers who'd like to use TV, but can't wedge way onto 106 stations now in U. S. (soon to be 107) highlighted by list of blue-ribbon accounts that couldn't be accommodated by Richmond station in past few weeks. Included are Best Foods, Ford, Camel, Philco, Pepsi-Cola, Nash, Goodyear, Packard, Derby Foods, Anheuser-Busch, Lever Bros. Said Wilbur Havens, president of WTVR, "These are only a few. I expect other stations are having the same problem in saying 'no' to sponsors like these."

. . . **BAB PROMOTES NEWS—RADIO'S SUPERSALESMAN**—Broadcast Advertising Bureau gives advertisers basic facts about news sponsorship in 50-page spiral bound presentation titled "Radio—America's star reporter and supersalesman." Book is highly illustrated; contains number of station result stories. . . . **HOW MANY**

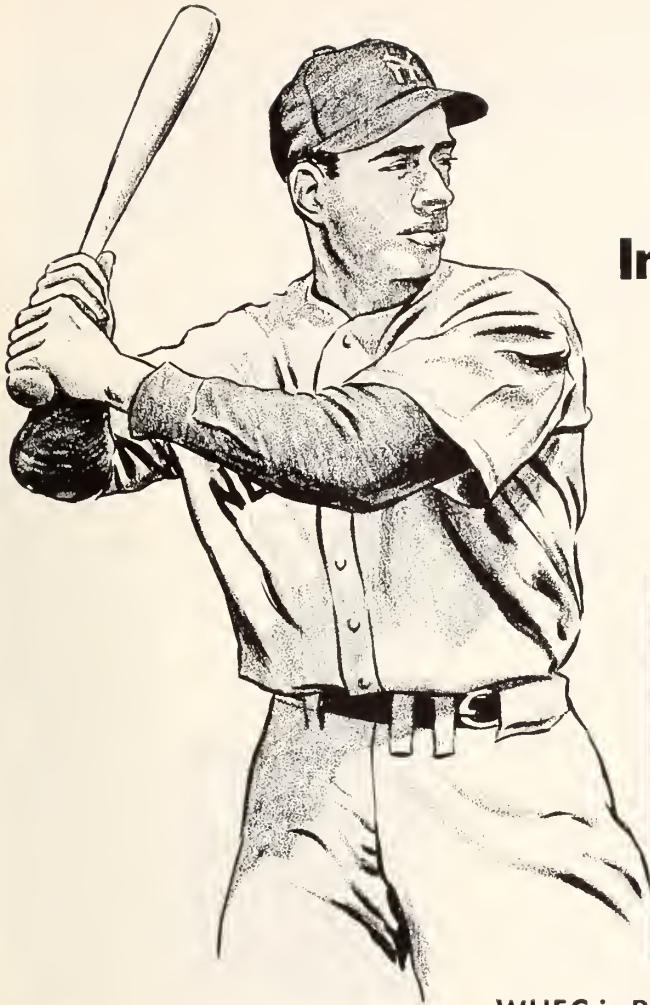
TV SETS IN 1950?—With production of 9,000,000 TV sets during 1950 virtual certainty, prognostication of RMA members earlier in year is getting many a horse-laugh. Average guess was 6,000,000 sets. But 1950 might be even higher except for TV parts shortages. Tubes, resistors, condensers are causing most trouble. War demands aren't causing shortages; it's unexpected demand for sets.

PATT APPOINTMENT REGARDED AS RICHARDS' MASTER STROKE—Election of John Patt to presidency of FCC-pressed Richards' Stations (WJR, WGAR, KMPC) applauded within industry. Patt's strong, public-service WGAR stewardship was backed solidly by all Cleveland groups when accusations by former KMPC newsmen against Richards attracted FCC attention. In other positive moves, highly-regarded Carl George and Worth Kramer, assistant general managers of WGAR and WJR respectively, promoted to general managerships of Cleveland and Detroit 50 KW's. KMPC's Robert O. Reynolds completes respected (even by FCC) four-man management team. Mr. Kramer succeeds Harry Wismer at WJR. . . . **TIMKEN FINDS AIR ADVERTISING IMPRESSIVE**—

Previously 100% black-and-white advertiser nationally and co-op, Timken Silent Automatic Heating Equipment, division of Timken Detroit Axle Co., is getting interested in radio. When Baltimore oil burner distributor insisted on using \$60 in co-op money on WFBR, factory okay broke non-air precedent. With no other advertising, sales average \$1500 weekly. Success of campaign is in hands of headquarters as firm earmarks biggest ad budget in history of oil burner field.

. . . **SATURDAY NIGHT REVUE RUNS GAMUT OF SPONSOR CATEGORIES**—Nine sponsors signed for NBC two-and-half-hour Saturday night extravaganza point out versatility

(Please turn to page 38)



JOE DI MAGGIO

In Hits, Consecutive Games,* —

WHEC

In Rochester Radio

**LONG TIME
RECORD FOR
LEADERSHIP!**

* In 1941 DiMaggio hit in 56 consecutive games, May 15 to July 16. Joe's "consecutive games hit" record has never been topped since!

In 1943 Rochester's first Hooperating reported the decided WHEC listener preference. This station's Hooperatings have never been topped since!

WHEC is Rochester's most-listened-to station and has been ever since Rochester has been Hooperated! Note WHEC's leadership morning, afternoon, evening:

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
MORNING 8:00-12:00 Noon Monday through Fri.	43.9	17.2	9.6	6.6	17.8	3.1
AFTERNOON 12:00-6:00 P.M. Monday through Fri.	38.2	24.8	7.9	15.2	9.6	2.8
EVENING 6:00-10:30 P.M. Sunday through Sat.	40.6	27.7	8.0	9.6	12.9	
WINTER-SPRING 1949-1950 HOOPERATING						

Station
Broadcasts
till Sunset
Only

BUY WHERE THEY'RE LISTENING: —



WHEC



of Rochester

N. Y.

5,000 WATTS

Representatives: EVERETT-MCKINNEY, Inc. New York, Chicago, LEE F. O'CONNELL CO., Los Angeles, San Francisco,

SPONSOR

DIGEST OF 11 SEPTEMBER 1950 ISSUE

VOLUME 4 NUMBER 19

ARTICLES

Wild-West fever: will it sell for you?

It has for dozens of radio advertisers who are riding happily along on the wave of cowboy popularity

21

Evolution of a New England coffee

Victor Coffee owes its rise to the top to radio plus a flexible philosophy of broadcasting

21

Merchandising is like fingerprints: part II

That little extra called merchandising often weights the scales more heavily for one station than another. Services vary greatly

26

Mohawk uses a new broom

When a carpet manufacturer, recently an all-out black-and-white advertiser, shifts 60% of its budget to TV, there must be a good reason

28

What's happening to radio in a non-TV area?

With specific facts, WNAX, Yankton, S. D., proves how radio has grown since 1945 in an 80-county area

30

A sponsor's view of World War II

A summary of the radio advertising objectives and results of national firms during the scarcities of the late war

32

COMING

Bakeries on the air

They are heavy users of the broadcast media. SPONSOR is looking into exactly what the bread and cake makers have on the fire

25 Sept.

Atlantic Refining's formula: sportscasts

This oil-refining company took to sportscasts, became one of the nation's outstanding regional air advertisers

25 Sept.

Wild-West fever: will it sell for you? (TV)

It's TV that's been largely responsible for the current cowboy craze. Western films, once TV time-fillers, are now tailor-made for the medium

25 Sept.

DEPARTMENTS

510 MADISON	6
QUERIES	10
NEW AND RENEW	13
MR. SPONSOR: SIDNEY WEIL	16
P. S.	18
TV RESULTS	40
MR. SPONSOR ASKS	42
ROUNDUP	44
EDITORIALS	72



COVER shows Gene Autry assisting small member of his huge flock of admirers onto the cowboy's best friend. (See p. 21)

Editor & President: Norman R. Glenn
 Secretary-Treasurer: Elaine Couper Glenn
 Managing Editor: Miles David
 Senior Editors: Frank M. Bannister, Erik H. Arctander
 Assistant Editors: Fred Birnbaum, Arnold Alpert, Lila Lederman, J. Liener Temerlin
 Art Director: Howard Wechsler
 Vice-President—Advertising: Norman Knight
 Advertising Department: Edwin D. Cooper (West Coast Manager), George Weiss (Southern Representative), Edna Yergin, John Kovchok
 Vice-President—Business Manager: Bernard Platt
 Promotion Manager: M. H. LeBlanc
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 Secretary to Publisher: Augusta Shearman
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THE GEORGIA PURCHASE

the Georgia Trio

ATLANTA



MACON



SAVANNAH



WAGA

ATLANTA

5,000w • 590kc

WMAZ

MACON

10,000w • 940kc

WTOG

SAVANNAH

5,000w • 1,290kc

(ALL CBS AFFILIATES)

**THE *Trio* OFFERS ADVERTISERS
AT ONE LOW COST:**

- Concentrated coverage
- Merchandising assistance
- Listener loyalty built by local programming
- Dealer royalties

— in Georgia's first three markets.

Represented individually and as a group by

THE KATZ AGENCY, INC.

NEW YORK • CHICAGO • DETROIT • ATLANTA • DALLAS • KANSAS CITY • LOS ANGELES • SAN FRANCISCO

FIRST IN TELEVISION IN OMAHA

Omaha's Number 1 TV Station
Celebrates First Year on Air

SEPTEMBER marks KMTV's first full year of service . . . a year in which KMTV has become widely recognized as Omaha's Number 1 Television Station.

AND HERE'S WHY

Best Programs from
Two Great Networks
CBS — ABC

Tentative Fall lineup includes Arthur Godfrey, Perry Como, Don McNeill, Fred Waring, Horace Heidt, Beulah, Ken Murray, Ralph Edwards, Paul Whiteman, Art Linkletter, Studio One, Ford Theater, Lone Ranger, Wrestling, Boxing, Hockey, and Top Locally Produced Shows. With favorites like these, there is no guessing about who gets the big TV audience in Omaha.

Live Network Television
Comes to Omaha

September 30 is the date! This promise of even more top TV shows is sure to add substantially to the more than 30,000 sets already in use in the KMTV area. To penetrate the rich Omaha market use Omaha's Number 1 TV Station. Include KMTV in your basic television schedule.

Get All the Facts from
Your KATZ Man
National Representatives

KMTV
TELEVISION CENTER
2615 Farnam Street
Omaha 2, Nebraska

Here Are Facts About KMA Radio Station!

Conlan measurements and mail results prove that KMA has the most listeners in the rural and small town areas surrounding Omaha. Use KMA to reach the 184 county BMB area in Nebraska, Iowa, Kansas and Missouri.

KMA—Shenandoah, Iowa

Under Management of
MAY BROADCASTING CO.
Shenandoah, Iowa

510 Madison

ARMSTRONG CORK ON TV

Thank you very much for your nice little piece on your follow-up on our television show. Simply as a matter of personal interest to you, I can give you a little report on what's happening so far as mail is concerned. It's building up very rapidly and in a volume very definitely beyond our expectations. The notable thing is that at least 90% of the letters are commenting about the "wholesome" character of the plays. Many start with phrases like, "The Armstrong Cork Company should be congratulated on. . . ." This makes us feel good because one of our prime objectives is to generate a good feeling toward the company and the whole range of products and apparently we're making some ground.

An observation that can't be escaped as you read a bunch of this mail is that there are an awful lot of people who are highly displeased with the general flavor of a lot of television entertainment. A few letters would indicate cranks but there are literally dozens and dozens that are really diatribes against the murder mystery, suspense, barroom sort of thing.

I'm not passing these observations along to you with any idea except that they might be interesting to you as general background on programing.

CAMERON HAWLEY
Director of Advertising &
Promotion
Armstrong Cork Co.
Lancaster, Pa.

MAIL ORDERS BY THE MILLIONS

A few weeks ago I received your magazine. It may have been the May or June issue. An article in it about Bob Hope selling a million dollars worth of balloons. I gave it to a local balloon manufacturer and he's interested. Can I have a tear sheet of the story or an extra copy of the issue? I turn my copies of SPONSOR over to stations, advertisers or advertising agencies.

C. H. RICHARDSON
Oleida Advertising Agency
Sandusky, Ohio

• The article appeared in the 22 May issue. Tear sheets have been sent to Reader Richardson.

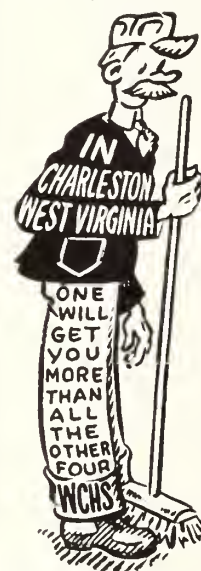
(Please turn to page 70)

Business is Good!

See page 18

Mr. D. S. Parker
Ward Wheelock Co.
Philadelphia, Pa.
Dear D. S.:

You fellows what's usin' WCHS has



sure got th' jump on th' other advertisers in Charleston, West Virginny! Yuh kin buy chainbreaks on WCHS fer jest 'bout half what it wud cost yuh ter buy all th' other four Charleston stations, but t'ya know what, D. S.? Y'ud git 28 percent more night-time listeners then y'ud git on all th' other Charleston stations put t'gether! Now thet's sumthin' fer you agency guys ter 'member! In Charleston, West Virginny, one'll git yuh more then all th' other four!

Yrs.
Algy

WCHS
Charleston, W. Va.

KCMO

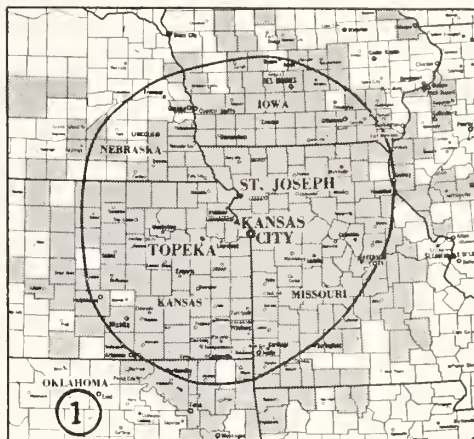
the station that gets
RESULTS

*One Does It-
in Mid-America!*

ONE station
ONE rate card
ONE spot on the dial
ONE set of call letters

18 to 1 Sales Ratio

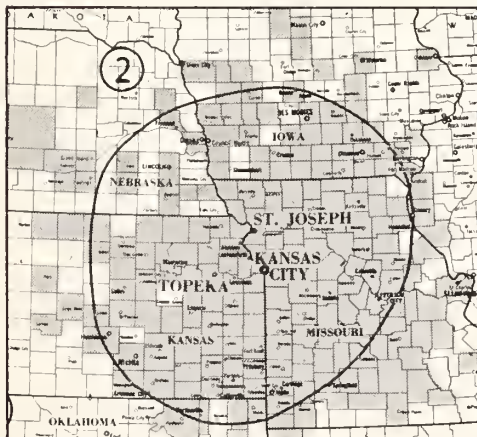
An expenditure of \$3000 resulted in the sale of \$54,000 in merchandise . . . in 3 months . . . for one sponsor of HILLBILLY HIT PARADE. Orders came from 270 counties. (See Map 1 at right). Dal Stallard emcees this 1½-hour Hillbilly-Western record show every Saturday morning. There are no special offers, no write-in gifts . . . just hard selling.



Miracle for a Miracle Drug

A schedule of 5 announcements for 1 week on START THE DAY RIGHT, early morning live talent participating show—7:15 A.M. to 7:45 A.M.—Monday through Friday—produced 3,426 pieces of mail in response to Hadacol Mystery Tune. (See Map 2).

Write KCMO for specific program information for your products.



50,000 WATTS

DAYTIME

810 kc. 10,000 WATTS
NIGHT

National Representative:
John E. Pearson Company

KCMO-FM . . . 94.9 Megacycles



Broadcasting Transit Radio in Kansas City . . . to cover the riding public . . . while they're on the way to buy . . . at new low costs!
Contact Transit Radio, Inc.

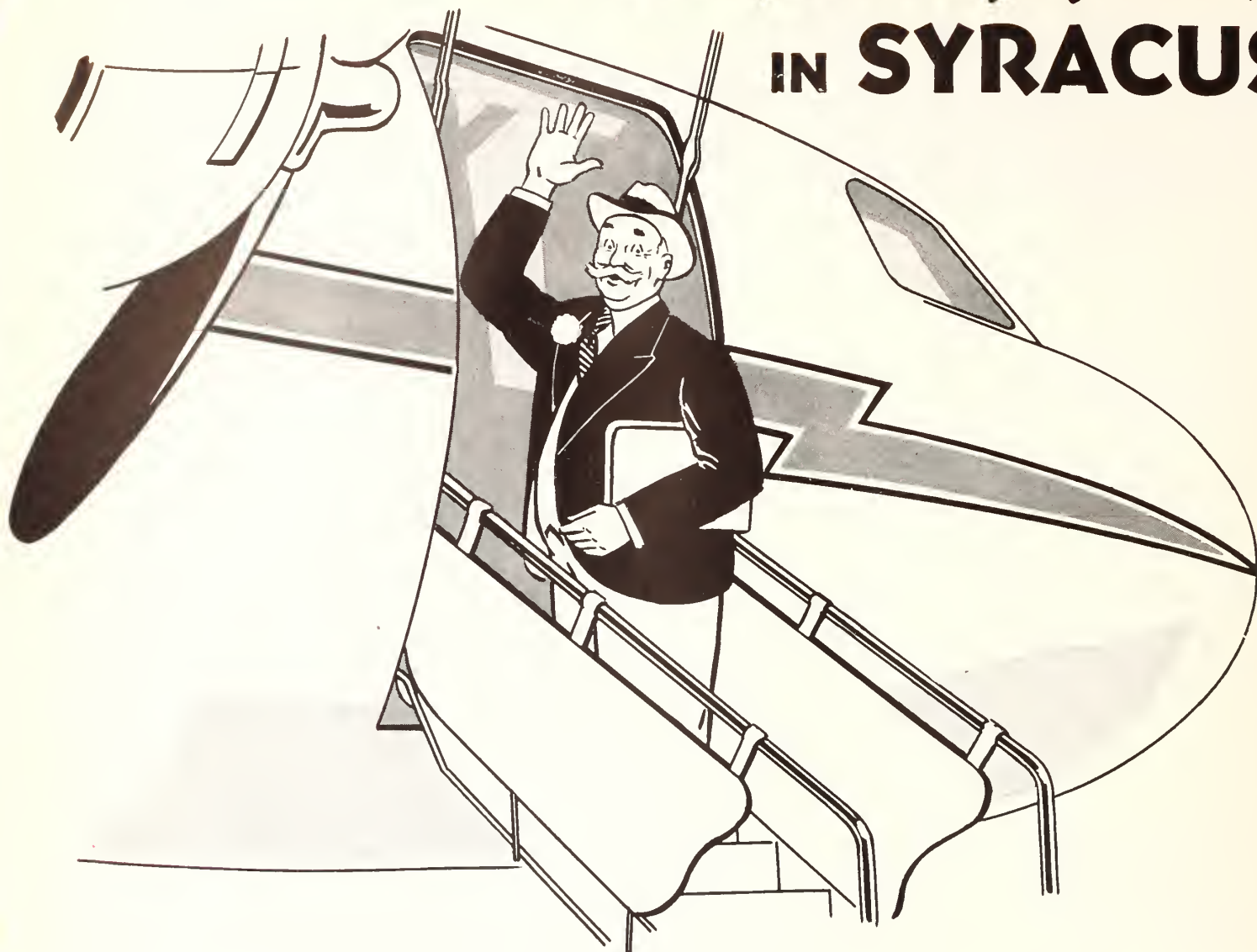
KCMO

KANSAS CITY 6, MISSOURI

Basic A B C for Mid-America



Can we do anything for you IN SYRACUSE



Maybe you don't have any chores to be done in Syracuse, or St. Louis or Portland . . . but how about the *other* markets listed at the right? Whatever you need, ask the Colonel! *All* those cities are "hometown" to us because we're constantly checking them, studying them, working in them. We know the ropes, and it would please us a lot to be helpful. Say when!

FREE & PETERS, INC.

*Pioneer Radio and Television Station Representatives
Since 1932*

NEW YORK

CHICAGO

ATLANTA

DETROIT

FT. WORTH

HOLLYWOOD

SAN FRANCISCO

ST. LOUIS . . . OR PORTLAND?

EAST, SOUTHEAST

WBZ-WBZA	Boston-Springfield	NBC	50,000
WGR	Buffalo	CBS	5,000
WMCA	New York	IND.	5,000
KYW	Philadelphia	NBC	50,000
KDKA	Pittsburgh	NBC	50,000
WFBL	Syracuse	CBS	5,000
WCSC	Charleston, S. C.	CBS	5,000
WIS	Columbia, S. C.	NBC	5,000
WGH	Norfolk	ABC	5,000
WPTF	Raleigh	NBC	50,000
WDBJ	Roanoke	CBS	5,000

MIDWEST, SOUTHWEST

WHO	Des Moines	NBC	50,000
WOC	Davenport	NBC	5,000
WDSM	Duluth-Superior	ABC	5,000
WDAY	Fargo	NBC	5,000
WOWO	Fort Wayne	ABC	10,000
WISH	Indianapolis	ABC	5,000
KMBC-KFRM	Kansas City	CBS	5,000
WAVE	Louisville	NBC	5,000
WTCN	Minneapolis-St. Paul	ABC	5,000
KFAB	Omaha	CBS	50,000
WMBD	Peoria	CBS	5,000
KSD	St. Louis	NBC	5,000
KFDM	Beaumont	ABC	5,000
KRIS	Corpus Christi	NBC	1,000
WBAP	Ft. Worth-Dallas	NBC-ABC	50,000
KXYZ	Houston	ABC	5,000
KTSA	San Antonio	CBS	5,000

MOUNTAIN AND WEST

KOB	Albuquerque	NBC	50,000
KDSH	Boise	CBS	5,000
KVOD	Denver	ABC	5,000
KGMB-KHBC	Honolulu-Hilo	CBS	5,000
KEX	Portland, Ore.	ABC	50,000
KIRO	Seattle	CBS	50,000

Earl
Godwin



Earl Godwin, Dean of Washington news men—a "name" in Capital and national news circles is now available on WRC, at choice time, 6:15-6:30 p.m. Monday through Friday.

Godwin's down-to-earth style is a potent selling force in this rich market.

The combination of a prestige program with the timeliness of Earl Godwin's news style means audience loyalty for any product.

This availability demands your careful attention—call WRC or National Spot Sales.

Monday thru Friday
6:15 — 6:30 P.M.

IN THE NATION'S CAPITAL
YOUR BEST BUY IS



Queries

Reader inquiries below were answered recently by SPONSOR's Research Dept. Answers are provided by phone or mail. Call MU. 8-2772; write 510 Madison Ave., New York 22, N. Y.

Q. Where should TV commercials be placed?

Advertising agency research department, New York

A. A SPONSOR series on TV commercials appeared 10 October 1949; 2 January; 16 January; 13 March 1950.

Q. Have you carried any per-inquiry articles?

Advertising agency, New York

A. SPONSOR has carried the following: "The case for and against per-inquiry advertising" 4 July 1949, page 24; "Is mail order good for radio?" 5 December 1949, page 19; "Mail orders by the millions" 22 May 1950, page 28; FALL FACTS issue, 17 July 1950, page 59.

Q. Your 14 August issue listed *Sing It Again* under "New on Television Networks" in the New & Renew section. What kind of program is it?

Advertising agency, New York

A. The program is a quiz-type musical show featuring Dan Seymour.

Q. According to the SPONSOR TV map, Syracuse and Binghamton, New York, are linked by cable. Is this correct?

Soap manufacturer, New York

A. Correct effective March 1951. The two cities are now sometimes linked by private microwave relay as was done during the All-Star baseball game this summer.

Q. Have you done any stories on children's musical programs?

Advertising agency, New York

A. Yes. "Robin, spin that disk" 20 June 1949, page 24; "Squirt slant" 15 August 1949, page 22; "TV captures the kids" 26 September 1949, page 57.

Q. In your Sponsor Reports, 17 July issue, you mention the formation of Tape Network Incorporated. What is their address?

Radio station manager, Alaska

A. Address Mr. Bruce Eells, Bruce Eells and Associates Incorporated, 2217 Maravilla Drive, Hollywood 28, California.

Q. What programs does General Foods Corporation sponsor?

Music corporation, New York

A. General Foods sponsors the following network radio and TV shows: NBC radio—*Father Knows Best* (Maxwell House); *Aldrich Family* (Jello); *When A Girl Marries* (Calumet, Swansdown, Baker's Cocoa); *Portia Faces Life* (Jello). NBC-TV—*Aldrich Family* (Jello); *Hopalong Cassidy* (Sugar Crisp, Grape Nuts Flakes, Post Toasties). MBS radio—*Juvenile Jury* (Gaines Dog Food). CBS radio—*Wendy Warren* (Maxwell House and Instant Maxwell House); *My Favorite Husband* (Jello); *Second Mrs. Burton* (Swansdown); *Hopalong Cassidy* (Grape Nuts Flakes, Post cereals); *Gangbusters* (Grape Nuts). CBS-TV—*Mama* (Maxwell House); *The Goldbergs* (Sanka and Instant Sanka).

RESPONSE-ABLE! A WGAR-produced live polka program, "Polka Champs", brought an avalanche of 27,548 pieces of mail in a two-week period! That's proof of WGAR's popularity and pulling power! And 70% of these were official ballots picked up at dealers'. That's WGAR selling power!



EXCHANGING IDEAS with dealers. Through direct mail and personal calls on outlets, WGAR advises dealers of advertising campaigns on station, and recommends tie-ins, displays and selling methods to get greatest value from air schedule. And sales ring true with such follow through!

in Northern Ohio..

WGAR

the SPOT for SPOT RADIO

Write for our "Six Billion Dollar Picture".



A WGAR SPONSOR. The famous brother team of the Clark Restaurant Company, Mr. A. Y. Clark (left) and Mr. R. D. Clark (right) with Glenn Gilbert (AE) of WGAR. Since 1896, their 15 restaurants in Cleveland, Akron and Erie, have grown so popular that they now serve ten million guests a year! Convinced that "today's children are tomorrow's customers", they have sponsored WGAR-produced "Fairytale Theatre" for over two years.



NOW AVAILABLE... a dinner hour sports round-up in a sports-minded town. Paul Wilcox, WGAR sportscaster, brings to Cleveland and Northern Ohio listeners the scores and sports returns of the day at 6:15 PM. If you want to score saleswise, ask for more information about Paul Wilcox and WGAR.

RADIO . . . AMERICA'S GREATEST ADVERTISING MEDIUM

WGAR . . . Cleveland . . . 50,000 watts . . . CBS

• Represented Nationally by Edward Petry & Company

**NEW SEASON STARTS
SUNDAY, SEPT. 10**

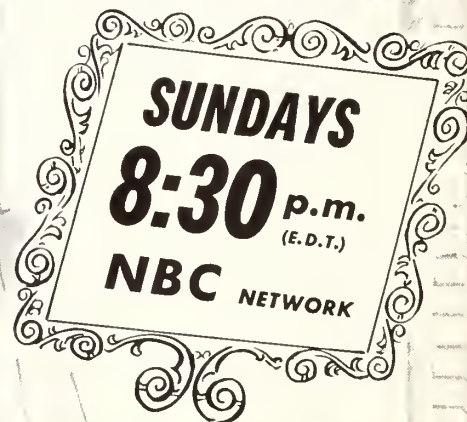


U.S. STEEL HOUR

again presents radio's award-winning

Theatre Guild on the Air

Another big year of outstanding stage and screen hits! Coming up this season: *The Third Man*; *Come Back, Little Sheba*; *The Fallen Idol*; *There Shall Be No Night*; *Edward, My Son*; *A Farewell to Arms*...and many more!



New and renew

SPONSOR

11 September 1950

These reports appear in alternate issues

New on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Alseo Inc	Dubin	NBC-TV 40	Through Wendy's Window; W 8:15-8:30 pm; 23 Aug
American Home Products Inc	Ted Bates	CBS-TV	Homemakers Exchange; W 4-4:30 pm; 2 Aug; 13 wks
Arnold Bakers Inc	Benton & Bowles	CBS-TV	Robert Q. Lewis; Sun 11-11:15 pm; 24 Sep; 52 wks
Avco Manufacturing Corp (Crosley Div)		NBC-TV 36	Saturday Night Revue; Sat 10-10:30 pm; 39 wks
Bymart Inc	Cecil & Presbrey	CBS-TV	TBA; W 9:30-10 pm; 18 Oct; 11 wks
Benrus Watch Co	J. D. Tarcher	NBC-TV 36	Saturday Night Revue; Sat 9:30-9:40 pm; 39 wks
Campbell Soup Co	Ward Wheelock	NBC-TV 36	Saturday Night Revue; Sat 8-8:30 pm; 39 wks
Chrysler Corp (Dodge Div)	Ruthrauff & Ryan	ABC-TV	Showtime, U. S. A.; Sun 7:30-8 pm; 1 Oct; 52 wks
The Exquisite Form Brassiere Co	Brandford	ABC-TV	The Robbins Nest; F 11-11:15 pm; 29 Sep; 13 wks
Florsheim Shoe Co	Gordon Best	ABC-TV	Red Grange Predicts; Th 11:15-11:30 pm; 21 Sep; 13 wks
Food Store Programs Corp	Franklin Bruck	DuMont 34	Star Time; T 10-11 pm; 5 Sep; 52 wks
Hudson Motors	Brooke, Smith, French & Dorrance	ABC-TV	Billy Rose's Playbill; T 9-9:30 pm; 3 Oct; 52 wks
International Latex Co	Foot, Cone & Belding	CBS-TV	Look Your Best; M-F 3:30-4 pm; 18 Sep; 52 wks
S. C. Johnson & Son Inc	Needham, Louis & Brorby	NBC-TV 36	Saturday Night Revue; Sat 8:50-9 pm; 39 wks
Kellogg Co	Kenyon & Eckhardt	CBS-TV	Tom Ranger; M, W, F 6:45-7 pm; 2 Oct; 52 wks
Lever Brothers Co	J. Walter Thompson	CBS-TV	Lux Theatre; M 8-8:30 pm; 2 Oct; 52 wks
Lever Brothers Co	Ruthrauff & Ryan	CBS-TV	Big Town; Th 9:30-10 pm; 5 Oct; 52 wks
Liggett & Myers Tobacco Co	Cunningham & Walsh	CBS-TV	Perry Como; M, W, 7:45-8 pm; 2 Oct; 52 wks
Ludens Inc	J. M. Mathes	CBS-TV	Sing It Again; Sat 10:15-10:30 pm; 7 Oct; 30 wks
Mars Inc	Leo Burnett	ABC-TV	Falstaff's Fables; M-F 5:55-6 pm; 18 Sep; 52 wks
Minnesota Mining & Manufacturing Co	BBD&O	NBC-TV 36	Saturday Night Revue; Sat 9:40-9:50 pm; 39 wks
Owens-Corning Fibreglas Corp	Fuller & Smith & Ross	CBS-TV	Vanity Fair; T 4:30-5 pm; 5 Sep; 5 wks
The Philco Corp	Hutchins	ABC-TV	The Don McNeill TV Club; W 9-10 pm; 13 Sep; 52 wks
Pillsbury Mills Inc	Leo Burnett	CBS-TV	Arthur Godfrey & His Friends; W 8:15-8:30 pm; 27 Sep; 52 wks
Prudential Insurance Co	Calkins & Holden, Carlock, McClinton & Smith	CBS-TV	TBA; T 8-9 pm; (alt wks) 10 Oct; 22 broadcasts
Snow Crop Marketers	Maxon	NBC-TV 36	Saturday Night Revue; Sat 9:00-9:30 pm; 39 wks
S. F. Whitman & Son Inc	Ward Wheelock	NBC-TV 36	Saturday Night Revue; Sat 8:30-8:40 pm; 39 wks
Wildroot Co	BBD&O	NBC-TV 36	Saturday Night Revue; Sat 8:10-8:50 pm; 39 wks

Renewals on Television Network

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Canada Dry Ginger Ale Inc	J. M. Mathes	ABC-TV	Super Circus; Sun 5-5:30 pm; 3 Sep; 52 wks
Drug Store Television Productions	Product Advertising	DuMont 19	Cavalcade of Stars; F 10-11 pm; 8 Sep; 52 wks
General Foods Corp	Benton & Bowles	CBS-TV	Mama; F 8-8:30 pm; 4 Aug; 52 wks
Gillette Safety Razor M & M Ltd	Maxon	NBC-TV	Boxing; F 10-10:30 pm; 52 wks
	William Esty	ABC-TV 29	Super Circus; Sun 5:30-6 pm; 13 Aug; 26 wks (alternate sponsorship with The Peters Shoe Co)
Miles Laboratories Inc	Wade	NBC-TV	Quiz Kids; F 8-8:30 pm; 39 wks
National Dairy Products Corp (Sealtest)	N. W. Ayer	NBC-TV 62	Kukla, Fran & Ollie; T, Th 7-7:30 pm; 39 wks
Packard Motors	Young & Rubicam	ABC-TV	Holiday Hotel; Th 9-9:30 pm; 14 Sep; 52 wks
The Peters Shoe Co	Henri, Hurst & McDonald	ABC-TV 38	Super Circus; Sun 5:30-6 pm; 6 Aug; 26 wks (alternate sponsorship with M & M Ltd)
Rosefield Packing Co	Guild, Bascom & Bonfigli	DuMont 11	Captain Video; W 7-7:30 pm; 6 Sep; 17 wks

Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
KAYL, Storm Lake, Ia.	Independent	Devney & Co, N. Y.
KLOK, San Jose	Independent	John E. Pearson Co, N. Y. (Gene Grant & Co Pac coast rep)
KNOR, Norman, O.	Independent	Devney & Co, N. Y.
KROF, Abbeville, La.	Independent	Devney & Co, N. Y.
WABZ, Albemarle, N. C.	KBS	Devney & Co, N. Y.
WCRB, Waltham, Mass.	Independent	Devney & Co, N. Y.
WEOK, Poughkeepsie	Independent	Devney & Co, N. Y.
WEWO, Laurinburg, N. C.	Independent	Devney & Co, N. Y.

- In next issue: New and Renewed on Networks, New National Spot Radio Business, National Broadcast Sales Executive Changes, Sponsor Personnel Changes, New Agency Appointments

Station Representation Changes (Continued)

WFBG, Altoona	NBC	H-R Representatives, N. Y.
WFGM, Fitchburg, Mass.	Independent	Devney & Co, N. Y.
WGTC, Greenville, N. C.	Independent	John E. Pearson Co, N. Y.
WINA, Charlottesville, Va.	MCN	Devney & Co, N. Y.
WKAI, Macomb, Ill.	Independent	Devney & Co, N. Y.
WKEY, Covington, Va.	AEC, KBS	Devney & Co, N. Y.
WKQY, Bluefield, W. Va.	MBS	Devney & Co, N. Y.
WNAE, Warren, Pa.	MBS	Devney & Co, N. Y.
WNAE, Warren, Pa.	Independent	Devney & Co, N. Y.
WNTT, Warsaw, Va.	Independent	Devney & Co, N. Y.
WONS, Hartford	MBS	Devney & Co, N. Y.
WONW, Defiance, O.	Independent	H-R Representatives, N. Y.
WRAD, Radford, Va.	Independent	Devney & Co, N. Y.
WBJM, Newport, R. I.	Independent	Devney & Co, N. Y.
WSIP, Paintsville, Ky.	Independent	Devney & Co, N. Y.
WTCH, Shawano, Wis.	Independent	Schepp-Reimer Co, N. Y.
WTTN, Watertown, Wis.	Independent	Devney & Co, N. Y.
WVMI, Biloxi	Independent	Devney & Co, N. Y.
WARA, WARC-FM, Buffalo-Kenmore, N. Y.	Independent	William G. Rambeau Co, N. Y. (Niagara Frontier market)

New and Renewed Spot Television

AGENCY		NET OR STATION	
American Steel Wool Mfg Co	Needham & Grohmann	WNBT, N. Y.	One-min live annemt; 30 Aug; 10 wks (n)
Anthracite Institute	J. Walter Thompson	WNBT, N. Y.	Stn break; 21 Aug; 52 wks (n)
Benson & Hedges	Kudner	WNBT, N. Y.	One-min film; 11 Sep; 13 wks (n)
Beverwyck Breweries	McCann-Erickson	WRGB, Schen.	20-sec film; 17 Sep; 13 wks (n)
Borden Co	Young & Rubicam	WNBT, N. Y.	One-min annemt; 28 Aug; 13 wks (r)
Arthur Brown & Co Inc	Huher Hoge	WNBT, N. Y.	15-min news; Sun 11:15-12 noon; 10 Sep; 13 wks (n)
D. L. Clark Candy Co	BBD&O	WBZ-TV, Boston	One-min film; 21 Aug; 13 wks (n)
Doe-skin Product Corp	Federal	WBZ-TV, Boston	15-min prog; 3 Sep; 16 wks (n)
Reuben H. Donnelly Corp	N. W. Ayer	WNEQ, Chi.	Stn break; 1 Sep; 17 wks (n)
Duffy-Mott Co Inc	Young & Rubicam	WRGB, Schen.	Stn break; 29 Aug; 18 wks (n)
Eclipse Sleep Products Inc	E. T. Howard	WNBT, N. Y.	One-min film; 23 Aug; 13 wks (n)
S. W. Farber Inc	Victor van der Linde	WNBT, N. Y.	One-min film; 6 Sep; 13 wks (n)
Flex-Let Corp	Edward L. Frankenstein	WNBQ, Chi.	20-sec film; 25 Aug; 52 wks (n)
Flex-Let Corp	Edward L. Frankenstein	KNBH, Illwtd.	Stn break; 30 Aug; 15 wks (n)
Flex-Let Corp	Edward L. Frankenstein	WRGB, Schen.	20-sec film; 17 Sep; 13 wks (n)
Great Atlantic & Pacific Tea Co	Paris & Peart	WNBQ, Chi.	Stn break; 12 Sep; 52 wks (r)
Gruen Watch Co	Stockton, West & Burkhardt	WNBQ, Chi.	20-sec film; 21 Aug; 52 wks (n)
Hudson Coal Co	Clements	WRGB, Schen.	One-min film; 5 Sep; 26 wks (n)
McKesson & Robbins Inc	J. D. Tarcher	WNBT, N. Y.	One-min film; 1 Aug; 15 wks (r)
C. F. Muller	Duane Jones	WPTZ, Phila.	20-sec film; 21 Aug; 19 wks (n)
C. F. Muller Co	Duane Jones	WRGB, Schen.	Stn break; 2 Sep; 18 wks (n)
Old Dutch Coffee Inc	Peck	WNBT, N. Y.	15-min news; Sun 12-12:15 pm; 1 Oct; 15 wks (n)
Procter & Gamble Co	Benton & Bowles	WNBK, Cleve.	20-sec film; 17 Aug; 33 wks (n)
Procter & Gamble Co	Benton & Bowles	WRGB, Schen.	Stn break; 26 Aug; 52 wks (n)
Procter & Gamble Co	Compton	WPTZ, Phila.	20-sec film; 3 Sep; 52 wks (n)
Procter & Gamble Co	Benton & Bowles	KNBW, Wash.	Stn break; 7 Sep; 52 wks (n)
Ranger Joe Inc	Lamb & Keen	WBZ-TV, Boston	One-min film; 31 Aug; 18 wks (r)
R. J. Reynolds Co	William Esty	WPTZ, Phila.	Eight-sec film; 8 Sep; 52 wks (n)
R. J. Reynolds Co	William Esty	WNBW, Wash.	Eight-sec film; 8 Sep; 52 wks (n)
R. J. Reynolds Co	William Esty	WNBQ, Chi.	Eight-sec film; 9 Sep; 52 wks (r)
Riggio Tobacco Corp	Badger, Browning & Hersey	WNBQ, Chi.	Eight-sec film; 3 Sep; 26 wks (n)
Shell Oil Co	J. Walter Thompson	WNBT, N. Y.	Five-min news; M-F 6:25-6:30 pm; 28 Aug; 52 wks (n)
Stahl-Meyer Inc	Dowd, Redfield & Johnstone	WNBT, N. Y.	Stn break; 25 Oct; 13 wks (n)
Standard Brands Inc	Compton	WPTZ, Phila.	20-sec chain break; 2 Sep; 52 wks (n)
Trico Products Corp	Baldwin, Bauer & Strachan	WNBK, Cleve.	Stn break; 20 Aug; 26 wks (r)
Trico Products Corp	Baldwin, Bauer & Strachan	WNBQ, Chi.	Stn break; 31 Aug; 26 wks (r)
Vaisey Bristol Shoe Co	Storm	WPTZ, Phila.	Funny Bunny; M, T, Th, F 5:25-5:30 pm; 18 Sep; 13 wks (n)
Vick Chemical Co	BBD&O	WPTZ, Phila.	Five-min news; Sun 6:10-6:15 pm; 17 Sep; 52 wks (n)
Vick Chemical Co	BBD&O	WNBW, Wash.	One-min film; 3 Oct; 26 wks (n)
J. B. Williams Co	J. Walter Thompson	WNBT, N. Y.	Eight-sec film; 27 Aug; 52 wks (n)

Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Rex Beach	United States Brewers Assoc, Wash., consultant	McLaren, Parkin, Kahn Inc, N. Y., special rep in charge of Wash. office
Richard M. Bradshaw	Phillips H. Lord Inc, N. Y., prog superv	Geyer, Newell & Ganger, N. Y., tte superv of radio, tv dept
David R. Fenwick	Abbott Kimball, L. A., acct exec	Calkins & Holden, Carlock, McClinton & Smith, L. A., acct exec
Tom Hicks	Fletcher D. Richards, N. Y., radio, tv dir	Geyer, Newell & Ganger, N. Y., exec prod
James W. McGlone Jr	True Magazine, Midwest office rep	Friend-Sloane, N. Y., exec vp
David D. Polon	Scheck, Newark, assoc TV dir	Franklin, Bertin & Tragerman, N. Y., dir of tv programming, prod
Monroe H. Shaw	National Biscuit Co, N. Y.	McLaren, Parkin, Kahn Inc, N. Y., acct exec
B. L. Simpson	CBS-TV, N. Y., assoc tv dir	Geyer, Newell & Ganger, N. Y., exec prod in tv dept
C. Watts Wacker	BBD&O, Detroit, in media dept	Geyer, Newell & Ganger, Detroit, media dir
Ralph L. Wolfe	Wolfe-Jickling-Conkey, Detroit, pres	Geyer, Newell & Ganger, Detroit, acct exec

NEW ANTENNA MAKES WHO A FAR BETTER BUY THAN EVER!

WHO's Potential Nighttime Audience Increased 92.7%!

WHO will be operating soon with two new 50 kw transmitters (AM and FM), two new antennas, and a new 780-foot tower. Representing a \$400,000 investment, this new equipment not only improves WHO's transmission, *but also brings two hundred thousand new people within WHO's .5 millivolt contour — nearly three million new people within WHO's nighttime fading zone!*

Here are the figures:

	BEFORE	NOW	INCREASE
Area Inside .5 Millivolt Contour (Square Miles)	84,500	89,000	5.3%
Population Inside .5 Millivolt Contour	3,890,000	4,100,000	5.4%
Area Inside Nighttime Fading Zone (Sq. Miles)	73,000	125,300*	71.6%
Population Inside Night-time Fading Zone	3,162,400	6,096,300	92.7%

*Area of Iowa is 52,680 sq. mi.
Population figures based on 1940 Census.

NEW AM EQUIPMENT

WHO's new 780-foot tower, a 300-degree vertical-directionalized antenna, is the result of years of research and experimentation by WHO's Technical Research Laboratory. Before the equipment was actually built, a small model tower and antenna were erected and operated at ten times WHO's frequency. This model test made it possible for WHO's engineers to perfect the design and to determine exactly what the new equipment would do in terms of more effective transmission. The new

antenna's design almost completely eliminates unusable radiation above 40 degrees from the earth and returns this energy to horizon levels.

NEW FM EQUIPMENT

A new 12-bay super-gain FM antenna has been installed near the top of the 780-foot tower. This antenna radiates 400 kw effective radiated power and is driven by a new 50 kw FM transmitter. Space has also been provided on the tower for possible future installation of a super-gain TV antenna.

WHO's major investment in new AM and FM equipment makes this station the most modern 50 kw operation in the U.S. — is proof of WHO's determination to provide its listeners with topnotch radio service . . . its advertisers with outstanding radio values.

The 1950 Iowa Radio Audience Survey† gives further evidence of WHO's leadership . . . reveals that WHO is "listened to most" by 37.5% of Iowa's radio families, daytime — 43.9%, nighttime.

Get all the facts about WHO, including a complimentary copy of the 1950 Survey. Write direct or ask Free & Peters.

†The 1950 Iowa Radio Audience Survey is the thirteenth annual study of radio listening habits in Iowa. It was conducted by Dr. F. L. Whan of Wichita University and his staff. It is based on personal interviews with 9,215 Iowa families, scientifically selected from Iowa's cities, towns, villages and farms. It is a "must" for every advertising, sales or marketing man who is interested in radio in general and the Iowa market in particular.

W H I O

+ for Iowa PLUS +

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager

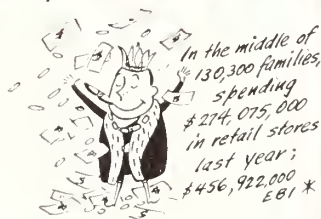


FREE & PETERS, INC.
National Representatives



WGTM

WILSON, NORTH CAROLINA



5000 WATTS FULL TIME, 590 KC.

Jan. 29--Feb. 4, 1950, Conlan shows 46.2% of morning audience, 53.8% afternoon and 54.6% evening. Hard to beat? You bet . . . and now we're **CBS** . . . making WGTM undisputed leader in one of the nation's highest cash farm income areas! Write Allen Wannamaker, WGTM, Wilson, N. C. or Weed & Co., Nat'l Reps.

*SM Survey of Buying Power May 10, 1950



Mr. Sponsor

Sidney Weil

Executive Vice President
American Safety Razor Corporation, Brooklyn, N. Y.

"We use radio and TV to be sure we have full national coverage."

Sidney Weil, executive vice president of the American Safety Razor Company, knows whereof he speaks. He has been with the company 24 years, was recently made a top-policy executive.

"The nature of our business requires complete national coverage," says Weil. He's a friendly man, and speaks with sincerity. "We use local spot radio and television to plug the holes left by our network TV. To us there is no such thing as a better or worse market; the pro rata sale must remain constant."

To maintain this consistency in its pro rata sales, the company currently spends about \$3,000,000 for advertising. It will use over half its ad appropriations for the latter half of 1950 on radio and TV. Until a short time ago it sponsored, for its Gem Razor product, *Cavalcade of Stars* and *Cavalcade of Bands* on the DuMont television network (see SPONSOR's "Drugstores on the air," 28 August 1950). These were dropped in favor of two other TV network shows: *Robert Q. Lewis* and *Sugar Bowl* with Chico Marx.

The *Lewis* show will pitch for A.S.R. Lighters starting 28 September over CBS-TV network. *Sugar Bowl* will begin 2 October on ABC-TV network for Silver Star products. Many local TV spots and spot radio announcements in non-TV areas, will also be used.

Although the company produces over 15 different items, it spends the bulk of the ad budget on three: Gem, Silver Star, and A.S.R. Total sales last year amounted to \$15,317,106, with a net income of \$200,991. The low net doesn't discourage the company, which is doing long-range thinking. Sales were almost \$2,000,000 more than in 1948. They have doubled since 1940.

If the company's advertising policies have had anything to do with its booming business, then Sidney Weil is also responsible. In 1941, he became director of sales; in 1942, vice president in charge of sales. He was made executive vice president in 1949.

He was born in Brooklyn in 1901, later attended NYU. For some years he represented famous American brands in Panama and Cuba.

When he isn't working or traveling, he's probably out fishing. "My fishing is just like business," says Sidney. His eyes light up. "I'd like to have national coverage; as it is, I have to get along with my own local spots."

MR. SPONSOR:

WHICH STATION HAS THE AUDIENCE IN DETROIT?

Just look at this Hooper! 26.8% of all Sunday *evening* listeners tune in WJBK—far more than any other Detroit station. And WJBK's Total Rated Time Periods are exceeded by only one station—that a 50,000 watt network.

CITY: DETROIT, MICH.
MONTHS: JULY, 1950

HOOPER RADIO AUDIENCE INDEX
CITY ZONE

Total Coincidental Calls
This Period 15,109

TIME	RADIO SETS-IN-USE	SHARE OF RADIO AUDIENCE										OTHER AM & FM	HOMES CALLED
		A NETW	B	WJBK AM FM	C	D NETW	E	F NETW	G NETW				
MON. THRU FRI. 8:00 A.M.-12:00 NOON	12.1	6.8	0.8	10.4	2.8	37.4	2.4	14.7	23.9			0.8	2,468
MON. THRU FRI. 12:00 NOON-6:00 P.M.	15.2	9.5	1.9	19.2	3.8	26.4	8.0	18.6	9.9			2.5	3,660
SUNDAY 12:00 NOON-6:00 P.M.	24.4	4.2	0.8	51.7	1.9	6.4	21.9	6.0	5.3			1.9	1,442
SATURDAY 8:00 A.M.-6:00 P.M.	NOT RATED IN DETROIT											2.1	7,539
SUN.-SAT. EVE. 6:00 P.M.-10:30 P.M.	14.7	8.2	0.7	21.7	3.4	22.3	6.5	22.9	12.2				
INDIVIDUAL EVENINGS 6:00 P.M. 10:30 P.M.													
SUNDAY	14.3	7.1	⊕	26.8	4.7	18.1	8.7	17.3	16.5			0.8	1,037
MONDAY	16.5	10.6	0.7	9.2	2.8	27.7	2.8	31.2	13.5			1.4	1,055
TUESDAY	12.7	12.9	⊕	21.6	1.7	23.3	10.3	18.1	9.5			2.6	1,108
WEDNESDAY	15.3	9.2	0.8	19.8	3.8	22.1	6.9	26.0	9.2			2.3	1,075
THURSDAY	16.6	6.2	1.4	20.7	4.1	29.7	4.1	17.9	13.1			2.8	1,033
FRIDAY	15.9	3.8	1.5	40.2	3.0	9.8	9.8	15.9	13.6			2.3	1,063
SATURDAY	11.9	8.3	⊕	12.5	3.1	25.0	3.1	36.5	8.3			3.1	1,068
TOTAL RATED TIME PERIODS	14.9	8.0	1.2	21.7	3.3	25.1	7.8	18.0	12.9			2.0	15,109

⊕ No listeners found in sample

These phenomenal Hoopers—the reward for sound programming with the best in music, talent, and entertainment—mean WJBK is the *natural* advertising choice for you in Detroit. WJBK's exceptional listener-response means superior sales results and extraordinary returns for every nickel spent on radio—WJBK RADIO. Check with your KATZ man.



WJBK -AM -FM -TV DETROIT

NATIONAL SALES HEADQUARTERS: 488 MADISON AVENUE, NEW YORK 22, ELDORADO 5-2455

Represented Nationally by THE KATZ AGENCY, INC.



NOW . . . PAGE 39

New developments on SPONSOR stories

p.s.

See: "How to crack a stone wall"

Issue: 27 February 1950, p. 22

Subject: Taylor-Reed's growth

Taylor-Reed has found a new way to manufacture customers and retailers.

In an article called "How to crack a stone wall" (27 February), SPONSOR described Taylor-Reed's widespread radio activity. At that time the company was exploring television possibilities.

Now, TV has become a running-mate for the fast-paced radio advertising. And the company's milk flavor, Cocoa Marsh, has felt the wallop of the new medium. For the last few years, prior to March, primarily printed media had been used to push Cocoa Marsh. But since March, the company has presented Cocoa Marsh on the *Magic Cottage* TV program over WABD and the DuMont network on Monday, Tuesday, Thursday and Friday at 6:30-7:00 p.m. It is beamed toward the juvenile audience.

Magic Cottage has become a house on fire—at least as far as Taylor-Reed is concerned. "One short month after we went on *Magic Cottage* last April," says Malcolm T. Taylor, chairman of the board, "sales of Cocoa Marsh went up 250% over the monthly average of the previous three years. We could scarcely believe it, but we're positively convinced now because sales have continued their upsurge and are holding at a 300% increase in Metropolitan New York."

The firm reports that there was a marked increase in orders almost from the start of their sponsorship. These were chiefly from chain store organizations such as A&P and Bohack. The company claims that retail outlets have been increased by 15% as a direct result of the TV program.

Taylor chalked up the success to two reasons: "First, *Magic Cottage* pin-pointed our message to the exact audience we wanted and needed—that is, youngsters whom it would help.

"Secondly, the show we selected permitted actual demonstration of our product under most attractive circumstances." The fact that Pat Meikle, the show's star, drinks Cocoa Marsh on camera, has been a good influence on the otherwise milk-resisting youngsters. According to the company, several parents have stated that their children tend to drink milk and Cocoa Marsh right with Pat.

The company is currently in the midst of preparing new spots for both radio and TV.

p.s.

See: "The soap that slept for 9 years"

Issue: 19 June 1950, p. 26

Subject: Pears soap

Another English product adopts an American air.

Already famous in England, Hovis, Ltd., British baking firm, placed its dough in the American market, beginning with the Metropolitan New York area. In an all-out campaign for its quality bread, Hovis used WQXR in New York as a starter, began 2 August under a 26-week contract.

The situation is reminiscent of the English-made Pears soap, described by SPONSOR in "The soap that slept for 9 years" (19 June). Pears used no other advertising than radio.

Hovis, on the other hand, will use other media, but the greater part of the ad budget is going to WQXR. The programing consists of a series of Sir Thomas Beecham musical recordings. Commentary by Sir Thomas is transcribed in England. The music is recorded for each show with orchestral selections conducted by him.

PDQ.

Pretty Darn Quick—demonstrating, impelling, selling.

Television does it PDQ. That's why advertisers rush to KTTV in America's second TV market, for the brightest in network (CBS-TV) and local programming. Viewers think so too

—every month PULSE ratings show KTTV *loaded* in the top ten.

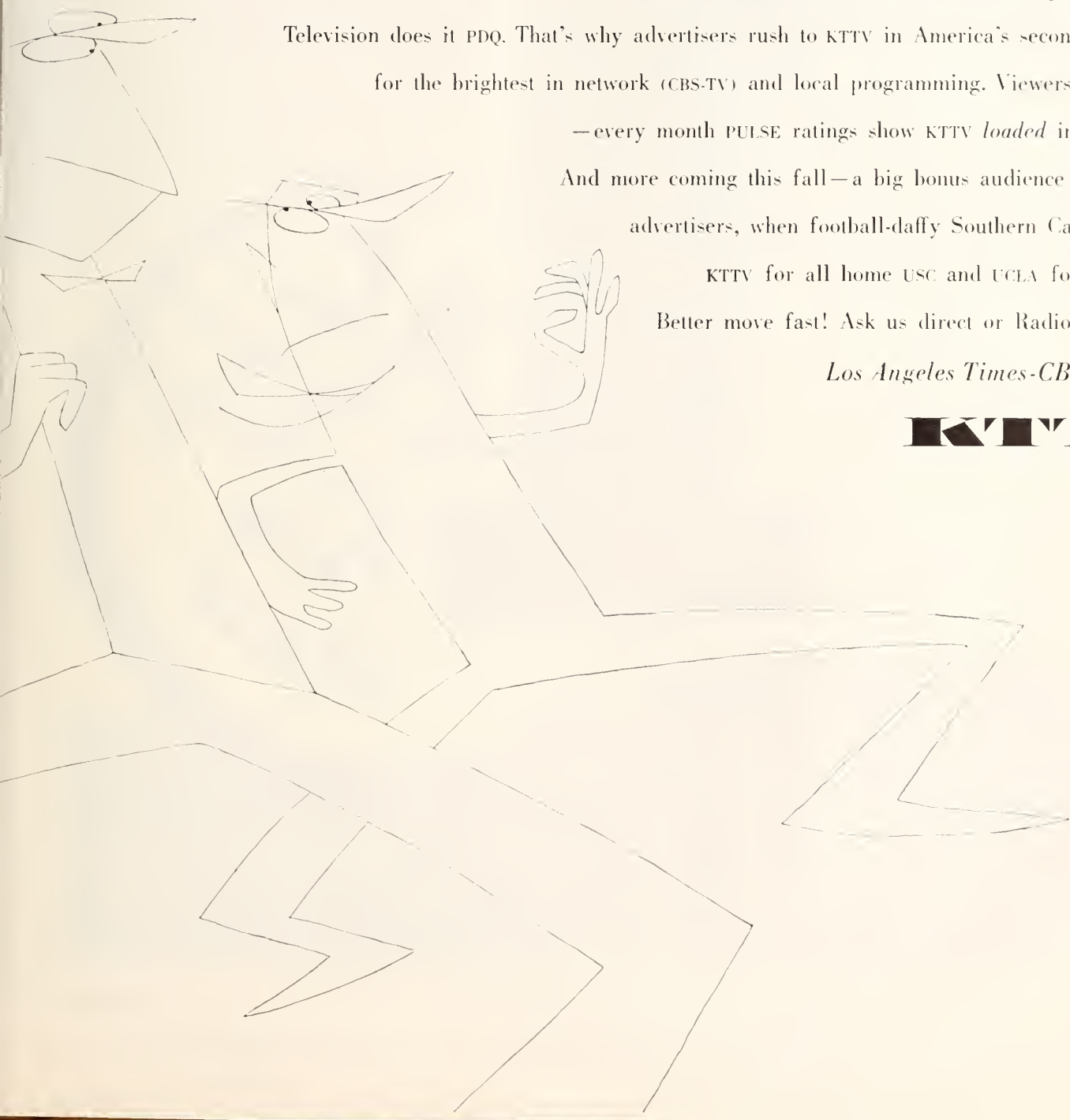
And more coming this fall—a big bonus audience for all KTTV advertisers, when football-daffy Southern California dials

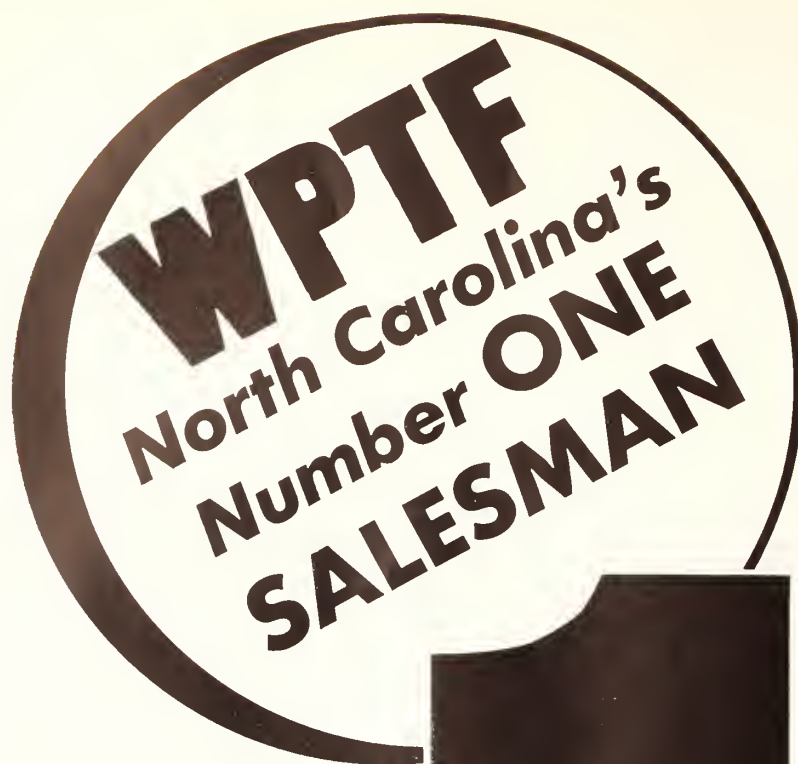
KTTV for all home USC and UCLA football games.

Better move fast! Ask us direct or Radio Sales—PDQ!

Los Angeles Times-CBS Television

KTTV





More North Carolinians Listen To
WPTF Than To Any Other Station.

North Carolina Rates More Firsts
In Sales Management Survey Than
Any Other Southern State.



N.C.
The South's
Number
ONE
STATE

WPTF

50,000 WATTS **680** KC **NBC**

RALEIGH, N. C.

AFFILIATE

★ **also WPTF-FM** ★

FREE & PETERS, INC.
NATIONAL REPRESENTATIVES



IN TRENTON, N. J. (ABOVE), AND ELSEWHERE IN U. S., KIDS ARE KEEN ON WESTERNS; STRAIN ON PARENTAL PURSE PROVES IT

Wild-West fever: will it sell for you?

PART ONE
OF A 2-PART STORY

You may find the answer in SPONSOR's roundup of the experiences of numerous radio advertisers who've used cowboys as salesmen

over-all The country's gone Western wacky!

Streets and backyards are crowded with grim-jawed juveniles taking imaginary pot-shots at everything that moves. And all in the name of Hop-along Cassidy, Gene Autry, Roy Rogers, The Lone Ranger, Bobby Benson,

The Cisco Kid, Red Ryder, or just plain old Western enthusiasm.

Movies, comic books, and magazines have combined to increase Western popularity. But broadcasting gave the

An article dealing with the television side of Western programing will appear in next issue.

craze that extra push which turned it into a full-sized boom. In fact, the cowboy influence is so strongly evident on both radio and TV that SPONSOR decided to cover them separately. This article will be devoted to radio alone; a second installment on TV will follow in the next issue.



**KIDS IN YOUR TOWN ARE
WALKING ADS FOR YOU
WHEN YOU AIR ...**

CISCO GETS THE KIDS . . . SPONSORS GET THE SALES . . .

AS THIS ZIV PROMOTION PIECE INDICATES, BY-PRODUCTS WITH HERO'S NAME PROMINENTLY DISPLAYED ARE BIG BUSINESS

Anything that zooms into public consciousness as devastatingly as the Western craze is bound to be a powerful advertising vehicle. But will it sell your particular product? SPONSOR'S survey indicates that Western programming will sell everything, and to the whole family.

Breakfast food, bread, and milk companies are still the leading sponsors of Western drama. They long ago discovered that parents could be sold through their children. So it's no surprise to find cowboy adventures heavily subsidized by food processors like General Mills, General Foods, Interstate Bakeries, and National Biscuit Company.

Adult products too can be boomed with Western drama backing. Grown-ups watch cowboy movies, read cowboy stories; why shouldn't they listen to the same fare over the air? The answer is they do, or such companies

as the St. Joseph Aspirin Co., Memphis, would cancel *All Star Western Theatre*; Culligan Air Conditioning, Sacramento, would drop *Charlie Marshall's Roundup*; and Bell Furniture Co., Fairmont, W. Va., would cancel *Red Ryder*.

Cosmetic, jewelry, dress manufacturers and other advertisers appealing to the "Miss" category have a strong ally in Western music; for Western ditties have a tremendous number of teen-age fans. Where cowboy drama appeals to kids as young as seven, cowboy crooners find their hero-worshippers among the older, teen-age, group. And they have a healthy crowd of older listeners too. The avid oldsters are probably most numerous in the Midwest and Far West, especially in Texas, Arizona, and New Mexico.

Saddle Rockin' Rhythm on KWTO, Springfield, Missouri is a typical example of the varied types of products

that are being promoted by Western-type entertainment. Singing M.C. Shorty Thompson and his crew (accordion, fiddle, bass, and electric guitar players) have been partners on KWTO for the past three years. They have sold tractors, furniture, poultry medicines, tobacco, and syrup; all with equal facility. But their most fabulous selling job was done for, of all things, a tree nursery. In three months they sold more than \$38,000 worth of young trees at a unit price of \$4.95.

Cisco Kid, who rides for the Frederic W. Ziv brand, sells bread, milk, Coca-Cola, Chevrolets, clothes, food, bubble gum, and many more types of products. After the Model Dairy Products Co. in Owensboro, Kentucky had sponsored *Cisco Kid* for just three weeks they offered gimmicks over the air. Kids were invited to send in 10 milk bottle covers for a key chain, 15 covers for a yo-yo, 25 for a dagger,



and so on. Result from eight successive broadcasts: a pile of 150,000 bottle top covers sent in from a city of only 32,000 people! Many puzzled parents wrote the Model Dairy Products Co. that their kids, usually finicky about drinking milk, were gulping it madly to collect the bottle covers.

Just a few other indications that the Western spirit has firmly roped listeners and advertisers:

Straight Arrow, a Comanche Indian chief turned rancher, rides two half-hours a week for the National Biscuit Co. over 340 Mutual Broadcasting System stations.

Some 10,000 independent franchised Rexall dealers have signed for 260 15-minute, open-end shows, with an option for 1,040 ultimately. Called *Rexall Rhythm Roundup*, they will combine transcribed interviews with Western recording stars and their new song releases. Between 400 and 650 local markets are being lined up on a three and five-per-week schedule.

In announcing its expansion into radio and TV packaging, the Charles Ross Advertising Co. of Los Angeles disclosed its first project: a half-hour Western radio show.

Movie cowboy Roy Rogers chases assorted rustlers and gunmen a half-hour a week over 528 Mutual Broadcasting System stations. Quaker Oats Co. pays the tab.

There are dozens more of these examples from every part of the country. Small-fry cowboy opera gallops in the lead of all Western programing. Some are live network shows, others are syndicated transcriptions. SPONSOR told the fabulous success story of one network show, Mutual's Bobby Benson, in the 22 May 1950 issue. The Benson operation was unusual in that it had no sponsor; made a handsome profit by licensing some 40 manufacturers to display prominently the words "Bobby Benson" and "B-Bar-B Riders" on sweaters, bicycles, hats, and sundry other cowboy essentials. Latest word from the B-Bar-B Ranch is that Macy's has recovered sufficiently from the carnage of Bobby Benson's 4 March personal appearance to schedule two more. The first, on 9 September, is only just over, the second will follow next Saturday on 16 September. Veteran cowpokes who return to Macy's Corral (that's no joke) will notice that in the six months since Bobby Benson's last jamboree, the Corral has doubled in size. This is just a small

proof that Western programing is scoring heavily.

Mutual Broadcasting is an old hand at Westerns. A solid block of them fill Sunday afternoon slots. Bobby Benson leads off at 3:00 p.m., followed by *Hashknife Hartley* at 3:30 p.m., and *Hopalong Cassidy* at 4:00 p.m. Hashknife is a summer replacement for *Juvenile Jury*; Hopalong is sponsored by General Foods. Later on, Sunday evening, MBS supplements its afternoon block with *The Roy Rogers Show* (Quaker Oats) at 6:00 p.m. and *The Singing Marshall* (sustaining), 8 p.m.

Pioneer radio Western is the *Lone Ranger*. For 17 years his "Hi-ho Silver!" has boomed out of loudspeakers. The ABC net presently carries the *Lone Ranger*, a Trendle-Campbell Enterprises property, on 36 stations for American Bakeries Co. and over 200 stations for General Mills, Inc. (Cheerios). American Bakeries Co. is the only other company besides General Mills which carries the show, the reason being that General Mills does not market in the southeast region covered by American Bakeries.

General Mills was so impressed by the *Lone Ranger* that in 1946 they bought national rights to the program. This left other advertisers, like Interstate Bakeries, dangling at loose ends. Out of Interstate's quandary was born the *Cisco Kid*, since packaged by the Frederic W. Ziv Co. Interstate Bakeries now carries the Kid three times weekly in 30 markets. And a variety of other sponsors, like Coca Cola Bottling Co., New Orleans; A. B. Chevrolet Co., Portland, Oregon; Hub Clothiers, Amarillo, Texas; United Cleaners, Saranac Lake, N. Y.; Packers Super Markets of Detroit and Ann Arbor, Michigan; Oklahoma Gas & Electric Co., Oklahoma City; and Frank H. Fleer (bubble gum) also use *Cisco Kid*. Altogether, this Robin Hood of the West, played by Duncan Renaldo, is booming sales in over 300 markets.

Straight from the comic strips into radio rode another heroic cowpoke, name of Red Ryder. Langendorf United Bakeries, Inc. has sponsored Red on the West Coast for eight years in a live broadcast. Since then, Louis G. Cowan, Inc. has produced radio transcriptions for owner Stephen Slesinger, Inc.

Harry S. Goodman Radio Productions has sold the transcribed 52-week series to nearly 100 stations in this (Please turn to page 56)



Network: Hoppy and horse are on MBS weekly



Local-syndicated: Saddle Rockin' Rhythm, KWTO



Syndicated: All-star Western of H. S. Goodman





New Victor sign dominated Boston's State Street at turn of century

The evolution of a New England coffee

Horatio Alger rise of Victor began with radio. Programs told the full story, now station breaks reach peak audience



"There's only one thing harder, today, than keeping a coffee brand on top—that's to get there in the first place."

SPONSOR found no coffee company ready to dispute these words of W. F. Williamson, dynamic vice president of the National Coffee Association. But the Martin L. Hall Company of Boston, and their agency, John C. Dowd, Inc., of Boston, put Victor coffee on top in New England in 10 years because they combined radio with a

philosophy of broadcasting flexible enough to change as marketing and competitive conditions changed.

The single advertising factor that pushed Victor from the bottom to the top in New England was programs on regional stations. But now that the job of telling the unique Victor sales story (it's made from ripe coffee beans) has been accomplished, the company has hit for a wider audience. Since the first of the year it has used announcements in quantity to keep

pounding home the Victor name.

The Victor story is a saga which saw the brand start with less than 5% distribution in the Greater Boston area and even less in the rest of the five-State New England region. In 1940, the very idea that the famous old name of Victor would challenge, then pass, in consumer popularity top national brands and New England's own one-time favorite, La Touraine, seemed an almost impossible dream to Stanley W. Ferguson, owner of the Martin L.

HEAVILY MERCHANDISED PROGRAMS BUILT VICTOR. FULTON LEWIS, JR. (LEFT), "YANKEE NETWORK NEWS," WERE KEYNOTES



YOU'RE on the air when you stock VICTOR



Station Listing	
WJOR	Bangor, Me.
WFAU	Augusta, Me.
WCOU	Lewiston-Auburn, Me.
WMTW	Portland, Me.
WDEY	Waterbury, Vt.
WLNH	Laconia, N. H.
WTSV	Rutland, Vt.
WKEL	Concord, N. H.
WHBS	Portsmouth, N. H.
WKBR	Manchester, N. H.
WHAH	Greenfield, Mass.
WLLH	Lowell-Lawrence, Mass.
WEIM	Pittsfield, Mass.
WBRK	Pittsfield, Mass.
WNAC	Boston, Mass.
WHYN	Molyoke-Springfield, Mass.
WAAB	Worcester, Mass.
WONS	Hartford, Conn.
WEAN	Providence, R. I.
WVGO	Waterbury, Conn.
WSAB	Fall River, Mass.
WNLC	New London, Conn.
WICC	Bridgeport, Conn.

Why Victor Coffee switched from programs to announcements

- 1 Over a nine-year period, news commentary programs had told the unique Victor story.
- 2 Obviously New Englanders had taken the message to heart; Victor was on top in sales, but primarily the sales were being made among the listeners to Victor programs.
- 3 Victor felt this audience was thoroughly sold. How could it reach additional millions at lowest cost? An announcement campaign with greater frequency and number of stations was the answer.
- 4 Victor made the switch, using announcements during station breaks and on participation shows. These were spotted so as to hit the maximum number of housewives and some husbands as well (before ball games).



Victor execs and agencyman Dowd (c) view TV announcements

Hall Company. The brand's fortunes were at a low ebb following a disastrous advertising failure in 1939.

Since you can't sell coffee that isn't on grocers' shelves, Ferguson sat down to "talk over a merchandising problem" with John C. Dowd, head of John C. Dowd, Inc., one of New England's leading agencies. Dowd had a reputation for aggressiveness, as well as soundness. Ferguson figured he'd need plenty of both to pull Victor out of the doldrums.

Originally, Ferguson's company, Stanley W. Ferguson, Inc., was a coffee importer and wholesaler; he packaged the product for firms who sold it under their own brands. But Ferguson cher-

ished the desire to own a brand of his own, a brand he could develop and foster and build.

It hurt him, somehow, to see his product going into brands which were subject to all kinds of ups and downs. So in 1935 he had bought the Martin L. Hall Company.

Two things led him to choose this firm. First, he knew that Victor was a choice blend (it sold for a few cents more per pound than most popular commercial brands). But the thing that really warmed his heart about Victor, Ferguson told his friends and family, was the trade mark—an old Roman chariot and driver pulled by three great plunging white chargers.

The Victor blend got its special quality from the use of "ripe" coffees. Coffee is usually roasted green. In the early 1800's it happened occasionally, a fast Yankee Clipper carrying coffee to New England would be delayed by a calm. Such a delay allowed the coffee in the warm, moist hold of the ship to ripen to a light, golden brown. Brew from this "ripe" coffee produced an improved flavor. This led to the practice of allowing more expensive coffees to ripen slowly in the open before shipping.

Some of the early Victor advertising in Boston had been as vigorous, in its way, as the rich aroma that charac-

(Please turn to page 64)

PRINTED MEDIA ARE SECONDARY, USED TO SUPPLEMENT RADIO. LETTER CONTEST (BELOW) WAS PROMOTED ON YANKEE NET

First by far

for their own home use — Grocers favor
Victor coffee

3 to 1

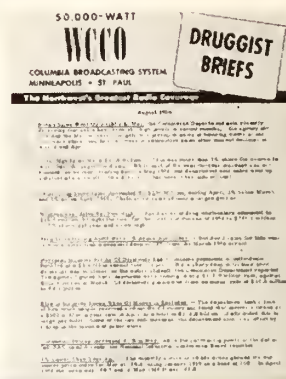
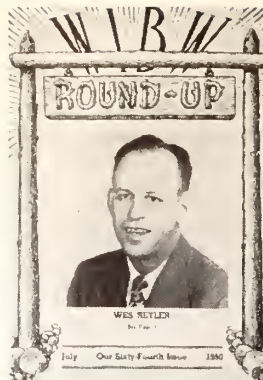
Who has your grocer has a better opportunity to taste and compare coffee?

Greater Boston's grocers prefer Victor the Ripe Coffee 3 to 1 over the next leading brand for use in their own homes! They know Victor is richer because it's ripe — fresher because it's Vacuum Packed — good every time you buy it because it's Matched Roasted. Yet, strength for strength, Victor needs no more! Buy it — try it — today!

*According to a recent impartial survey conducted by Market Research in C.D.P.

Take a tip from your Grocer
... switch to





A GLANCE AT THE ILLUSTRATIONS ABOVE INDICATES THE WIDE VARIETY OF MERCHANDISING AIDS PROVIDED BY STATIONS. THESE INCLUDE

Merchandising is like fingerprints

PART TWO OF A 2-PART STORY

This is what representative radio stations do to help the sponsor sell his product. No two do it same way

over-all

Ever watch your wife buy a new dress?

She tries it on; it looks fine to you. The styling just fits her figure and the material feels expensive. But she likes another one better because it has fancy pockets and adjustable sleeves. Oh well, you sigh, such are the ways of women.

Shift the scene to a timebuyer's crowded office. He's making up a schedule for Bickenbecker's Beverages, and when he comes to Smorgasbord, S. C., he's torn between two choices. Both stations look good . . . and, what makes it more perplexing, they both have an equally good story to tell about coverage and listener loyalty. But one gets the nod—because it has

an added feature. It sends out letters to dealers and puts up window displays for the client.

It's that little extra called merchandising that often weights the scales more heavily for one station than another. But, as SPONSOR pointed out last issue (28 August), whether or not a station should merchandise is strictly an individual matter. Only the station itself is in the position to decide how much merchandising it can afford.

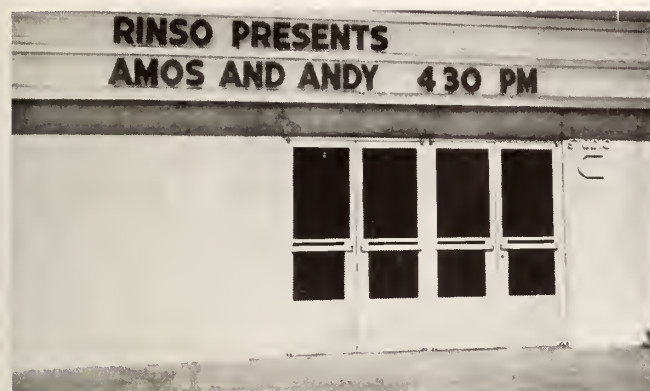
That article also pointed out the big merchandising variations among publications in the black-and-white media.

This is the story of radio's variations in merchandising (with "merchandising" defined as the direct push of an advertiser's product by the sta-

tion at the dealer level). Represented in this story are only a few highlights.

Kingpin broadcast merchandiser is WLW, Cincinnati. The 50,000-watt WLW was most frequently pointed to as an example of aggressive merchandising by the sponsors and advertising agency men queried. These are the many services that WLW furnishes its advertisers:

1. Checks product distribution among jobbers and retailers.
2. Sends out men to distribute sponsor-supplied store display pieces and help build product arrays.
3. Puts its finger on the attitudes of jobbers, wholesalers, store owners, managers, and clerks toward the prod-



WCOP is selling **AnSCO!**

A series of expert and hard-selling announcements, reaching thousands of listeners, including YOUR customers, are building sales for ANSCO guaranteed all-weather film and ANSCO cameras.

STOCK & DISPLAY ANSCO!

WCOP 115 ON THE DIAL-ABC IN BOSTON
W C O P - F M 100.7 MC Channel 264

ER LETTERS, HOUSE ORGANS, PERSONAL CALLS, BILLBOARDS, CAR CARDS, STORE DISPLAYS, SPACE ADVERTISING, MANY OTHERS

ucts being advertised. Reports are forwarded to sponsors.

4. Works closely with sponsors or agencies whose products require special promotion, such as the initial distribution so vitally necessary to new goods.

5. Mails letters to 500 key drug stores. Larger mailings of up to 3,000 stores can be had for the cost of postage. Mails letters to 1,000 selected grocery stores, with larger mailings as high as 5,000 for the cost of postage.

6. Alerts the wholesale drug and grocery trade to new advertising schedules with letters and cards.

7. Carries news of new accounts in its monthly merchandising paper *Buy Way*. Its 10 yearly issues have a circulation of 7,500 copies in the drug edition and 9,500 copies in the grocery edition.

8. Gets out special publicity releases on products and services that need more than ordinary treatment.

9. Aids courtesy announcements on request.

10. Puts up product displays in 35 independent Cincinnati drug stores, 12 chain and 10 independent Indianapolis drug stores, 10 independent stores in Dayton. 15 independent stores in Columbus. Special displays are placed in five downtown Cincinnati locations.

(Please turn to page 46)

Cross-section of services rendered by typical stations that do merchandising

	Dea- ler Let- ters	Per- sonal Con- tact	Store Dis- play	Illumi- nated Window Display	Space Adver- tising	House Organ	Month- ly News- letter
*KCMO, Kansas City, Mo. 50 KW	X					X	
*KCRA, Sacramento, Calif. 1 KW	X	X	X				
KFI, Los Angeles 50 KW	X	X	X		X		
KGHF, Pueblo, Colo. 5 KW	X	X	X		X	X	
*KGNC, Amarillo, Tex. 10 KW	X	X	X		X		
*KLZ, Denver 5 KW	X	X	X	X	X		
*KMPC, Los Angeles 50 KW	X	X			X		
KNX, Los Angeles 50 KW	X			X			X
*KSTP, St. Paul, Minn. 50 KW	X	X	X	X	X		X
WAVE, Louisville, Ky. 5 KW	X	X				X	
WAVZ, New Haven, Conn. 1 KW	X	X	X			X	
WAYS, Charlotte, N. C. 5 KW			X	X			
*WCCO, Minneapolis, Minn. 50 KW	X				X	X	
*WCHS, Charleston, W. Va. 5 KW	X	X	X	X			
*WCOG, Greensboro, N. C. 1 KW	X	X	X				
WEAM, Arlington, Va. 5 KW	X	X	X				
WEIM, Fitchburg, Mass. 250 watts	X	X	X				
*WFDF, Flint, Mich. 1 KW	X	X	X	X	X		
*WHK, Cleveland 5 KW	X	X		X			X
WIBW, Topeka, Kansas 5 KW	X	X	X	X	X	X	X
*WING, Dayton, Ohio 5 KW	X	X	X				X
WIRK, W. Palm Beach 1 KW	X	X					
*WISE, Asheville, N. C. 250 watts	X	X	X	X			
WKJG, Fort Wayne, Ind. 5 KW	X	X	X				
*WKY, Oklahoma City, Okla. 5 KW	X	X	X		X		
WLAU, Laurel, Miss. 250 watts		X					
*WLW, Cincinnati 50 KW	X	X	X	X	X	X	X
WMFD, Wilmington, N. C. 1 KW	X	X	X				
WMFJ, Daytona Beach 250 watts	X		X			X	
WORZ, Orlando, Fla. 1 KW	X	X	X	X			
WSSB, Durham, N. C. 250 watts	X	X	X				

*These stations provide other services not indicated here, such as lobby and marquee signs, distribution checks of local retailers, route lists, and market research information.

Mohawk uses a new broom

Recent 100% black-and-white advertiser, now places 60% of budget in TV

over-all America's carpetmakers operate on the theory that seeing is believing.

Which explains why their advertising managers (until recently) rarely looked further than newspapers and

Mohawk's TV selling style: close-up on carpets



MOHAWK'S EXTENSIVE MERCHANDISING TIES IN WITH THEIR TV SHOW; THIS PHOTO OF

magazines in their media search. Beautiful four-color magazine ads were practically standard: soft reds, greens, and blues which put over that luxurious carpet feeling.

Obviously, the housewife with a "show me" attitude would, so they reasoned, hardly be convinced by anything short of a picture of their product. So the broadcast advertising budgets of carpetmakers have generally been anemic or non-existent. That is, until TV burst out all over.

Alexander Smith & Sons Carpet Co. was the first to get its feet wet in TV. As long ago as 1944, the company pioneered a show on Dumont's WABD, New York. Called *The Magic Carpet*, it featured two children in the role of visitors to exotic places. Transportation was provided by carpet—an Alexander Smith, of course. The show lasted for three and a half years, went off the air in 1947 without a replacement.

Beginning in October 1948, Bigelow-Sanford went on the NBC network Thursday nights from 9:30 to 10:00 p.m. For a year and a half their *Bigelow-Sanford Show* starred Dunninger, the master mentalist, and comic Paul Winchell with his dummy Jerry Mahoney. From all outward appearances, both Bigelow-Sanford executives and their local dealers were happy with the program. Then, suddenly, in December 1949, the economy axe fell—on

television. No one at the company, its advertising agency, or CBS (where the program switched before going off) was very specific. Just a "revamping of the advertising budget," they said. Since Bigelow and Smith are first and second, respectively, in sales volume, it might seem at first glance that TV was tried and found wanting by carpetmakers (although B-S may be back before long).

But three other carpet manufacturers have since tried their hand at TV and stayed. A. & M. Karagheusian, Inc., helps maintain its number four spot in the carpet field by pushing Gulistan carpets locally. It puts out free TV film commercials and radio spots for local dealer shows.

Both Mohawk Carpet Mills, Inc., and C. H. Masland & Sons have 15-minute TV network shows. Mohawk airs theirs on Monday, Wednesday, and Friday from 7:30 to 7:45 p.m. Masland telecasts theirs on Mondays 11:00 to 11:15 p.m. Mohawk stands third in sales volume and by now may be a good second; Masland is fifth or sixth.

The Mohawk Showroom went on the air 2 May 1949, with Morton Downey and Roberta Quinlan alternating for a five-day stint. Masland first aired baritone Earl Wrightson on 14 September 1949 in *At Home with Masland* (CBS), a musical show very similar to the Mohawk program.

Both had the same objective: build

... as seen on THE MOHAWK SHOWROOM

TOPS IN TELEVISION

station **WJAR-TV** at **7:30 P.M.**

MON. WED. FRI.

Carpet from the Looms of Mohawk

RTA QUINLAN AND ACCOMPANYING POSTER HELP DEALERS GET MAXIMUM SALES VALUES FROM "MOHAWK SHOWROOM"

brand consciousness among consumers and dealers. And both got off to a small, cautious start; later increased their TV budgets heavily. Masland expects to spend "substantially" more on TV come fall, partly because of rate hikes, but mostly because of expansion into more markets. And Anderson, Davis, & Platte, their advertising agency, is working on changes in the show's format and time slot.

Mohawk Carpet Mills provides a fascinating case history of what happens when advertising policymakers are open-minded. Not many years ago Mohawk had eyes only for magazines

and newspapers. The greater part of their million-dollar 1949 ad budget, for instance, went into magazines. A little over a year ago, advertising and sales promotion manager Howard P. Hildreth made the first move away from tradition.

In May of 1949 *The Mohawk Showroom* opened its doors five days a week on a limited number of NBC network stations. Morton Downey filled in three days a week and Roberta Quinlan, another singer, the other two days. Before long, word had gotten around the trade that Mohawk was making a big impression via television.

Dealers in TV markets not reached by the show began clamoring for it.

Mohawk's Hildreth and their ad agency, George R. Nelson, Inc., finally had to make a decision. The advertising budget just wasn't big enough to add more stations—at five shows a week. But by dropping the highly paid Morton Downey and cutting back to a three-per-week schedule, in December 1949 Mohawk was able to buy more TV outlets.

Shrewd budgeting and careful programming have carried *The Mohawk* (Please turn to page 50)

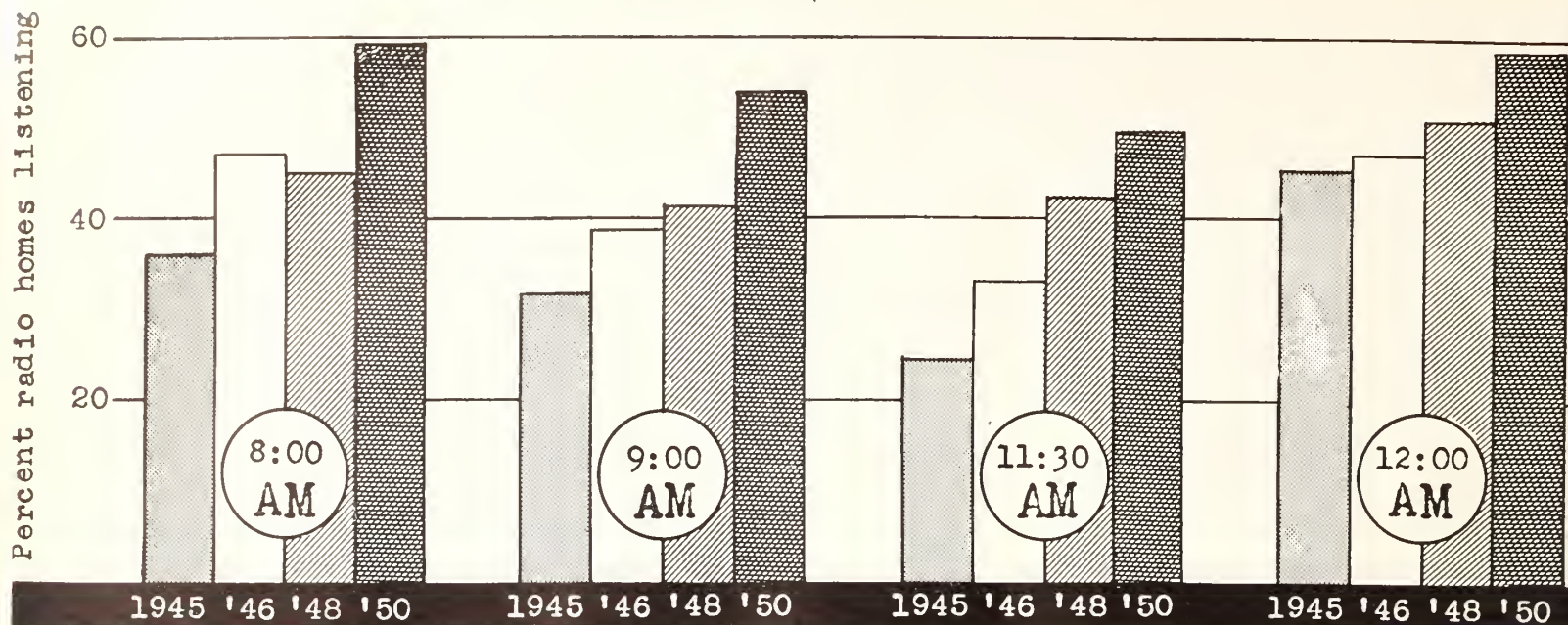
Rival Karagheusian supplies free dealer aids

TV film commercials round out Karagheusian's heavy dealer-aid program, encourage local ads



Year-by-year home tune-in increase based on 80

53 stations in five states are included in these 1945, '46, '48, '50 samples



What's happening to radio in a non-TV area?

WNAX 80-county diary study

charts gains in audio audience between 1945-50



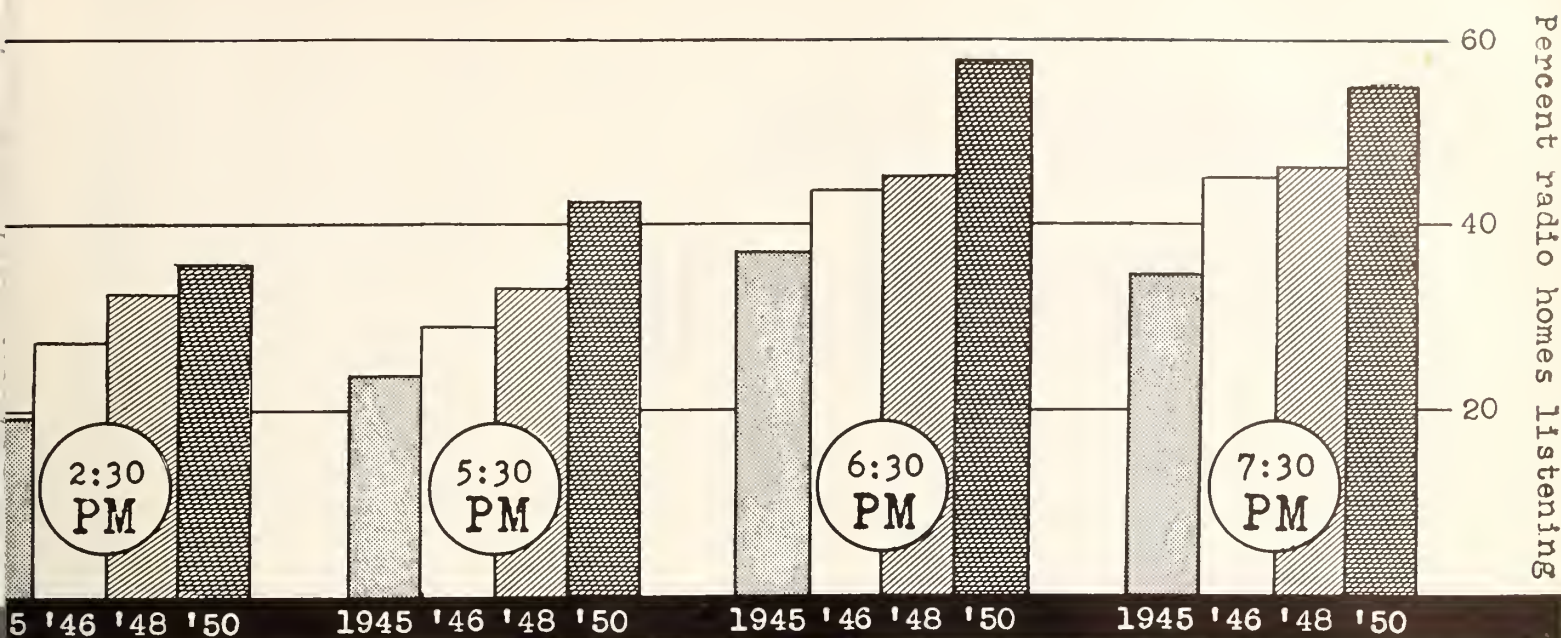
WNAX study used diary-at-every-radio technique for listing family and individual set listening

over-all What's happening to radio listening?

Astute advertisers like Procter & Gamble, General Mills, Colgate-Palmolive-Peet, who are expending millions in the medium this fall, are searching for the answer. The recent ANA report suggesting rate reduction talks is one repercussion of the question.

Studies completed of late by WHO, WIBW, NBC, CBS indicate that, rather than diminishing, radio is getting bigger. But it remained for WNAX, 5KW station in Yankton, S. D., to prove how much bigger. What advertisers need most, for logical analysis of radio, are acceptable comparisons.

The 1950 WNAX Diary Study, a bi-annual survey, provides four useful comparisons—each in the same common denominator. The study covers



four separate years (1945, 1946, 1948, 1950). Each study covers the same data, was made by the same highly-respected research firm, was taken during the same week, includes data on the same quarter-hours of the day, was made in the same area.

Together, the studies over these four years constitute an easy-to-understand picture of what's happened to radio listening in a large, essentially non-TV area. The area surveyed includes 80 counties in North and South Dakota, Iowa, Minnesota, and Nebraska.

ka. Results reveal three basic findings:

(1) An average increase of over 14% in the number of sets in use* between 1945 and 1950.

(2) A substantial increase in the number of sets in the average home; multiple-set homes in 1950 double those of 1945.

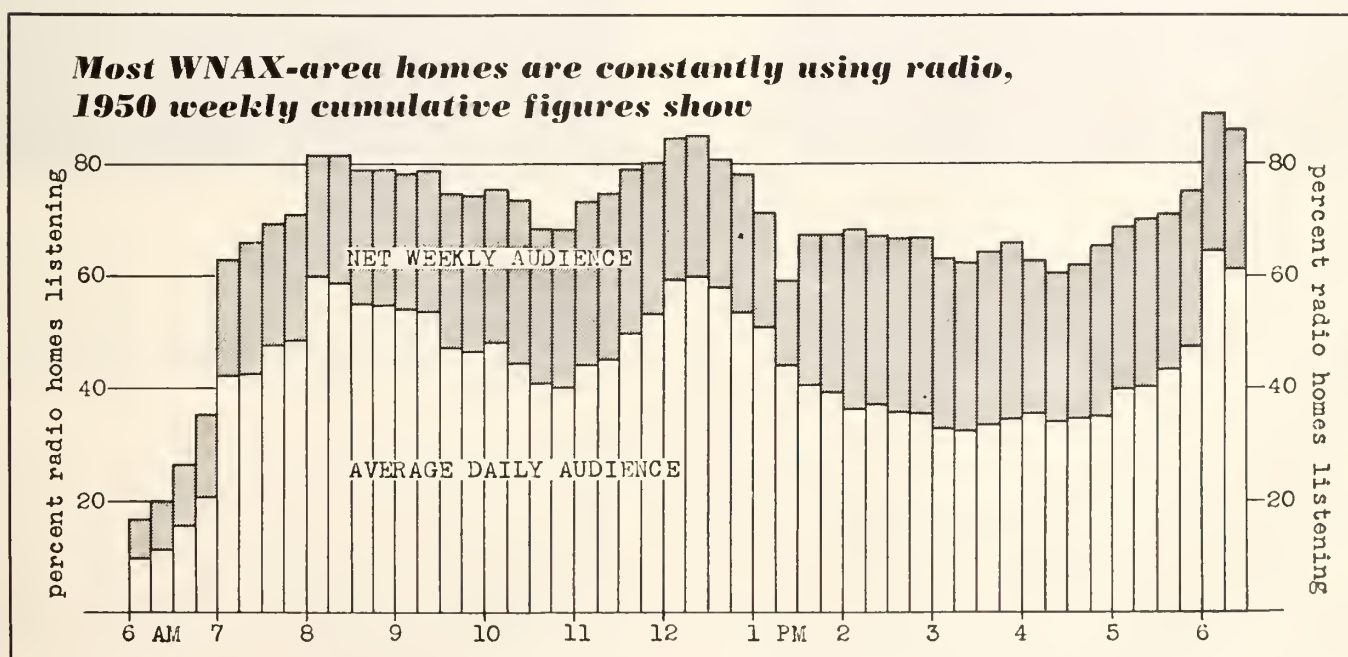
(3) 28% higher accumulative weekly audience.

*The term "sets in use" actually means "home in use," by quarter-hours. One sample is one home. Figures and charts are on a percentage basis.

The charts on these pages show the year by year progression of the listening done. And you don't need to be a statistical whiz to spot the listening trend. 1950 tops preceding years in almost every quarter-hour.

Eight individual quarter-hour examples (see chart) illustrate the steady climb of sets in use. Each example shows an increase in the four successive studies. The largest continuous gain occurred during the 11:30-11:45 a.m. quarter-hour, which more than

(Please turn to page 53)



A sponsor's view of World War II

**Tracing the radio advertising
objectives and results of some national
firms during a scarcity economy**

over-all Many advertisers are just waking to the fact that the Korean situation rates as a major war. Up to now the majority haven't been able to bring themselves to think in terms of a wartime economy.

But when Congress starts talking seriously about how to tax away "excess pay" of wage-earners as well as excess profits of corporations; when the value of the dollar slips to 57 cents (compared with 1939's 100-cent dollar), that means price-wage controls—and rationing—can't be far away.

Advertisers and agencies are passing the word to their research departments to dig out facts on World War II experiences. And they're not forgetting that the basic lessons were learned in the first World War.

To assist radio and TV advertisers and their agencies in the work of ferreting out the lessons of the last war, SPONSOR has surveyed the last 30 years of advertising history. Essentially, the records say this:

THUMBNAILS ON TYPICAL WARTIME SPENDING



Sponsor: Colgate-Palmolive-Peet

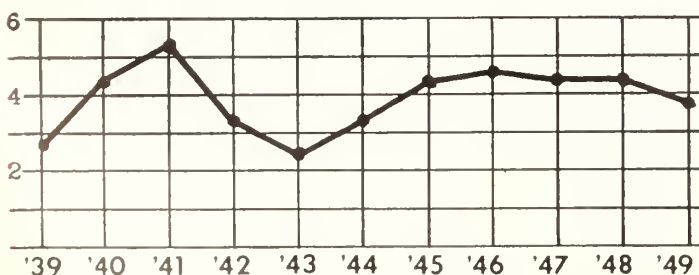
Agency: Ted Bates, Sherman & Marquette, Wm. Esty, Lennen & Mitchell, Honig-Cooper

Product: Soaps, shave creams, beauty preps, etc.

Wartime Objective: Product selling . . . no institutionals. Spotty distribution during the war led to regional announcements to supplement network shows.

Expenditures for net radio only (PIB estimate)

Vertical figures in millions of dollars



Sponsor: U. S. Rubber

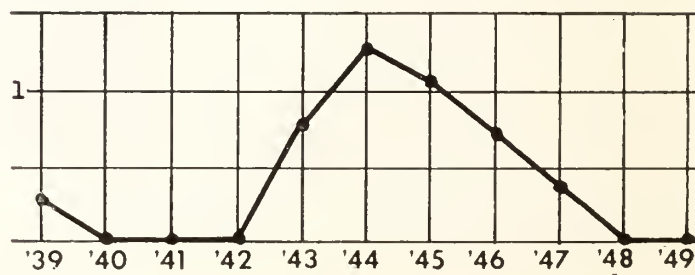
Agency: Fletcher D. Richards

Product: Rubber products

Wartime Objective: Institutional and brand name building in all branches of U. S. Rubber. Public service programing developed with the Philharmonic Symphony Orchestra.

Expenditures for net radio only (PIB estimate)

Vertical figures in millions of dollars



1. Advertisers who drop out of media because they have no goods to sell in wartime risk brand-name death.

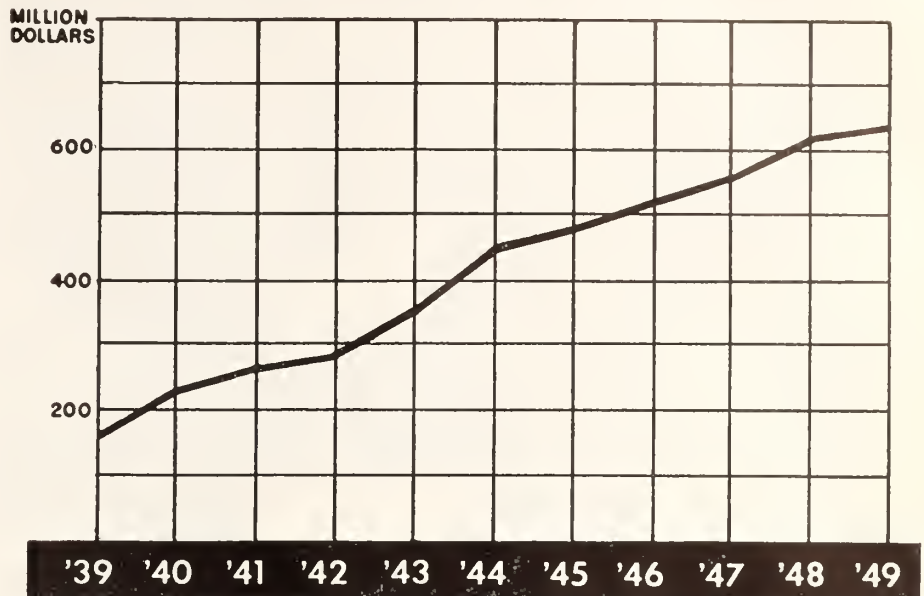
2. It's harder to advertise in wartime, just as it's harder to carry on any number of normal activities in the face of war shortages.

3. Wartime programing requires topical twists, but it shouldn't depart from this axiom: to sell anything, whether it's ideas or soap, you've got to entertain the listener.

The most famous report of what happened to advertisers who decided to put all or most of their advertising dollars into the profit till ("because this is a seller's market") was made by Eastern Industrial Advertisers in September, 1940. Entitled "Proof," the study traced the postwar failure or serious decline of 17 industrial manufacturers whose management either cancelled or severely curtailed advertising during World War I.

Most national advertisers of fast turnover items took the lessons of

This is the way radio advertising (including network, spot, local) rose since 1939



Source: 1950 Broadcasting Yearbook.

SOME TOP NETWORK ADVERTISERS



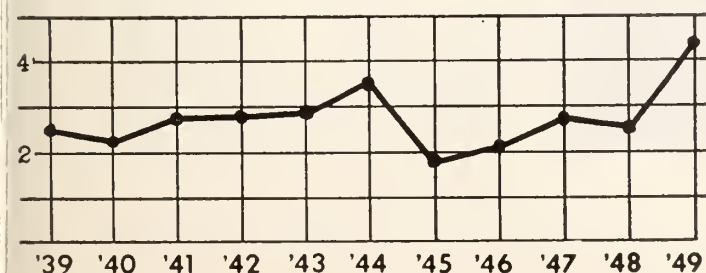
Sponsor: American Tobacco

Agency: BBD&O

Product: Lucky Strike

Wartime Objective: To introduce a changed package . . . "Lucky Strike Green Has Gone to War." . . . Light institutionals developed with a lack of competitive feeling in advertising.

Expenditures for net radio only (PIB estimate)
Vertical figures in millions of dollars



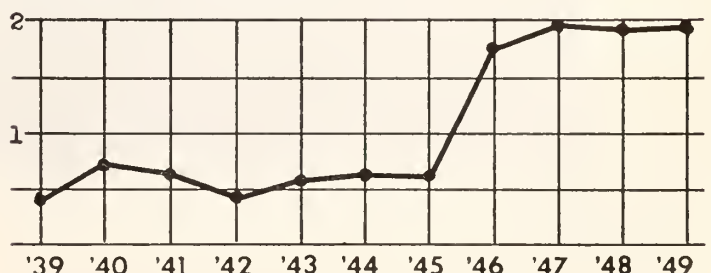
Sponsor: Prudential Insurance

Agency: Calkins and Holden

Product: Insurance

Wartime Objective: One half of the objective went to selling the service and the other half of the wartime objective was devoted to public service advertising.

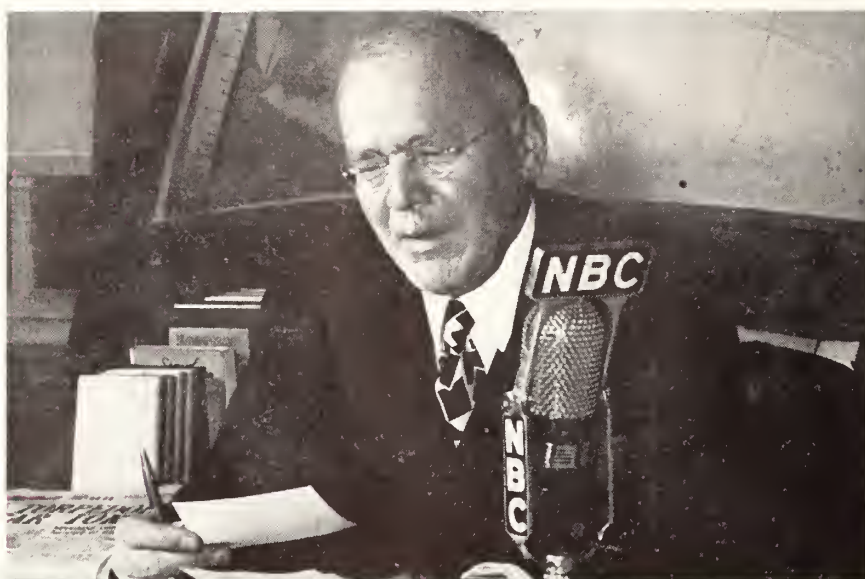
Expenditures for net radio only (PIB estimate)
Vertical figures in millions of dollars



These are some key elements in war programing



1. Shows travel to service camps. Bob Hope (Pepsodent) did public service, kept topical



2. News shoots up in popularity. H. V. Kaltenborn (Pure Oil), and others got record ratings



3. Audience participation shows. Major Bowes (Chrysler) gave servicemen air breaks galore

World War I to heart; the second world conflict found them going all out with advertising to protect their business from the hazards of the public's fickle memory and the aggressive advertising of competitors.

During the last war, the government showed itself quite ready, in the Revenue Act of mid-1942, to recognize advertising expenditures as deductible for income tax purposes. Today, the Bureau of Internal Revenue and the Department of Defense have indicated that reasonable expenditures will be allowable in renegotiated contracts. Previous advertising history will be taken into account and each case will be judged individually.

There has been a general feeling that tax policies of the last war encouraged a great deal of ad expenditure that might not otherwise have been made. This was undoubtedly true in some cases. But it would be highly questionable to conclude that this factor alone was a major cause for the upsurge of advertising in major media in 1943 and 1944. This phenomenon was not only in keeping with our vast expansion in national gross production, but reflected the activity of many new and previously sporadic advertisers. Stable production, expanded output gave these new wartime advertisers, usually smaller concerns, the advertising opportunity they'd always wished for.

All advertising for major media jumped between 1940 and 1944 (according to estimates made for *Printer's Ink* by Dr. Hans Zeisel, Associate Director of Research, McCann-Erickson) as follows:

1940	\$2,087,600,000
1941	2,235,700,000
1942	2,156,100,000
1943	2,496,400,000
1944	2,723,600,000

The biggest gains in 1943 and 1944 were registered by radio. The Federal Communications Commission estimated network and spot time sales for the five-year period as follows:

	Network	National Spot
1940	\$71,919,428	\$37,140,444
1941	79,621,534	45,681,959
1942	81,744,396	51,059,159
1943	99,339,177	59,352,170
1944	121,757,135	73,312,899

Rising costs plus the new ad dollars of numerous smaller advertisers (local.

(Please turn to page 58)

it's the on the

5th 15th

The secret is out. AVERY-KNODEL is 5 YEARS OLD on the 15th OF SEPTEMBER.

Five years of representing one of the greatest group of stations in the country is not much, chronologically. But, A-K is awfully proud of the *growth* of those stations and the part it has had in that growth.

Five years of serving America's time-buying agencies is not a *long* time. But *length* of service is not as important as *quality* of service. And agencies in all parts of the country have rated AVERY-KNODEL among the *leading station reps*.

Five years is a deceptive figure if measured in average performance. But, AVERY-KNODEL is never satisfied with average performance. That's why some of the country's smartest stations are turning to ...

Avery-Knodel, inc.

New York • Chicago • Atlanta
San Francisco • Los Angeles

KGGM	Albuquerque
WGAC	Augusta
KERO	Bakersfield
WKBW	Buffalo
WAYS	Charlotte
WJJD	Chicago
WSAI	Cincinnati
WMSC	Columbio
KDAL	Duluth-Superior
KFRE	Fresno
KILO	Grand Forks
WJEF	Grand Rapids
WCOG	Greensboro
WFBC	Greenville
KULA	Honolulu
KTHT	Houston
WMBR	Jacksonville
WKZO	Kalamazoo
WROL	Knoxville
WLOK	Limo
WIBA	Modison
WMAW	Milwaukee
WDGY	Minneapolis
KOMA	Oklahoma City
WIRL	Peoria
KOIN	Portland
WFCI	Providence
WHBF	Rock Island-Quad Cities
KROY	Sacramento
KALL	Salt Lake City
KVSF	Santa Fe
KJR	Seattle
KMA	Shenandoah
KSOO	Sioux Falls
KTUL	Tulsa
WRUN	Utica-Rome
WBRY	Waterbury
KXEL	Waterloo
KFBI	Wichita
WILK	Wilkes-Borre

INTERMOUNTAIN NETWORK

WMBR-TV	Jacksonville
WKZO-TV	Kalamazoo
	Battle Creek, Grand Rapids
WHBF-TV	Rock Island-Quad Cities

ST. LOUIS or SYLACAUGA.. AP *sells* for stations and

St. Louis is a city of 900,000, one of the nation's centers of industry and finance. KSD, in St. Louis, is a 5000-watt, full-time NBC affiliate.

The General Manager of KSD says:

"KSD Now Carrying 76 Associated Press Newscasts Weekly . . ."

GEORGE M. BURBACH
KSD, St. Louis

Sylacauga is a town of 10,000, in a textile, lumbering, and agricultural area of Alabama. WMLS, in Sylacauga, is a 1000-watt, daytime-only independent.

The General Manager of WMLS says:

"Alabama's Largest Grocer Sells Across the Board with AP News . . ."

CURTIS O. LILES
WMLS, Sylacauga

St. Louis or Sylacauga, AP's selling story is a story of success. Hundreds of the country's finest stations announce with pride . . . ***"THIS STATION IS***

sponsors



KSD's 76 weekly AP newscasts are made up of 50 of 15 minutes.

20 of five, and 6 of ten.

Sponsors are S. G. Adams (office furniture and supplies), Ford Dealers of St. Louis, General Mills, Hulman Co. (Clabber Girl Baking Powder), Laclede Gas, Metropolitan Life, Quality Dairy, Roosevelt Federal Savings and Loan, Shell Oil and Sidney Weber Motor.

General Manager Burbach says:

"KSD has used AP news continuously since 1935. Our AP membership certificate is No. 1-R. We were the first station to apply for membership, and proudly acknowledge the importance of our AP service in the preparation of KSD newscasts."



70 AP newscasts on WMLS are sold out. The biggest sponsor is Hill Grocery Company, the largest Alabama retail grocery chain. Hill sponsors three 5-minute AP newscasts daily. Other sponsors of daily AP newscasts include Chrysler-Plymouth, a lumber company, furniture store, taxi company and a bank.

General Manager Liles says:

"Associated Press newscasts not only are easy to sell; they sell for our advertisers."

AP news has IMPACT:—on Listener
—on Sponsor
—on Member Broadcaster

To the listener, the Associated Press
— oldest and largest
of all news agencies—means
accuracy . . . objectivity . . . speed!

To the sponsor, The Associated Press
means audience
acceptance that helps sell
his product.

To the member broadcaster,
The Associated Press
means a larger audience,
proven success with sponsors,
and station payment
for news based only on
AP's cost of providing
the service he receives.

AP Resources and Facilities Include:

A news report of
1,000,000 words every
24 hours.

A staff of 7200
augmented by
staffs of member
stations and newspapers
—more than 100,000 men
and women contributing to
each day's report.

Leased news wires of
350,000 miles in the U. S. alone.

The only state-by-state news
circuits in existence.

100 news bureaus in the U. S. —
offices and news
men around the world.

A complete, nationwide
election service, employing
65,000 special workers.

FOR FURTHER DETAILS, WRITE

**RADIO DIVISION
THE ASSOCIATED PRESS**

50 Rockefeller Plaza
New York 20, N. Y.

MBER OF THE ASSOCIATED PRESS."



As Metropolitan Areas go, Greater Miami is younger than most.

But in rate of growth, it towers close to the top of all U.S. metropolitan areas.

In ten years, Metropolitan Miami has increased 83% in population, is now close to the half million mark.

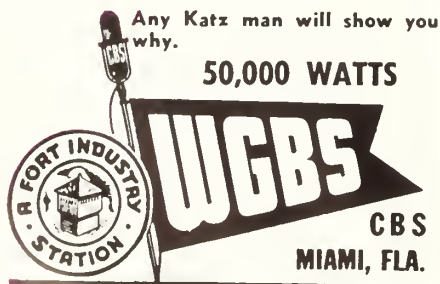
In the last ten years, Station WGBS has grown just as phenomenally...

✓ **IN POWER**—WGBS has increased from 250 watts to 50,000.

✓ **IN POPULARITY**—WGBS has climbed to the top, now leads all others by a comfortable margin.

Today, WGBS covers a 1950 population of nearly a million in 21 counties, with retail sales of over a billion dollars.

And every day, more and more advertisers are selling this billion dollar market in the most effective way they know—with the influential voice of South Florida's leading station.



SPONSOR REPORT for 11 September 1950

(Continued from page 2)

of program and medium. Included are Campbell Soup, Snow Crop Foods, Crosley Division of Avco, Whitman's Chocolates, Johnson's Wax, Wildroot Hair Tonic, Scotch Tape, S.O.S., Benrus Watch. Ward Wheelock and BBD&O are represented with two clients each.

MAIL ORDER FIRMS SHIFT FROM P.I. TO RATE CARD BASIS

Mail order firms specializing some months ago in p.i. business have unobtrusively been shifting during recent months to rate card payment. Two largest firms in nation have almost completed transition. Reason: you make more money by paying card rates if you know your stations. Said Harold Kaye, president of Mail Order Network: "If you've got a good radio or TV offer you're a sucker to pay p.i. rates. We've learned our lesson." Mail Order Network currently uses 40 radio stations with 11 offers. By October intends to be on over 100 radio stations, 40 TV. Magic towels and vegetable slicer are top current offers.

SPECIAL TEST SURVEY COMMITTEE PUZZLED OVER HOOPER-PULSE DIFFERENCES

Eight-man Committee attempting to reconcile marked differences between Hooper and Pulse radio audience findings has discovered discrepancies can't be traced to check of telephone homes only by Hooper vs. all homes by Pulse. Conclusion is that survey methods create difference. Committee proposes study of local audience measurements of such systems as telephone coincidental, diary, roster-recall, house-to-house coincidental, electronic methods.

TV ENTERS PARLOR GAME ERA

Flood of TV parlor games are expected to follow in wake of Ralph Edwards' television version of "Truth or Consequences" over CBS-TV this fall. Philip Morris sponsors both TV and radio versions. . . . **TV PROGRAMS GETTING SECOND AND THIRD RUNS**—Advertisers and agencies are markedly interested in experiences of second and subsequent TV film runs. Most experience is in Western films, with second runs often commanding more take for film owners than first due to fast-increasing audience. With only 106 TV stations, outlets are limited. ★ ★ ★

In fact, BUSINESS is DARN' GOOD!

...in the

KNOXVILLE

**TV Atomic
Area**

Here's What Put Knox at Top of U. S. Business

City Had 18 Per Cent Gain in June
Compared to 3 Per Cent Average for Nation

Did you know that Knoxville was tops among U. S. cities in business activity during at least one 1950 month? From a miscellany of agencies and periodicals, Chamber of Commerce has put together a picture of city and county progress here that will surprise the many who heretofore have had only piecemeal access to this information.

Where They Got Reports

Some Chamber reports and their sources:
Knoxville was first among the 10 foremost cities of the nation in a comparison of June, 1950, business conditions with the same 1949 month, according to *Forbes Magazine of Business*. The city had an 18 per cent gain, as compared with 3 for the country as a whole. The South has the best regional showing, with 7 per cent gain.
In "effective per-family buying income," Knoxville is high city in the state, with a listed \$4926 per-family income in 1949, says Sales Management.

The Knoxville
News-Sentinel

- - And the best bet for
YOUR SHARE of this
business, as always, is
**EAST TENNESSEE'S
No.1 RADIO STATION..**

CBS WNOX 9

SCRIPPS-HOWARD RADIO, INC.

KNOXVILLE, TENNESSEE

10,000 WATTS

Winner of Alfred I. DuPont Award for Outstanding Public Service, 1949

Represented by **THE BRANHAM COMPANY**

TOY BALLOONS

SPONSOR: Save-By-Mail

AGENCY: Roberts & Reimers

CAPSULE CASE HISTORY: *Save-By-Mail, manufacturers of balloon toys, offered an animal balloon circus on their TV Rangers program. Ten announcements, one daily for two weeks, pushed a \$1.00 postpaid assortment; they resulted in 1,890 orders for balloons. The 10 announcements were made simultaneously on Crosley's three-station network and cost the sponsor \$450 less discounts. Total immediate return: \$1,890.*

WLW-TV, Cincinnati

PROGRAM: TV Rangers



TV
results

MIXED NUTS

SPONSOR: Morrow Nuts

AGENCY: Direct

CAPSULE CASE HISTORY: *The Morrow people wanted to test TV audience reaction to a special offer. Using a one-minute participation (cost, \$25), they offered a pound of mixed nuts for 99c plus an additional pound for 1c. Listeners were urged to send orders in care of the Del Courtney Show. Two days later, 145 requests for the special offer came in as a result of only the one announcement.*

KPIX, San Francisco

PROGRAM: Del Courtney Show

JUICE MIXER

SPONSOR: Natural Foods Institute

AGENCY: Foster & Davies

CAPSULE CASE HISTORY: *The company bought a half-hour for \$270 and featured their Vita-Mix appliance, a device for preparing and mixing juices. The response was overwhelming. By the following afternoon, over 400 orders had been taken. And, since the appliance sells for \$29.95, sales were well over \$13,500, with orders still pouring in. The sponsor's return on his time cost was 51c worth of business for every penny invested.*

WDTV, Pittsburgh

PROGRAM: Film demonstration

ELECTRIC FANS

SPONSOR: A. R. Tiller Inc.

AGENCY: Direct

CAPSULE CASE HISTORY: *This company used 10 one-minute announcements to advertise Vornado fans. Time costs for the announcements were \$600. TV was the only medium used and 1,510 fans were sold. The fans varied in sales price from \$22.95 to \$89.95. Figuring an average of \$50 per fan, the Tiller Company gross sales figure amounted to \$75,500. The shipment of 1,510 fans (two carloads) sold on only 10 announcements.*

WTVR, Richmond

PROGRAM: Announcements

ELECTRIC SHAVER

SPONSOR: Rae Engineering

AGENCY: Birmingham,
Castleman & Pierce

CAPSULE CASE HISTORY: *More than \$7,000 in orders for electric shavers resulted from two participations on a late evening news program. Cost of the participations was \$300. As a result of video advertising, this New Jersey firm received 1,547 orders for electric shavers, at \$4.95 each. Total sales amounted to \$7,657.65 with a time cost of \$300 or 3.9% of the gross sales figure.*

WPIX, New York

PROGRAM: News On The Hour

AUTOMOBILES

SPONSOR: Floyd Rice

AGENCY: Direct

CAPSULE CASE HISTORY: *This advertiser, a new and used car dealer, sponsors a one-hour bowling show with live commercials. On one telecast, Mr. Rice offered 30 executive-used Fords for \$1,395. Within 24 hours after the show, all the automobiles had been sold for a gross figure of \$41,850. Phenomenal sales results have occurred regularly and returns on the video investment are running at the rate of 40 to one.*

WXYZ-TV, Detroit

PROGRAM: Bowling

KITCHEN APPLIANCE

SPONSOR: Libby Furniture Co.

AGENCY: Irving Rocklin

CAPSULE CASE HISTORY: *In a 10-minute film (time costs \$87.50) the Libby Furniture Company of Chicago demonstrated Slice-A-Way, a device used for cutting fruits and vegetables. Viewers were asked to call the station or write in their orders. Within two hours after the show, 131 orders had been received. The final total was 400 sales from this one 10-minute film demonstration for a total of \$400 worth of business.*

WKY-TV, Oklahoma City

PROGRAM: Film demonstration

Your TOP Sales Opportunity

WILMINGTON - first in income per family among all U. S. Metropolitan centers of 100,000 or over.
Sales Management 1950 Survey of Buying Power.

DELAWARE - first in retail store purchases; has highest per capita expenditure of any state.
U. S. Census Bureau figures released 7/2/50.

WDEL
TV • AM • FM
WILMINGTON, DELAWARE

NBC
AFFILIATES

A STEINMAN STATION

WDEL can sell your product in this top-buying market—it blankets the entire area effectively.

WDEL — Foremost radio voice in the area. For years has sold consistently and profitably for hundreds of national and local advertisers.

WDEL-TV — The only television station in Delaware, it has shown phenomenal growth in its fourteen months of telecasting. The only one TV station that reaches this top market.

Write now for information

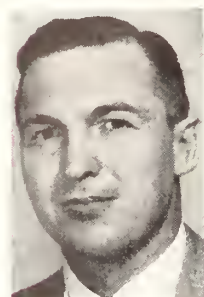
Represented by

ROBERT MEEKER ASSOCIATES

New York • Los Angeles • San Francisco • Chicago



The picked panel answers Mr. Peare



Mr. Hite

The Tracy-Locke Company takes the position that only a regional advertising agency can know and understand the "X" ingredient that goes beyond Hooper and BMB in determining what station is the best buy. Our executives are in daily touch with numerous Southwestern stations. Their market analysis starts with a thorough probing of the potential cost per thousand and then, when the buy is being made, the "X" ingredient comes into play and makes the final sale.

The Tracy-Locke Company firmly believes that to be successful in any market an advertiser must know *where* the consumer dollars are and *how* to get them. He must be intimately acquainted with the trade characteristics and the distribution, advertising, and merchandising opportunities present in each of the markets he works. He must know how to put this knowledge to practical, productive use. To be able to do this an advertiser must be served from *within* a market.

The ready example is the Borden operation on radio in the Southwest. In Oklahoma City, when the best availability was the "soap strip," in went a specially designed soap opera. In Houston, the best buy was a live disk jockey. There were reasons for this variation in program selection beyond

the station's BMB and the program's Hooperating. The Houston Borden plant maintains a strong newspaper schedule for metropolitan coverage. Since the Houston plant runs routes into many small towns and communities in south Texas, as well, a program with strong *rural* and *small town* coverage was desirable.

Spot radio together with an intimate knowledge of the client's distribution enables a regional agency to tailor the program, station, and time to the needs of the individual market.

MORRIS HITE
President
Tracy-Locke Co.
Dallas



Mr. Halpern

Unfortunately, in actual practice, the national advertiser and his national agency consider this question as academic. It is rare that a regional agency is called upon to help the national advertiser and his national agency use radio and TV effectively in his area. The simple fact of the matter, however, is that there is a real and constructive answer to this question. It can be found in the slogan, "All Business Is Local," and its corollary, "All Advertising Is Local." Radio and TV are no exceptions.

From where I sit, a regional agency can be of strategic importance in executing radio and TV most effectively for the national advertiser and his national agency. Operating in close contact with all media in its particular region, the regional agency, by its very

nature, possesses an intimate and direct knowledge of radio and TV stations, programs in its area. It therefore:

1. Judiciously selects radio and TV stations and programs for particular time segments peculiar to the listening and viewing habits of the regional population, thereby helping the national advertiser and his national agency to allocate its radio and TV dollars to best advantage in the region.

2. Makes valuable suggestions as to comparative rates, programs, etc. of the radio and TV stations in its area, and their respective "sales pull" value.

3. Is of enormous help in tying in nationally prepared radio and TV programs with timely and pertinent local and regional market and merchandising situations.

4. Helps the national advertiser and agency get a closer and more accurate audience reaction to their radio and TV programs in the region.

5. Actually helps administer directly the many burdensome details in his region, which the national advertising agency must otherwise administer by remote and impersonal control.

Multiply these helpful functions (and there are others, of course) by the number of important regions in the country, with their respective regional advertising agencies, and it becomes dramatically clear that the regional advertising agency can play an indispensable role in translating the national advertiser's radio and TV plans into regional advertising reality. Yes, *all business and advertising is local!* It remains for the national advertiser and his national agency to recognize the value and importance of using the regional agency to help achieve this basic truth in radio and TV.

HERMAN HALPERN
Herman Halpern Advertising
Winston-Salem

Mr. Sponsor asks...

How can a sectional advertising agency help a national advertiser and his national agency use radio and TV effectively?

Robert S. Peare | Vice president, advertising and public relations
General Electric Co., Schenectady



Mr. Abel

I feel that I am better qualified to answer this question than most other local radio and television directors for the simple reason that our agency is a member of the National Advertising Agency

Network which consists of somewhere in the neighborhood of 30 agencies such as ours scattered from coast to coast.

A local or sectional advertising agency certainly knows its particular market better than any national advertiser or his agency can hope to know it. The buying habits of the population, the business trends, peculiarities of the entire market are at his finger tips. It is a known fact that radio and television stations by and large are more anxious to please a local advertiser and give him the best program availabilities and spot adjacencies.

A typical case in point is a situation which involved a selection of radio and television spot times by a national agency for a local bottler. These spots were purchased in the usual manner by availabilities submitted by the stations and the usual Hooper or Pulse ratings. While the selection was good based on these facts, we pointed out to the local distributor that other adjacencies both in radio and television had a greater listening audience for his particular type of product and at a lower cost per thousand than was originally purchased by the national advertiser.

Each city has its peculiarities and the habits of its population vary to such an extent that it is almost an impossibility for any one person sitting at a desk to be able to select, strictly from paper, the best possible buys in radio and television. I feel that it would be advantageous to a national advertiser or national agency to work with a local agency in the particular market in which they are attempting to do a real constructive job for the advertiser by paying the local advertising agency a fee for advice on a local market.

JEFFREY A. ABEL
Radio & Television Director
Henry J. Kaufman & Associates
Washington

Setting
New Records
in
New Orleans!

Spot and
Segment
Participation
Available!

Top Twenty at 1280

with
**DON
HOWELL**



● It's the "hit parade" of New Orleans... two solid, afternoon hours of the most popular tunes in New Orleans (determined by actual local surveys). It's designed to knock housewives into the nearest easy-chair and hit husbands as they enter the front door... and it does both!

● Write, wire or phone your
JOHN BLAIR Man!





**READY
BUYING
POWER**

+

WRNL

=

**MORE SALES
THAN EVER
IN RICHMOND**

Your advertising dollars go further and sell more on WRNL. That's vitally important in this Rich Richmond trading area, where progressive industry, established farming and sound economics make for lots of Ready Buying Power.

**COMPLETE
COVERAGE**

That's the key to success on WRNL. Modern Facilities, simultaneous FM Broadcasting and ever increasing eager-to-buy audiences mean more sell from WRNL.

WRNL

**5000 WATTS
NON-DIRECTIONAL
910 KC**

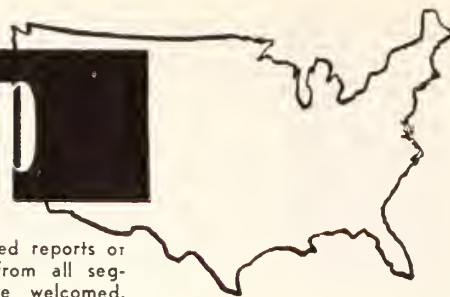
ABC
AFFILIATE

**EDWARD PETRY & CO., INC.,
NATIONAL REPRESENTATIVES**



roundup

This SPONSOR department features capsuled reports or broadcast advertising significance culled from all segments of the industry. Contributions are welcomed.



Gulf Oil promotes products through safety campaign

"Go the Gulf way—and make it the safe way!"

That message has been resounding in the vicinity of Philadelphia's City Hall. Gulf's tie-in with a safety campaign there shows how a sponsor can

busiest traffic section in the city. The billboard, designed to reduce the number of deaths and injuries due to traffic accidents, is maintained without cost by the General Outdoor Advertising Company. Under the sponsorship of the Philadelphia Highway Traffic Board, the display consists of a radio star's picture; an attached loud speaker broadcasts safety slogans and music.

Featured on the "kick off" campaign was Gulf's singing star, Lanny Ross (WIP-MBS). For one week, Lanny's voice will be heard—on tape—by Philadelphians who will be told to "Go the Gulf way". . . .

Included in the billboard display is a picture of Ross singing into a WIP microphone and the words: "Enjoy 'Moonlight and Roses' tonight—walk and drive safely today."

The initial campaign pulled widespread publicity. Although WIP was the only Philadelphia station in on the campaign, the Philadelphia *Inquirer* (WFIL); *Bulletin* (WCAU) and *Daily News* gave the promotion a lot of space. ★ ★ ★



Lanny Ross (MBS) helps Quaker City drive

perform a public service and get valuable commercial promotion at the same time (a public service tie-in is always a sure-fire goodwill builder).

The message is blared via a "talking billboard" to hundreds of motorists and pedestrians alike at the hub and

Houses sell like hotcakes after WSRS pitch

When you spend \$10-15,000 for a home, your primary thought is, "What am I going to get for my money?"

Joe Siegler, one of Cleveland's oldest home builders, gave prospective customers their answers via radio. The result: he can trace the sales of 80 homes directly to his broadcast advertising on WSRS.

Siegler ran a series of "on-the-scene" interviews with the men building the homes. They were questioned about methods of construction, materials used, and landscaping. Air interviews were also conducted with satisfied owners of Siegler Homes.

In addition, an announcement campaign was beamed to the "family" via commercials put on the air following

Sunday church services.

No music, giveaways, or gimmicks—just the questions people would want answered before they buy a home—has



Builder reads SPONSOR for new sales slants

meant approximate gross sales of \$880,000 with program costs amounting to only \$600, including interviews and announcements. ★ ★ ★

Resort owners depend on radio to attract guests

Direct mail and word-of-mouth advertising were popular media with resort owners some years ago. They still are, but many hotel people now use radio as well to attract visitors.

WLAW in Lawrence, Mass., for example, has had six vacation resorts sponsoring programs and announcements.

Allen Albee, proprietor of the famed "Allen A Resort" at Wolfeboro, New Hampshire, sponsored a musical show. His *Allen A Show* every Tuesday evening kept his resort in the public eye. Although he was booked solid to 20 August, he continues his broadcast advertising about "the cutest little village in the world." And there is every likelihood he's sold out for the rest of the season.

Other well known New England resorts rely on radio to reach prospective guests. Executive Director John Di-nen of the Casino at Hampton Beach, New Hampshire, sponsors a half hour show featuring music by popular bands appearing at the Casino. The Activities Committee of Old Orchard Beach in Maine uses announcements regularly to extol the beauty of the resort. And, during August, individual enterprises join with the community's radio effort to increase the flow of visitors and dollars to their famous Atlantic bathing spot.

Nowadays, when resort owners tell you they "wish you were here" they do it with radio. ★ ★ ★

Radio-TV outdraws newspapers in Amoco test

Radio and TV drew more inquiries at lower cost than newspapers for the American Oil Company during their "Orchid Festival" promotion. The offer: free baby orchids to anyone who drove into an Amoco service station.

The final tabulation showed that WCAU and WCAU-TV drew inquiries from every market (Philadelphia, eastern Pennsylvania, southern New Jersey, and Delaware) a total of 10,064. Newspapers drew a total of 9,466 inquiries.

Newspapers cost 74c per inquiry; WCAU cost 10.6c per inquiry and video costs at WCAU-TV were 6.7c.

Handbills and station signs were also used in the eight markets. ★ ★ ★

Pepsi battles Coke for Negro market in Memphis

Tailor your program to your market and your sales will be custom made.

The Pepsi-Cola Company, competing with Coca-Cola for the Negro market, has found that out. Pepsi is currently using an open-end c.t. series, *The Golden Gate Quartet*, on WDIA, Negro audience station in Memphis.

While the series has only been on the air in Memphis since 3 July (three times a week), it has apparently proved successful. Coca-Cola, to protect its soft drink business in Memphis, has bought a local Memphis spiritual group on the same station. ★ ★ ★

Briefly . . .

Radio news people are always looking for a "scoop." So, although there are still about 106 days before Christ-



Merry Xmas from Sunoco 106 days before Yule

mas, here's a sample of the *Sunoco 3-Star Extra* "The Newspaper of the Air" Christmas greeting.

* * *

CFRA, Ottawa, is publicizing, through its *Greetings from Potsdam*, the town of Potsdam, N. Y., some 18 miles south of the Canadian border. The purpose: to tell about the village of Potsdam for the benefit of Canadians planning a trip to the United States.

* * *

Want to sell to the Irish? WPIX has one angle. It will televise the famous Irish sport of hurling on 24 September. This marks the first time the game will be on video, according to the station. F. & M. Schaefer Brewing Company is the sponsor.

PRESTIGE

with PROFIT . . .

The new JOHN CHARLES THOMAS program will give you both. With "THE KING'S MEN" assisting he introduces and sings hymns of all faiths in "Hymns of the World," an impressive, dignified program which develops a tremendous following of loyal listeners—and faithful customers. Send for a Free Audition of this fine show.

The following transcribed shows now completed and available

AT LOW COST!

- JOHN CHARLES THOMAS
156 15-Min. Hymn Programs
- TOM, DICK & HARRY
156 15-Min. Musical Programs
- RIDERS OF THE PURPLE SAGE
156 15-Min. Musical Programs
- STRANGE WILLS
26 30-Min. Dramatic Programs
- FRANK PARKER SHOW
132 15-Min. Musical Programs
- MOON DREAMS
156 15-Min. Musical Programs
- BARNYARD JAMBOREE
52 30-Min. Hillbilly Programs
- DANGER! DR. DANFIELD
26 30-Min. Mystery Programs
- STRANGE ADVENTURE
260 5-Min. Dramatic Programs
- CHUCKWAGON JAMBOREE
131 15-Min. Musical Programs

Send for FREE Audition Platter and LOW RATES on any of the above shows to:

TELEWAYS

RADIO PRODUCTIONS, INC.

8949 SUNSET BOULEVARD
HOLLYWOOD 46, CALIF.

Phones:

CRestview 67238 • BRadshaw 21447

In Canada: Distributed by
S. W. CALDWELL, LTD.

Victory Bldg., 80 Richmond St. West, Toronto

MERCHANDISING

(Continued from page 27)

11. Sends monthly supplies of stickers and pennants to 1,000 drug stores for display.

12. Sends monthly supplies of stickers and pennants to 1,500 grocery stores.

13. Researches in selected drug and grocery stores to discover the best labelling techniques, best shelf positions, most effective displays, and so forth. Tests take at least six weeks.

14. Maintains a research department which amasses market data, program preferences, distribution and marketing trends, brand preferences, future buying intentions, and the like. Findings of the "Peoples' Advisory Council" and the "Consumers' Foundation" are also tabulated.

15. Prints stickers, stuffers, and special printed pieces on request.

16. Sends representatives to an advertiser's dealer or salesman meetings, has them explain WLW's coverage and facilities.

17. Places advertising in state, regional, and local drug and grocery trade papers. Jobbers and retailers are encouraged to support products ad-

vertised on WLW.

18. Sponsors a weekly 15-minute service program boosting local druggists and another 15-minute weekly program doing the same for grocers.

19. Sends out monthly newsletters to dealers and their salesmen.

Merchandising services like this are handled by a single department for all Crosley radio and TV stations (WLW, WLW-T, WLW-A, WLW-D, WLW-B, WLW-C, and WLW-F). Naturally, not every sponsor will need all these services, although he may have them if he wishes. The aim is to pattern merchandising campaigns so as to meet the needs of an individual advertiser, rather than go through a purely mechanical ritual.

Another contender for top merchandising billing is KSTP, St. Paul, which emphasizes the individual character of its services with the title "Planalyzed Promotion." This means capitalizing on an advertiser's schedule by aiming merchandising at his jobbers, retailers, or even his local sales force, whichever needs help most.

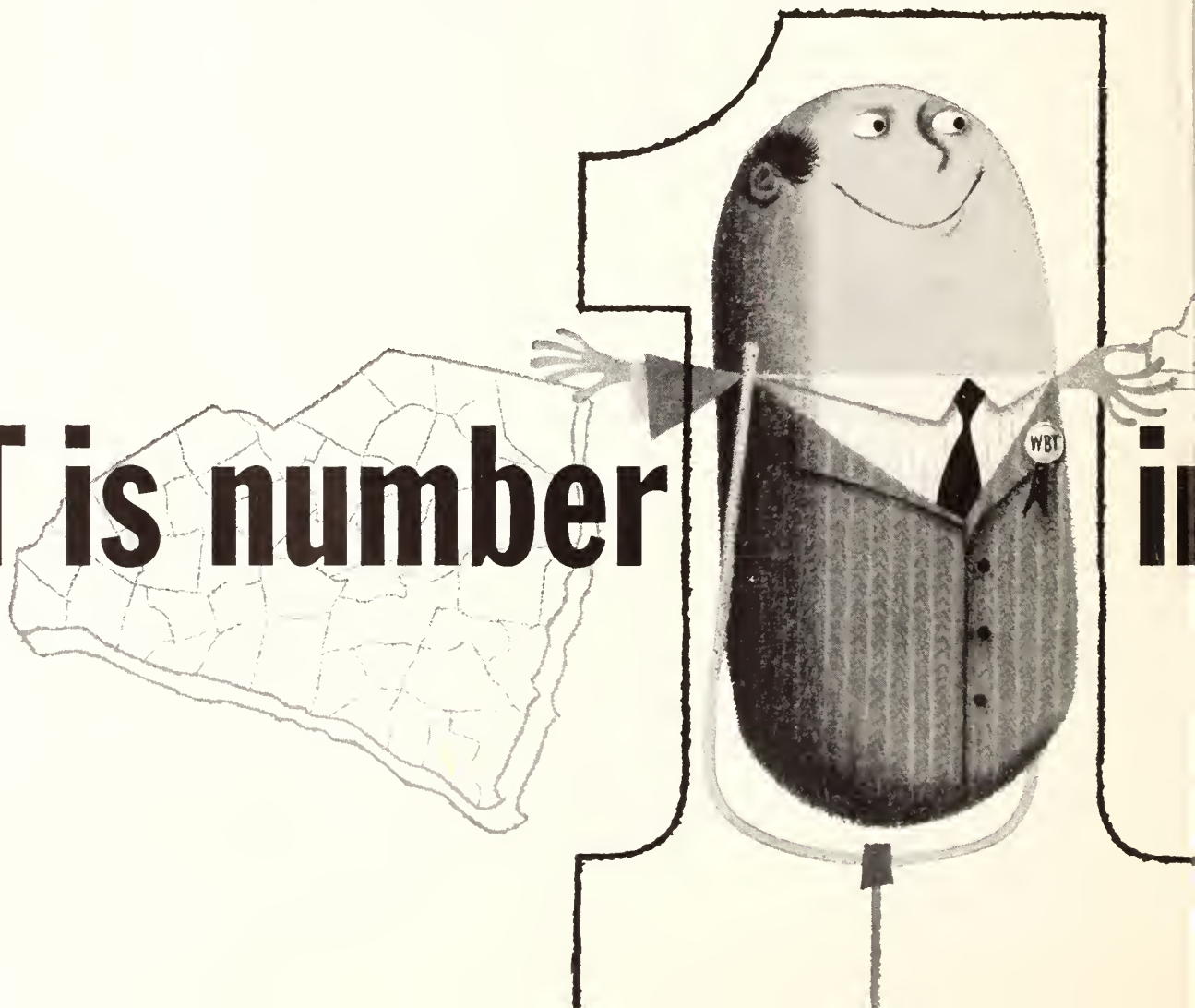
Spelled out, ambitious KSTP's service (winner of *The Billboard's* 12th Annual Radio and TV Promotion Competition) includes numerous assists.

KSTP's gimmicked-up mail pieces are extra clever (and probably expensive). One self-mailer opens to a pop-up of KSTP newscaster Bill Ingram holding a box of Nabisco Honey Graham Crackers. The station's message to retailers: "Watch those Nabisco Sugar Honey Grahams M-O-V-E! Yes sir! You'll be reaping NEW and GREATER Nabisco profits because of the tremendous radio advertising backing Nabisco is giving YOU!" Additional copy describes the Ingram *Noon News* program.

Shopping bags, car cards and bumper cards are commonly used, too. Inside the store, KSTP places stack cards with a space for the price. One reads: "KSTPete says, DELICIOUS! TRY 'EM! Kellogg's All-Bran Muffins. Easy to make—use recipe on box. KSTP featured."

Window displays, courtesy announcements on the air, and paid newspaper advertising round out the KSTP merchandising tools. A sample newspaper ad reads: "Today is Monday . . . and the night is filled with music. *The Railroad Hour*, *The Voice of Firestone*, *The Telephone Hour*, *The Band of America*." Underneath are the times of each show mentioned and its

WBT is number



One point seems worth emphasizing. KSTP merchandising promotions, like almost all others, promote both sponsor and station. Every plug for Minute Rice, for example, is also a plug for the program *Main Street* and KSTP.

It was from stations like those described above that SPONSOR pieced together some valuable tips to advertisers. Here are the most noteworthy bits of advice on how to get the best merchandising cooperation:

1. Be specific in what you want.
2. Have agency experts prepare copy and/or illustrations for fancy displays which smaller stations might not be able to produce themselves.
3. Let the station in on your specific problems, telling them how they can help you most.
4. Coordinate your sales drive and other media advertising campaign with air advertising and merchandising. Use cross-mentions and have your sales force do some supplementary merchandising of its own.
5. Don't ask for much more than is warranted by your advertising schedule. This leads to ill-will, higher rates, and mere lip-service. Realistic requests have a much better chance of being satisfied.

6. Thank stations which do a good job for your product. A little encouragement goes a long way, provides much-appreciated sales ammunition.

There are dozens of stations that do bang-up merchandising jobs for their advertisers. Obviously there isn't space to describe all of these activities in detail. But most stations have some clever local promotion which indicates to advertisers what it is capable of. Here are some highlights:

WING, Dayton (another key merchandising-minded outlet), airs a special 15-minute show on Thursdays and Saturdays at 10:45 p.m. Called *Good Neighbor*, it puts over merchandising hints to druggists and grocers, gives free bonus advertising to products advertised on WING. Over 300 grocers are forwarded of each show's theme by a notice in *Grocery Briefs*, a regular newsletter. WING's *Drug Briefs* similarly cover 200 druggists.

A second WING sustainer, *At Ease*, does the same job for appliance dealers on Monday nights from 10:45 to 11:00 p.m. Regular mailings give a brief preview of what the shows will be like.

WHK, Cleveland 5,000 watt station, invites local salesmen of its sponsor firms to auditions of the company

shows. WHK feels the salesmen can do a better selling job if they know exactly what will be happening air-wise.

An Orlando, Florida, 1,000 watt, WORZ, recently went all out on a sponsor merchandising stunt. They invited 250 prominent local businessmen to a "Schmoo Naming Contest" in the WORZ studios as a tie-in with Procter and Gamble's current \$50,000 Schmoo naming promotion. A buffet supper and a taped burlesque program called *A Radio Day at WORZ* made friends for P & G and the station.

Mutual Don Lee's KHJ in Hollywood has a "built-in" merchandising plan for sponsors of its half-hour *Women are Wonderful* show. On Monday, Wednesday, and Friday members of The Home-Maker's Club are invited guests. On Tuesdays and Thursdays the general public is invited by the station and retail grocery outlets. Here's what participating food manufacturers get in addition to air plugs:

1. Frequent prize contests in which sponsor's products are given away.
2. An average of 600 demonstrations of sponsors' products every week, as part of the luncheon served studio audiences on Monday, Wednesday, and



the Two Carolinas...

...with 32% more listeners in North and South Carolina combined than the next largest Carolina station.*

try WBT for size!

Jefferson Standard Broadcasting Company · 50,000 watts

Charlotte, N. C. · Represented by Radio Sales

THRIFTY Coverage

of the South's largest Trading Area

WHBQ, Memphis, with 25 years of prestige and know-how, presents its advertisers with a splendid coverage of this market of brilliant potential . . . coverage that brings positive results for every penny invested.

And our 5000 watt (1000-night) WHBQ (560 k.c.) is rate-structured to give you REGIONAL saturation at little more than what you'd expect the local rate to be!

TELL US OR TELL WEED that you'd like additional facts re our

MAGIC IN THE MID-SOUTH

Swami
W. H. BEECUE

WHBQ

Represented Nationally By WEED & Co

Friday. Sponsors' only expense—food.

3. Stack display cards and shelf strips with the "Home-Makers Seal of Approval."

4. Prize certificates for advertisers' products given to studio and radio audiences.

5. Recipe books, regular bulletins about sponsors' products, and weekly bulletins to all women's clubs registered with The Home-Makers Club telling them of new products or offers.

6. Sampling or couponing campaigns through clubs affiliated with the HMC.

7. Taste tests or buying habit surveys through the club's consumer panel.

8. Personal appearances, letters, and phone calls to club members by a public relations staff member of the station.

9. Proof of purchase through the club's continuous label-saving plan. Members are pledged to support sponsors of the show and must save labels to appear on the broadcast.

In the past year, *Women are Wonderful* has collected over \$5,000,000 worth of evidence that listeners buy the products advertised. Companies like Ben Hur Products, Tropical Jams and Jellies, Golden State Milk, Swift & Co., Clapp's Baby Food, and Rain Drops have used the program for from one to four years successfully.

KFI, 50,000 watt Los Angeles station, is extra-strong in the grocery merchandising department. KFI has a regular arrangement with Von's Grocery Co., Ralph's Grocery Co., Mayfair Markets, and Market Basket Stores. About four times a year, each store teams up with KFI in promoting a "KFI Value Week" which features products advertised on the station. Stack cards, air advertising, and newspaper grocery ad tie-ins hypo sales during the week. Each store alternates with the other seven.

Several stations have hit on ways to make certain that their mail pieces get good reading by retailers. When KOWL, 5,000 watt Santa Monica station, sends out mailings to several thousand food and drug dealers, it inserts in the merchandising several dealer names. If the dealers notice their name, they are awarded a prize. KOWL finds this ups readership of their merchandising letters.

WIBW, 5,000 watt Topeka, Kansas station, mails monthly *Grocery Briefs*

to 3,106 grocers and *Druggist Briefs* to 1,010 Kansas druggists. Take the *Druggist Briefs* for example. Three sides of the 8 by 11 inch folder contain short squibs on medical advances, digests of retail buying surveys, and sales-promotion hints. Sample headlines: "New High Blood Pressure Drug," "Dramamine Helps Migraine," "Sales of Tax-Free Items Rose."

On the last page of the *Briefs* WIBW gets in its plug for advertisers. All products which the grocer or druggist would stock are matched against the program sponsored. A list of products being advertised by announcements is also included.

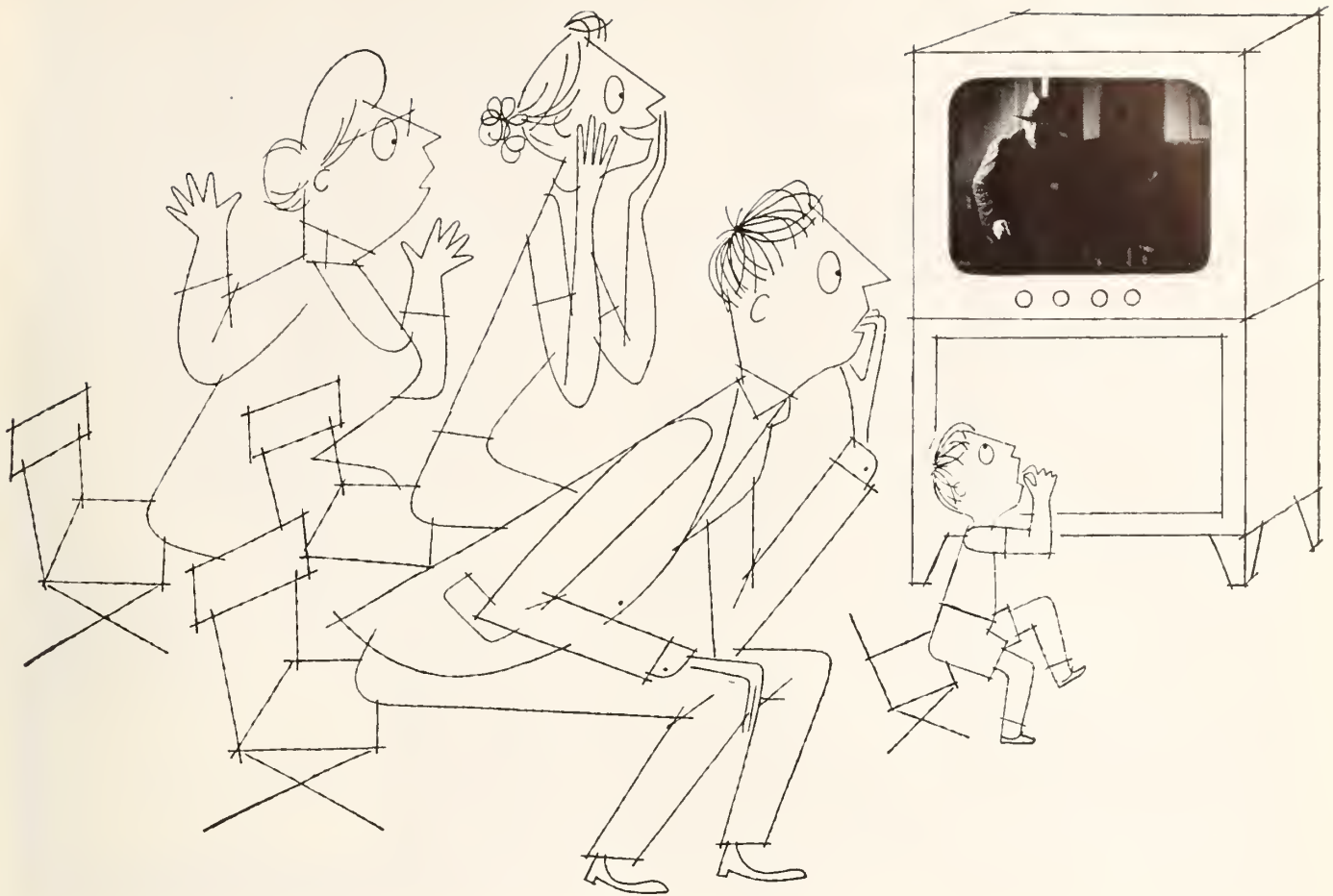
Weekly or monthly newsletters and house organs are common links between stations and retailers. KNX, Hollywood 50,000 watt, sends out *Trade Talk* to 4,400 grocers and druggists in the Los Angeles area. Over 650 grocers and 150 druggists are reached by *Grocery Briefs* and *Drug Briefs* prepared by KOIL, a 5,000 watt Council Bluffs, Omaha station. *Topper*, KFJH's merchandising newspaper in Wichita, Kansas, is an eight-page monthly going to over 4,000 retail and wholesale druggists, automotive agencies, retail and wholesale grocers, and selected advertising agencies. KCMO, WLS, KMBC are several of the numerous stations who put out monthly house organs for merchandising purposes.

WCCO, Minneapolis 50,000 watt, uses these *Briefs*; also prints *News Parade*, a handbill distributed to grocers. News of the station and product plugs occupy the front and back of the handbill, with the center fold left white for any advertising desired by the local grocer. As many as 112,500 such handbills have been turned out by WCCO, personalized by retailers, and handed on to consumers.

Ambitious WFDF, 1,000 watt Flint, Michigan, station, concentrates on getting programs and sponsors' names seen in as many places as possible. The station uses movie trailers in the local theatre, display ads in newspapers, courtesy announcements over the air, signs on the doors and bumpers of taxi cabs, small notices on juke boxes, display cards in buses, window displays, and special letters to the trade.

There are dozens of other stations all over the nation which are using clever merchandising promotions.

SPONSOR



Keeps 'em on the edge of their seats!

Nothing hits home like mayhem and mystery when it comes to keeping audiences in a state of suspense...anxious to follow every bit of the action...hear every word that's said. That's why "Strange Adventure" is a good way to get your TV customers to sit up and take notice of your product.

This series of 52 quarter-hour dramas* (especially produced in Hollywood for television) has proved it can hold its own with audiences. It's been sponsored by one of the nation's biggest advertisers. And hit the Top Ten Network TV listings (both Hooper and Pulse) for six months in a row! **

And no wonder. "Strange Adventure" includes adaptations of the great stories of Chekhov, Poe, Balzac, Stevenson, Bret Harte...played by such great stage and screen stars as Albert Dekker, Rose Hobart, Lyle Talbot, Karen Morley.

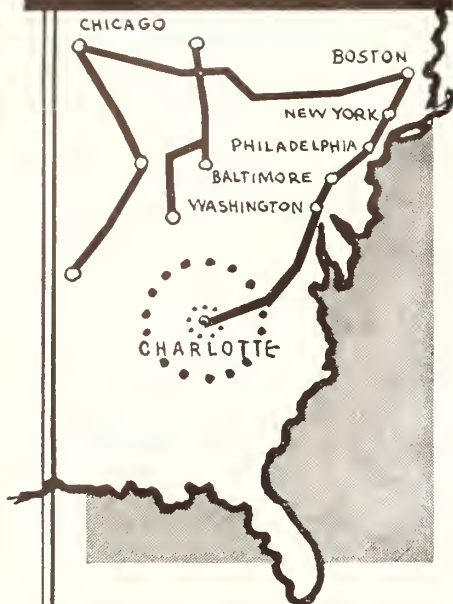
These teleplays are now available *exclusively* through Radio Sales... subject to prior sale in each market. For more information, and a private preview, just call your nearest Radio Sales office.

A CBS-TV Syndicated Film
Represented by **RADIO SALES**
Radio and Television Stations
Representative... CBS



Cable Television comes to the CAROLINAS

SEPTEMBER 30th



New selling power for you in the Carolinas is assured with the activation of the co-axial cable.

August set sales, greatest in the station's 13-month history, increase your audience potential. Direct, simultaneous programs from the four networks multiply viewer interest.

**NOW SERVING OVER
22,000 TV FAMILIES**

WBTV

CHARLOTTE, N. C.

Jefferson Standard Broadcasting Company

Represented Nationally by Radio Sales

WCHS, Charleston, West Virginia's 5,000 watt, gives away products advertised on the air to Charleston school children. KMPC, Los Angeles 50,000 watt station, distributes baseball score pads which carry plugs for Lucky Lager's baseball sponsorship. Another Los Angeles station, KNX, uses its lobby, forecourt, and marquee for billing shows and their sponsors.

In analyzing this panoramic view of broadcasting's merchandising cooperation, SPONSOR finds that, over-all, radio's record is at least as good as that of black and white media or better.

In summary, the wide variation in attitude toward and facilities for merchandising are worth emphasizing. SPONSOR finds no grounds for a standardization of these aids, and believes that the only practical approach is an individual one between station, sponsor, agency. ★ ★ ★

MOHAWK ON TV

(Continued from page 29)

Showroom steadily upward in dealer and consumer acceptance. Just before it went off temporarily on a summer hiatus, now over, the show was seen on 44 stations—both live and by TV transcription. More stations will be added this September if time can be cleared. To do this job, Mohawk has set aside about \$900,000 of its \$1,500,000 ad budget.

Certain basic ideas have dominated the show from the very first. Foremost was the belief that a single theme should carry through each 15-minute program. Roberta Quinlan and her group (a pianist, a guitarist, and a bass player) sing and play songs related to the theme. The commercials tie in as closely as possible, with topical ideas frequently used: graduation and marriage in June, for example.

A second basic idea is that the TV approach to commercials should follow the style adopted by Mohawk in its magazine ads. These colorful pictures emphasize the rug in a close-up, with "parts of people" as secondary interest. It is nothing unusual for a man's head to be "cut-off" by the border of a picture, leaving only his feet and part of his legs visible. His woman companion in the photograph may be minus everything except her head, just to even things up. The thinking behind this is that people-interest should be there, but not so much so that the main play

is taken away from the all-important carpet. This is often carried over into TV, giving the home viewer a long look at a pair of ankles and a swath of Axminster.

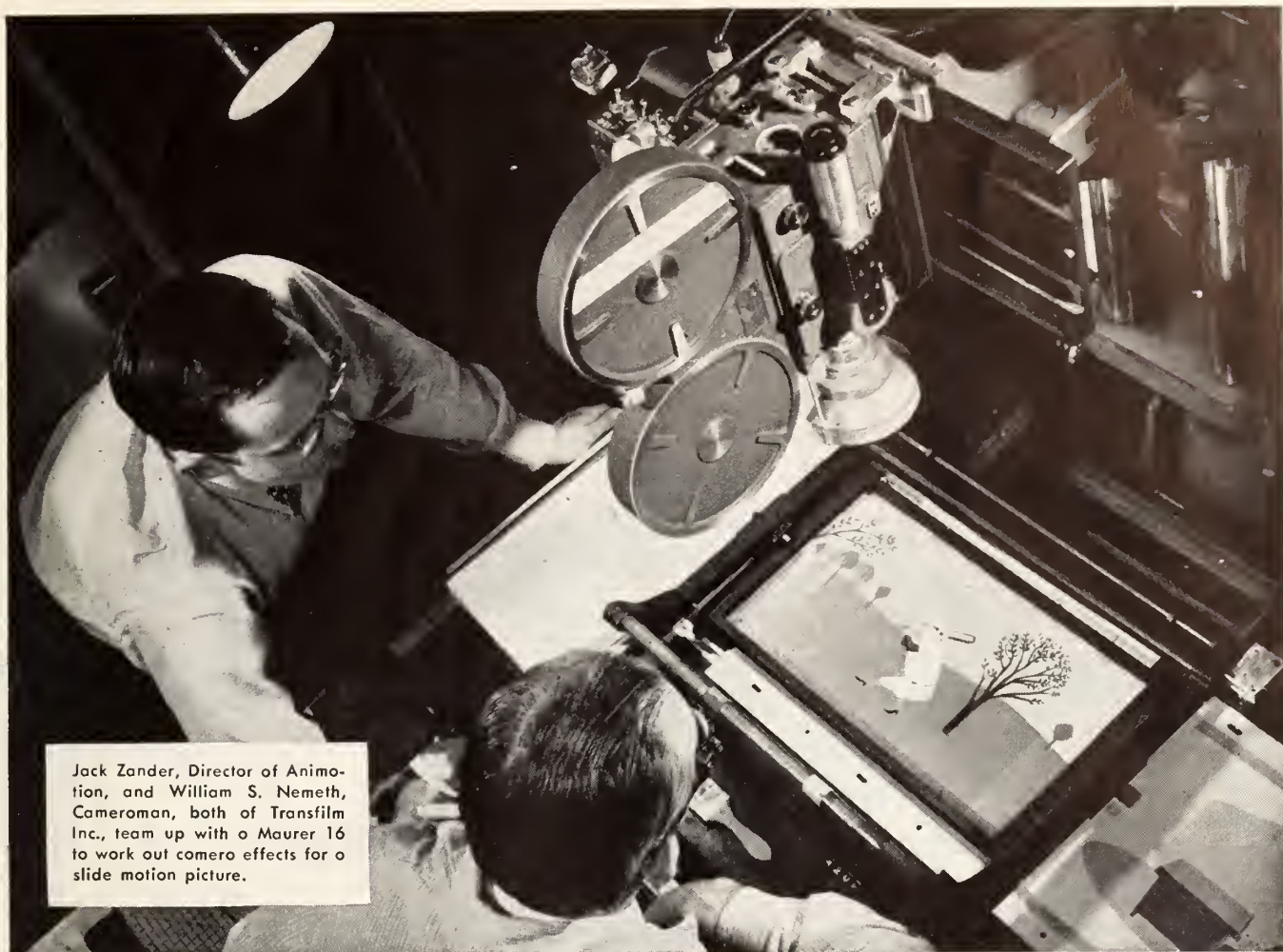
As in magazine advertising, Mohawk on the air stresses quality and fashion. One commercial compared mink and all-wool chenille carpeting. Announcer Stanton's pitch went: "In the eyes of most women, the ultimate in luxurious fur is mink . . . such as this stole our model is wearing. There are furs and furs—but mink remains the luxury product in its field. The same might well be said of carpet. The luxury product in the field is all-wool chenille, and Mohawk craftsmen have long led the field in the production of chenille. . . ."

Third basic idea is that the show should be done in a light mood whenever possible. One commercial had a comely model stroking the brow of announcer Stanton; another featured dancing Mohawk braves—found living conveniently nearby in Brooklyn.

A fourth idea that helps clinch sponsor identification is the Mohawk musical jingle: "Carpets from the looms of Mohawk." It opens every *Showroom* broadcast and is available on transcription records to dealers for use on their local radio programs. Grownups frequently mention the jingle by its lyrics, but one youngster responded to signs in a local showroom by singing a complete rendition. There is good reason for listeners to remember Mohawk's jingle—it was written by George R. Nelson, Inc., highly-regarded exponents of the non-irritating school of musical announcement.

The 8,500 dealers throughout the country who handle Mohawk carpets know about the *Showroom*; the company saw to that. NBC sent out individual dealer letters and Mohawk sent complete merchandising brochures. Included in the brochures were these items:

1. Three glossy photos of Roberta Quinlan and the show.
2. A supply of post cards inviting TV viewers to watch the program—with space for imprinting dealer's name and address.
3. A supply of small folders linking the *Showroom* with Mohawk carpets and the local dealer.
4. A cut-out Roberta Quinlan sign with carpet background.
5. A 5" x 15" "As seen on the Mohawk Showroom" sign.



Jack Zander, Director of Animation, and William S. Nemeth, Cameraman, both of Transfilm Inc., team up with a Maurer 16 to work out comero effects for a slide motion picture.

Where hair-line **ACCURACY** counts..

At Transfilm Incorporated, where animated motion pictures and slide films are produced in volume, hair-line *accuracy* is of utmost importance. Inevitably, this leading commercial film company selected Maurer as the 16 mm. camera that best supplies this vital quality.

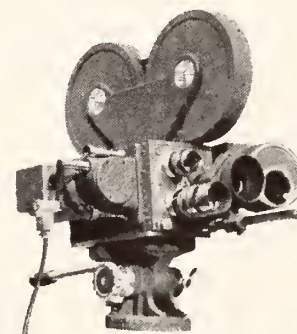
In Maurer **VERSATILITY** they found *accurate* registration of each individual frame, along with precise high-power focusing and large clear direct-through-the-lens viewing

In Maurer **DEPENDABILITY** they found consistently *accurate* performance under all conditions, insured by years of rigorous testing by top industry technicians.

And in Maurer **EXCLUSIVE FEATURES**, such as the 235° dissolving shutter, they found fast *accurate* changes of exposure while shooting.

Because it meets so many varied needs, more and more producers like Transfilm are turning to the Maurer 16 mm. as the ideal camera for every phase of professional motion picture production.

For details on these and other *exclusive* Maurer features, write



The Maurer 16 mm., designed specifically for professional use, is equipped with precision high-power focusing and the finest view-finder made. Standard equipment includes: 235° dissolving shutter, automatic fade control, view-finder, sunshade and filter holder, one 400 foot gear-driven film magazine, a 60-cycle 115-volt synchronous motor, one 8-frame handcrank, power cable and a lightweight carrying case.

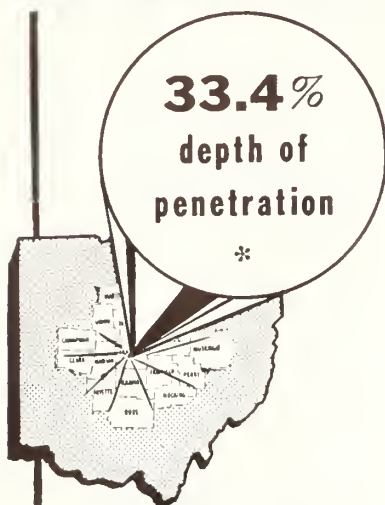
J. A. MAURER, INC.

37-01 31st Street, Long Island City 1, New York
850 South Robertson Blvd., Los Angeles 35, California

16mm
maurer

CABLE ADDRESS:
JAMAURER

AMERICA'S fastest growing TV MARKET



*Source: Television Magazine's Status Map, July-August, 1950

Columbus has discovered television in a big way! Starting after Cleveland, Chicago, Cincinnati and numerous other cities, Columbus has now surpassed all but 4 of America's TV markets in depth of penetration. 33.4% is the figure, and it's still going UP . . . fast. National and local advertisers have discovered Columbus TV in a big way. Outstanding sales records are already commonplace for WBNS-TV advertisers. For example, a recent direct sales offer made on WBNS-TV jammed one of the city's downtown telephone exchanges for several hours. And for bonus TV-results, WBNS-TV offers excellent 17-county coverage in rich, central Ohio.

Find out how WBNS-TV will help you build steady sales in America's Fastest Growing TV Market. Write or phone.

WBNS-TV

COLUMBUS, OHIO — CHANNEL 10
CBS-TV Network

Affiliated with The Columbus
Dispatch and WBNS-AM

Sales Office: 33 North High Street

Studio and Transmitter:
495 Olentangy Blvd.

NATIONAL ADVERTISING
REPRESENTATIVE: BLAIR TV INC.

6. A 22 "x 30" poster.
7. A one-column and a four-column ad mat.
8. A schedule of the kinds of carpet to be telecast.

These tie-in materials are continually being improved and added to. Latest addition is a back-lighted poster set in a handsome wood frame. Before that, 2,000 copies of Roberta Quinlan's record "Buffalo Billy" were sent out to distributors and dealers. These were mainly to cement friendly relations between manufacturer and dealers. Some were also sent to disk jockeys in a bid for free publicity.

Do Mohawk retailers know what is going on? They sure do. In Lancaster, Pa., one retailer draws customers from both TV and non-TV covered areas. He reported that five out of six of his customers living in the TV area mention the *Mohawk Showroom*. Other dealers report customer comments like: "I'd like to see the carpet that pretty girl advertised on television." Some customers, while looking at carpet, remark: "Oh, that's Grosvenor, one of the patterns they show on *Mohawk Show Room*."

Another dealer story which Mohawk salesmen like to tell is the one about a retailer who got a firm customer request for "those carpets they show on the Roberta Quinlan show." The only hitch was that he didn't carry Mohawk carpets and had to do a persuasive re-selling job.

No one at Mohawk Carpet Mills, Inc., will say exactly how successful TV has been in dollars and cents. Carpet sales are hard to trace anyway, since surveys show that two years usually go by between the decision to buy a carpet and its actual purchase.

Yet, even allowing for higher prices, Mohawk earnings are encouraging. From net sales of \$30,700,000 during the first half of 1949, the company's income rose to \$37,200,000 during the same period of 1950. Inability to credit specific results to TV is no bar to Mohawk's continued use of the medium.

The company's intention: to stretch its ad budget to the limit to meet any rate rises and to add to its list of stations. And Mohawk is already toying with color television, too. It has tested a series of color spot participations on WNBW (TV) in Washington as part of a series of experimental colorcasts.

*Simple
Arithmetic!*



Programmed
by all four
major networks

WTVJ
Channel 4
miami

FREE and PETERS-Natl. Representatives

Both RCA and Mohawk are hopeful for eventual wide-scale adoption of color. Mohawk and other carpetmakers would then be able to do the kind of visual selling job they formerly could do only in magazines.

Until the arrival of color television, Mohawk has tentative plans for radio spots to fill the void which TV hasn't yet covered. The reasoning is: if black and white television has been so effective, probably radio, too, can do a good selling job. Mohawk dealers have long had access to recorded jingles which they could use in local spot campaigns. Soon they may have added advertising support from the factory.

Carpets are not big business. In 1947, the latest year covered by the Carpet Institute, Bigelow-Sanford led the field in sales with \$63 million. And six of the top carpetmakers together sold only \$363 million worth of carpets in 1947.

This is hardly surprising, since carpeting is one thing a family puts off until it has considerable disposable income to jingle in its pocket. During depression years total carpet sales dropped below \$25 million. Even in the best postwar year, 1946, net income after taxes amounted to only 8.4%. What makes the industry even more insecure is the fluctuating cost of carpet wool—all of which must be imported from places like India, Argentina, Iraq, and New Zealand.

Carpetmakers like Mohawk are gradually achieving their first objective of brand recognition. Their next step is to sell homemakers on the idea that wall-to-wall carpeting is modern practice. And to convince them that carpets are just as vital a part of the American home as furniture. Mohawk, for one, thinks TV can do the job for them. They intend to keep right on beating the tom-toms until it does. ★★★

RADIO IN NON-TV AREA

(Continued from page 31)

doubled itself from 1945 to 1950.

Each successive Diary shows a steady increase in total sets in use, though there are a few instances where 1946 was slightly higher than 1943. The overall picture follows:

Average Sets In Use	
1945	28.1
1946	33.3
1948	36.4
1950	42.4

Not only does the Study show a sets-in-use increase, but it also reveals a heavy growth in radio set ownership. In this Midwest area TV set ownership is negligible. The closest TV stations are in Omaha, Minneapolis and Ames, all on the fringe of the area covered.

Like the radio family described in "How many radios in your home?" (SPONSOR, 13 March 1950), the families in this Study tend toward a radio in every room; and many barns, too, if they have them. The report gives the radio set ownership for 1946, 1948

and 1950: no figures are available for 1945.

The three years tell the story. The figures bear out the growth and importance of multiple-set homes in the area. *Second and third and fourth set ownership have increased steadily.* About half as many families were limited to only one set in their homes in 1950 as in 1946. Third set ownership jumped from 1.8% in 1946 to 11.3% in 1950. Even fourth set ownership went up, from .6% in 1946 to 3.0% in 1950. The table which follows gives a complete and graphic picture of the

The H.A. Puttkamers of Lawton, Oklahoma live 78 MILES from Oklahoma City ...but they're a part of the WKY-TV Undivided AUDIENCE!

WKY-TV CHANNEL 4 OKLAHOMA CITY
 OWNED AND OPERATED BY THE OKLAHOMA PUBLISHING CO.
 WKY, OKLAHOMA CITY — THE DAILY OKLAHOMAN
 OKLAHOMA CITY TIMES — THE FARMER-STOCKMAN
 Represented by THE KATZ AGENCY, INC.

increase in set ownership.

Radio Set Ownership

(based on WNAX Diary Homes)

Sets per home	1946	1948	1950
1	82.4	60.4	44.6
2	15.2	29.7	41.1
3	1.8	7.3	11.3
4 or more	0.6	2.6	3.0

Respondents answering question:

493	427	462
-----	-----	-----

In addition to showing the sets-in-use and set-ownership trends, the Study has recognized the importance of the concept of net weekly, or accumulative, audience. Other media frequently use this concept. Why not radio? If

a person listens to a particular quarter-hour but once during the week, he has had one impression made upon him. If he listens again during the week, another impression has been made. The net weekly audience properly measures the total number of impressions over the course of a week.

The net weekly audience versus the average daily audience is strikingly plotted on the chart in this article. Average daily rating is a mathematical average. It is the average of the number of listeners for each of the five days on a Monday-Friday quarter-hour basis. It does not measure the

total number of impressions made during the week.

The chart shows the difference. Total impressions must be included if a true picture is to be presented. For example, 10:45 a.m. has an average daily audience of 40.0%, but some time during the week 68.4% listen on an accumulative basis. And the difference, whether more or less, is equally noteworthy for the other quarter-hours recorded.

All in all, the WNAX Diary Study provides a clear analysis of what's happening to radio listening. The excellent field work was done during the week of 13 March of each year specified by Audience Surveys, Inc.; compilations by the Statistical Tabulating Company in New York under the direction of George Cooper.

"A form was given for each radio in the home," George Cooper explained. "We had the families place the form on top of each radio. When any member of the family listened to a radio, he noted it on the form for that particular set. This went on all week in the homes tested, and resulted in an accurate quarter-hour picture of radio listening in each of the homes."

★ ★ ★

DON'T FORGET TO ADD

MISHAWAKA

WHEN YOU STUDY

SOUTH BEND SALES FIGURES!

Saleswise, the two cities of South Bend and Mishawaka are one. They are separated only by a street. Together they form a single, unified market of 160,000 people.

This two-city fact makes a big difference in South Bend's national sales ranking. For example: in 1949, South Bend ranked 85th in the nation in retail sales, with a total of \$161,266,000. But, when you cross the street and add Mishawaka's 1949 retail sales, the total jumps to \$190,907,000. That figure boosts South Bend-Mishawaka to 72nd place nationally—instead of 85th!

Be sure to add Mishawaka when you count South Bend sales figures. Remember, too, that these sister cities are just the heart of the South Bend market. The entire market takes in more than half-a-million people who spent more than half-a-billion dollars for retail purchases in 1949!

WSBT—and only WSBT—covers all of this rich and responsive market.

Figures from Sales Management's
1950 "Survey of Buying Power"

WSBT
SOUTH BEND

5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE



This round-faced boy is Ford Nelson, whose nimble piano playing and smooth chatter offer one more good reason for WDIA's high Hooper's, listener loyalty and thus, advertisers like these:

- *Sealtest
- *Bromo Quinine
- *Ex Lax
- *Pepsi-Cola
- *Stag Beer
- *4-Way Cold Tabs

HOOPER RADIO AUDIENCE INDEX

City: Memphis, Tenn. June-July 1950

Time	SETS	WDIA	A	B	C	D	E	F
MF 8AM-6PM	17.5	25.9	19.9	15.0	14.4	10.1	7.8	6.1

"WDIA, Memphis, Tennessee, Bert Ferguson, Mgr., Harold Walker, Com'l Mgr. John E. Pearson, Rep."

TV in OMAHA

DIRECT NETWORK STARTS **SEPT. 30TH**

65 HOURS A WEEK ON WOW-TV

Hurry!

Good Spot Buys Scarce— But Still Available!

With TV Set sales crowding 30,000 — and 50,000 expected by year's end — it'll be a great year for WOW-TV, Omaha.

65 to 70 Hours — mostly NBC and Dumont — is all set! — Also all Cornhusker Football games, World's Series, Boxing, Wrestling and Local features.

Wire or Telephone now your nearest John Blair man or WEBster 3400 at Omaha

WOW-TV

CHANNEL SIX

Owned And Operated By Radio Station WOW, Inc.
OMAHA, NEBRASKA

FRANCIS P. MATTHEWS, President

JOHN BLAIR & CO., Representatives

LYLE DeMOSS, Acting General Manager.

WILD-WEST FEVER

(Continued from page 23)

country and Canada. National Biscuit Co. is the largest single user of *Red Ryder*, covers 20 markets with the show. Dairies and bakeries are the heaviest users of the "Famous Fighting Cowboy," with a small sprinkling of ice cream and bottling company sponsors whose products have "kid" appeal.

With all the whoop and holler made by radio's gun-totin' dramatists, folks may lose sight of the fact that Western music is good entertainment too.

Western Gene Autry, the movies' singing cowboy, has been singing songs for over 10 years for the Wm. Wrigley, Jr. Co. Every Saturday night at 8:00 p.m. Gene sparks the *Melody Ranch* show on 171 CBS stations. The half-hour program ranges from comedy, to song, to a short dramatization of Western lore.

Gene Autry was one of a long line of Western entertainers who got their start at WLS, Chicago. He was followed by Louise Massey and the Westerners of New Mexico, The Girls of the Golden West, and Rex Allen "The

Arizona Cowboy." Even with its traditional interest in Western-type programming, WLS, Chicago, has noticed an even bigger surge of recent interest in things Western. Bob Atcher, WLS's current Western star, reports an increasing number of requests for traditional cowboy ballads like "Strawberry Roan," "Cowboy's Lament," and "Red River Valley." And during personal appearances demands for autographs and pictures have more than tripled during the past nine months.

Other stations in various parts of the country report a similar trend. Says one Spokane, Washington station: "KREM established a two-hour block of 'Western Requests' from 5:00 to 7:00 p.m. about a year-and-a-half ago. This has grown in popularity so that it is doing very well, not only from 5:00 to 6:00 p.m., but from 6:00 to 7:00 p.m. as well. Such heavy listening between 5:00 and 7:00 p.m. tends to continue through the rest of the evening."

A Boston survey of programming by the Katz Agency (station representatives) disclosed that Western music was gaining in popularity. A similar survey in Flint, Michigan brought out the fact that an effective new program there was *Western Stars*, consisting of recorded Western music built around songs of screen cowboys. One Katz station, KRNT in Des Moines, Iowa, recently announced addition of a Western singing disk jockey to its staff.

A roundup of Western music programs corralled these shows: *Rhythm Ranch Hands* on KSTP, Minneapolis for Pillsbury Flour; *Charlie Marshall's Roundup* on KFBK, Sacramento, participating; *KOH Roundup* on KOH, Reno, Nevada, participating; *Chuck Wagon Jamboree* and *K-Bar-G Jamboree* on KWG, San Diego, open for sponsorship; *Hawkeye Jamboree* on KLOA, Des Moines, participating; *Rhythm Range*, *Old Chisholm Trail*, and *Gentlemen of the West* on KVOR, Colorado Springs, participating; *Open Range* on WHK, Cleveland; *Sunrise Ranch* and *Georgia Crackers* on WH-KC, Columbus, Ohio; *Tri State Roundup* and *Saddlemates* on WKBN, Youngstown, Ohio, participating; *Zeke Clements* on WLAC, Nashville; *Reveille Roundup* on WLAW, Lawrence, Mass.; and *Smilin' Max* on WTAC, Flint, Michigan.

Several highly successful local productions are available on transcription. *The Texas Rangers*, produced and sold by Arthur B. Church Productions,

**It's no mystery
to sales-wise advertisers**

**WMBD is the top national spot
program outlet in Peoriarea**

National advertisers buy more spot programs and announcements on WMBD by far than on any other Peoria station. The following list shows just a few: Blue Bonnet Margarine; Campbell Soup; Colgate (Ajax, Dental Creme, Fab, Halo, Lustre Creme Shampoo, Palmolive, Vel, Veto); Dodge; Griffin; Kools; Kroger; Proctor & Gamble (Dreft, Ivory, Joy, Lilt, Spic & Span); Shinola; Standard Brands; Tenderleaf Tea; etc.

Naturally this dominant position is achieved by RESULTS . . . and WMBD produces results because:

WMBD serves more listeners in ANY time period than the next 2 stations combined at a cost per thousand FAR LESS than any other Peoria station

What's more, WMBD backs up its advertisers with a full scale promotion and merchandising program. This pioneer station, with 23 years experience, knows the Peoriarea audience and beams the right show to the right people at the right time at the right price!

ASK FREE & PETERS

PEORIA

CBS Affiliate • 5000 Watts
Free & Peters, Inc., Nat'l. Reps.

Kansas City, has done well in numerous markets for several years. These cowboy songsters drew a 27.4 Hooper in Scranton, Pa. Sponsors include cattle feed makers, bread and cake bakers, drug products, saltine crackers.

All-Star Western Theatre is another syndicated singing feature, sold in 40 markets by Harry S. Goodman Radio Productions. Foy Willing and his "Riders of the Purple Sage" appear in 94 half-hour segments, along with guest stars like Tim Holt, Tex Ritter, Smiley Burnette, and others. The Weber Baking Co. in California and Schulze Baking Co. in the Midwest are principal sponsors, use the show in eight and 12 markets respectively.

More recently, Foy Willing and the Riders of the Purple Sage have recorded 156 straight musicals lasting 15 minutes each. These are handled on an outright sale basis by Teleways Radio Productions, Inc. in Hollywood. Difference between the Goodman and Teleways transcriptions, besides the fact that one runs for a half-hour and the other 15 minutes, is that the Goodman platters contain drama and guest stars in addition to singing. The Teleways productions are strictly vocal.

Once upon a time licensing manufacturers to label their products with cowboy names and thus cash in on the big Western rage was considered merely a "by-product." Not any more. The Bobby Benson operation, for example, thrives handsomely on product tie-ins alone.

The New Yorker magazine indicates just how business has boomed. Speaking of only one phase of the cowboy accessories industry, it reports: "Five years ago there were fewer than 10 manufacturers of holsters and pistol belts in the whole country, and they were grossing something under \$5 million a year. Currently, more than 150 manufacturers are turning out holster-and-pistol-belt sets, and they're grossing around \$30 million a year."

Hopalong Cassidy licensees, making about 150 items, confidently expect to rake in \$100 million gross this year. And the number of items is still growing. These include not just lassoes, hats, shirts, boots, raincoats, knives, and conche shells, but wallpaper, ice cream, bubble gum, cookies, children's beds, soap, and lollipops. Bill Boyd's 5-10% cut will be about \$5 million and the retired ex-clerk Clarence Mulford (Hoppy's creator) will pocket an

To put your finger on the heart of this great northeastern market...



WGY's total weekly audience is over 2½ times greater than that of the next best station in Daytime and at Night.

WGY's daily audience is 3 times greater than that of the next best station — 191% greater in Daytime, 211% greater at Night.

WGY has 36% more audience in Daytime and 45% more at Night than a combination of the ten top-rated stations in its area. (WGY weekly audience: 428,160 Daytime; 451,230 Night.) (10-station weekly audience: 313,080 Daytime; 310,970 Night.)

WGY has the largest audience in every single county in the area at Night and in all but one county in Daytime.

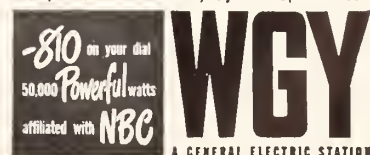
WGY has in its primary area, Day and Night, 23 counties to Sta. B's 5 counties, Sta. C's 3 counties, Sta. D's 3 counties.

WGY has almost twice as many counties in its primary area as any other station in the area has in its entire area.

WGY has 8 counties in its Daytime area and 9 in its Nighttime area which are not reached at all by any other Capital District station.

Your best
radio buy
is WGY

Represented Nationally by NBC Spot Sales



WOC**FIRST in
the QUAD CITIES**

In Davenport, Rock Island, Moline and East Moline is the richest concentration of diversified industry between Chicago, Minneapolis, St. Louis and Omaha. The Quad Cities are the trading center for a prosperous two-state agricultural area. Retail sales, total buying and per capita income rate higher than the national average, according to Sales Management.

WOC-AM 5,000 W. 1420 Kc. • **WOC-FM** 47 Kw. 103.7 Mc.

WOC delivers this rich market to NBC Network, national spot and local advertisers . . . with 70 to 100% BMB penetration in the two-county Quad City area . . . 10 to 100% in adjacent counties.

WOC-TV Channel 5
22.9 Kw. Video • 12.5 Kw. Audio

On the Quad Cities' first TV station NBC Network (non-interconnected), local and film programs reach over 16,000 Quad Cities' sets . . . hundreds more in a 75 air-mile radius.

Basic NBC Affiliate
Col. B. J. Palmer, President
Ernest Sanders, General Manager



DAVENPORT, IOWA
FREE & PETERS, Inc.
Exclusive National Representatives

COMING!

5000

WATTS

ON KLX 910 ON YOUR DIAL

TRIBUNE TOWER OAKLAND, CALIFORNIA
Represented Nationally by Burn-Smith

equal amount. Only a few weeks ago, The Robbins Co., premium producers and promoters, began turning out Hopalong Cassidy compasses, hat rings, and Bar-20 clips. Southern Dairies, Inc., Beatrice Foods Co., General Ice Cream Corp., Carnation Co. and other regional dairy product distributors will feature the premiums on their Hopalong Cassidy ice cream bar wrappers.

With the current Hopalong Cassidy ballyhoo it's easy to forget that Gene Autry and others, like the Lone Ranger, Roy Rogers, Bobby Benson, and Red Ryder have been licensing manufacturers for a good while. Autry was the first to start the tie-in deals, now has close to 100 products licensed. Even the Cisco Kid, a comparative newcomer, has over 30 products.

A trip through Macy's Corral, which has doubled in size over a six month period, discloses a wide price range. A knitted Hopalong Cassidy sweater sells for only \$1.98. Lone Ranger Dungarees for \$2.19. or Bobby Benson slacks at \$4.98. If your child's tastes run to more plush desires, there is a Lone Ranger deluxe gun and holster set for \$12.59, and a Bobby Benson leather jacket for \$12.98. All in all a good place for parents to stay away from.

Will the Western craze last? Most observers in the business think it has quite a while to run yet, they see it still on the way up. After all, the Wild West is the most American part of our history; it's always been popular and always will be. But when some of the present edge wears down a bit the cowboys with the most entertainment value and, probably, the best public relations, will stay on top. Meanwhile, there's still lots of gold in them Western mountains. ★ ★ ★

WARTIME ADVERTISING

(Continued from page 34)

regional, and national) account for an undetermined share of the total increase in ad expenditures. (It is the war-born ad dollars of aggressive newcomers which help grease the skids for the manufacturer who stops talking to his customers because of a restricted output.) Rationing of paper diverted additional dollars to radio from printed media.

It is significant that radio announcements for scrap paper are already appearing in many metropolitan areas.

and now...over a 6-month period...

WCFL Leads in Chicago in Pulse-Rating Gains

The paper pinch comes before it's felt. And ad strategy in a war economy must take into account such restrictions on media.

Radio has its shortages, too; limitation of choice time, on both spot and network radio, becomes a problem when advertisers flock to get on the air. And the difference in the number of homes or advertising impressions per dollar as influenced by a good or a poor time slot can be very great, as experienced radio sponsors know.

It is interesting to note here that as radio wasn't available as an advertising medium during the first world conflict, but was in the second—so television, not a commercial factor in World War II, will play a substantial commercial role during any future world war. The magnitude of that role, of course, depends largely on whether the TV audience is frozen by cutting off set production.

As an indication of how tight the open time became on one network during the last war, consider CBS on 1 January, 1944. Between the hours of 7:00 to 10:00 p.m. for the seven nights of the week, only five quarter hours were available.

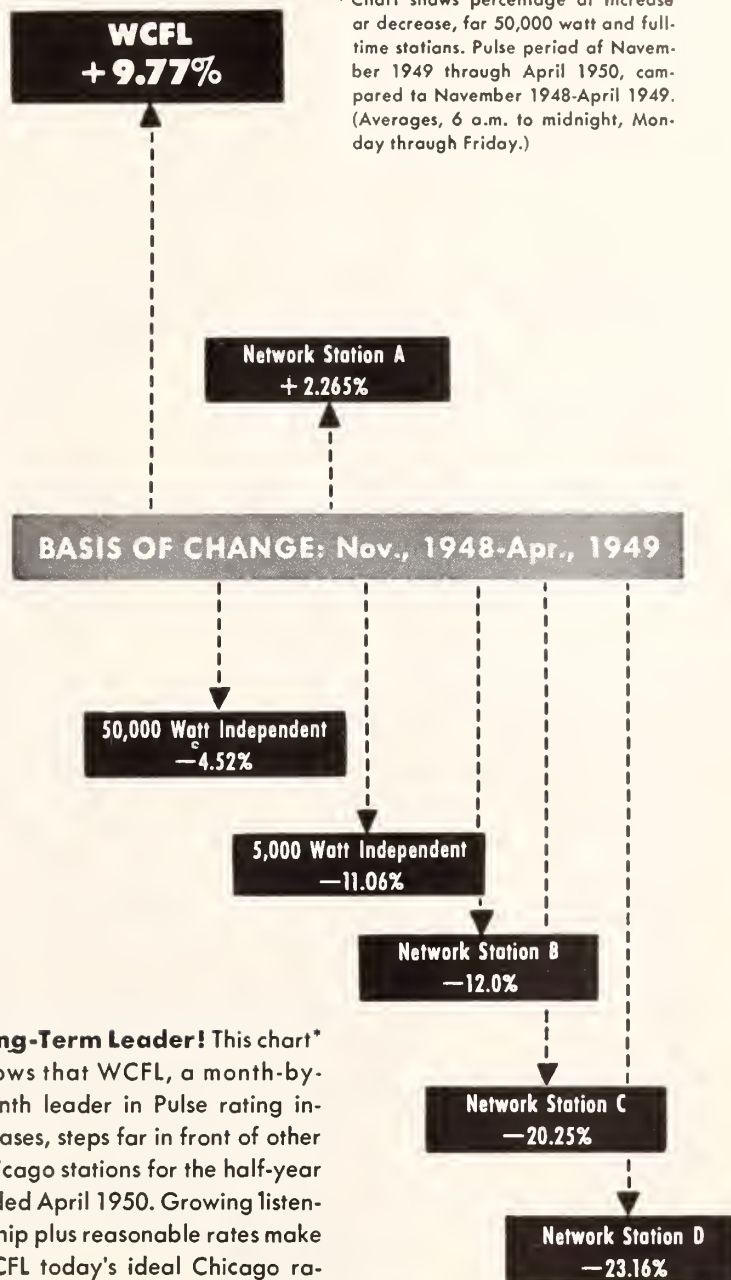
Under the influence of the war, sponsors got higher circulation than ever before attained. Sets-in-use (6 a.m. to midnight) for the national average audience, as reported by the Nielsen Radio Index, increased from 20.1% in 1943 to 23.2% in 1945. Average hours of listening, according to NRI, rose from three hours and 41 minutes in 1943 to four hours and 14 minutes in 1945.

Astute advertisers, foreseeing this trend, not only took early advantage of the bonus circulation, but calculated the advantage of choice franchises far into the future.

Emerson Drug, for example, started its sponsorship of the 8:00-8:30 p.m. Monday period on CBS on 4 August, 1941, and still retains it. On NBC, Bell Telephone has occupied the Monday, 9:00-9:30 p.m. slot since 6 April, 1942.

Pure Oil Company began its uninterrupted sponsorship of H. V. Kaltenborn five nights a week on NBC in March, 1940. The following March, Miles Laboratories took over NBC's *News of the World*, five nights a week, which they still sponsor. Alertness to grab good time spots and above-average programs insures extra circulation that can come in no other way.

*Chart shows percentage of increase or decrease, for 50,000 watt and full-time stations. Pulse period of November 1949 through April 1950, compared to November 1948-April 1949. (Averages, 6 a.m. to midnight, Monday through Friday.)



Long-Term Leader! This chart* shows that WCFL, a month-by-month leader in Pulse rating increases, steps far in front of other Chicago stations for the half-year ended April 1950. Growing listenership plus reasonable rates make WCFL today's ideal Chicago radio buy.

WCFL

An ABC Affiliate

50,000 watts • 1000 on the dial

The Voice of Labor

666 Lake Shore Drive, Chicago, Ill.

Represented by the Bolling Company, Inc.

While there was a dip in the peak ratings of news shows following the last war, the dip never fell near the level before the war. Today, news program ratings are edging toward peak war levels. In New York, for example, Pulse ratings for the 26 news periods on the four network stations increased 14.7% in July, 1950 over the previous month. Reports from stations throughout the country indicate similar increases in listening to news programs.

Smart advertisers won't wait for a world in flames before they start planning how to get the most out of radio, whether with spot, news programs, or other shows.

A comparison of network programs during the war years with those before and after reveals that formats are gen-

erally the same. *We, The People* became *We, The People, At War*. Armed Forces personnel appeared before the microphone, as did other people connected with the war effort. But the format and essential flavor of the show remained the same.

Soap opera worked in all manner of home front appeals; but its heroines continued to prove that a virtuous woman is her husband's best friend, and more than a match for any evil that can threaten him.

Special "front" shows—home and war—appeared; but the successful ones utilized drama and the other tested ingredients of entertainment. Sponsors still sold products, or ideas, if they had nothing else to sell, as part of a package designed to entertain.

The most skillful advertisers were, by and large, the ones who knew better than to pull out when wartime restrictions curtailed or eliminated entirely their normal sales. "Advertising," H. A. Batten once said, "has one specific thing to do; and that is to inform, and often—but not necessarily always—to persuade."

Recognizing this, those who understood advertising best didn't have to be sold the idea that they had something pretty important to tell their customers. They didn't neglect to keep telling it over and over.

Detailed compilations have been made of the dangers that can be avoided and the specific advantages to be gained by talking to customers and potential customers when you have nothing, or only a little, to sell. But most of it boils down to making people remember you favorably. The problem of the advertiser with plenty to sell is essentially the same as always, except that he must not appear to be taking advantage of the war situation.

When the American Tobacco Company had to allocate its meager supplies of Luckies to distributors, it dropped its normal competitive prod-

radio stations everywhere



but only one...



Basic NBC Affiliate

CLEAR CHANNEL
50,000 WATTS

IRVING WAUGH
Commercial Manager
EDWARD PETRY & CO.
National Representatives

If you want to give your advertising dollar a long and fruitful ride, climb onto the 50,000 Watt Clear Channel Signal of WSM. You'll travel the highways and the buy ways of the fabulous Central South, with the backing and sales influence of a station which has enough talent and talent good enough to originate sixteen network shows weekly, in addition to regular station business. Results? Just ask Irving Waugh or any Petry Man for case histories.

Quad-Cities

Rock Island, Ill. Moline, Ill.
East Moline, Ill. Davenport, Ia.

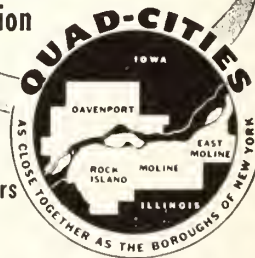
Four Cities—One Market

17.5%
Gain in Population
over 1940

232,733 (1950 census met. area)

80th U. S. market in
population

Highest Hooperated
Quad-Cities
Station



"Delivering
More Listeners
at a Lower
Cost"

WHBF AM • FM • TV
5000 WATTS
BASIC ABC

SPONSOR

uct selling. Until the war was over ATC used a light, institutional approach. Radio explained that "Lucky Strike Green has gone to war" when American introduced the new package. During the war period, the famous LSMFT reminder tag was developed.

Military purchases stopped suddenly with the war's end, the whole distribution pipeline became glutted with cigarettes . . . more than the public could consume, even when they stopped smoking cheaper substitute brands they had made do with during the war. This could have been a disaster for any company which had let rivals steal a wartime advertising march. But smokers abandoned their war-brands and returned to the familiar smokes they hadn't been allowed to forget.

American will return to the light "Be Happy . . . go Lucky" theme on 1 September in contrast with the grim world outlook.

U. S. Rubber Co. got back into network radio in 1943 after a three-year absence. Company officials decided that a prestige show was the thing to keep the brand name of its products prominently in the minds of the public. They combined the prestige objec-

tive with the idea of public service and contracted to underwrite the New York Philharmonic-Symphony Orchestra on CBS.

One indication that the Philharmonic did its job is the fact that over a quarter of a million people (out of some 13 million weekly listeners) responded to 29 10-second announcements (one announcement each week in the hour-and-a-half program) offering copies of the intermission talks.

The company dropped radio after 1947 to experiment with television.

United States Steel, not selling directly to consumers, plugged in printed

media the theme "Look for the U. S. Steel label." With the war, the theme was switched to a public service slant. The story of Steel's industrial family and its service to the nation was taken up in 1945 by *The Theater Guild on the Air*.

The company feels its public service advertising created a better informed public—"took the cover off U. S. Steel." Following the war, the public service theme was continued, but the "Look for the U. S. Steel label" came back. Now the company is reporting on the Korean situation, telling what they did during the last war and what

"WSYR-TV has come in good"

Chateaugay •

160 miles

★ WSYR-TV

160 MILES AWAY!

News item from page 1 of the Chateaugay Record of May 26, 1950: "Television reception in Chateaugay that most thought would not be an accomplished fact for many years became a reality this week. Ray Lucia . . . now is enjoying televised programs nightly at his Lake Street home . . . WSYR-TV has come in good. Ray reports that when he was down in Syracuse last week the experts down there just couldn't believe television would carry this far."

Chateaugay is 160 air miles from Syracuse. Yes, WSYR-TV really covers the great Central New York Market—and points north, south, east and west.

WSYR ACUSE
TV channel 5

NBC Affiliate in Central New York
HEADLEY-REED, National Representatives

WBNS
PLUS WELD-FM

The Hooper May-June Index for CBS stations places WBNS first in share of audience . . . Another proof of this station's outstanding popularity in central Ohio . . . Another convincing demonstration of how advertisers get greater value for their money on WBNS plus WELD-FM.

ASK JOHN BLAIR

POWER WBNS 5000 - WELD 53,000 - CBS COLUMBUS, OHIO

WHAT HAVE I GOT *that gets 'em!*



Well Sir -- BMB says I've got 97,300 average daily family listeners -- 106,100 average nightly family listeners. None of the other boys in Miami can touch that. And, what's just as important is the fact...that I ain't satisfied -- keep on trying harder. to please the folks in South Florida! And I've had more than 24 years of experience at it. But shucks -- you ask the George P. Hollingbery Company -- they've got my background, past, present and future.



James M. LeGate, General Manager

5,000 WATTS • 610 KC • NBC

**Spot
time buying
made easier**

"Suppose I go into a new market," says one well-known Time Buyer. "I turn first to STANDARD RATE to size up the stations in that market, their affiliations, their power, their rates. Then I want to know their coverage. I try to determine which would give us the most for our money."

The WIS Service-Ad shown here is an example of how stations are making that Time Buyer's job easier. They put useful additional facts before him when he's using SRDS to compare opportunities—facts about coverage, audience, programs, service, for example.

Note to Broadcasters: Study the *Spot Radio Promotion Handbook* for detailed help in making it easier for buyers of spot time to buy what you have to sell. Copies from SRDS at \$1.00.



STANDARD RATE & DATA SERVICE

The National Authority / **Walter E. Bothof**
Serving the Media-Buying Function / Publisher
333 North Michigan Avenue, Chicago 1, Illinois
NEW YORK • LOS ANGELES

WHAT'S THE BEST STATION IN SOUTH CAROLINA?

Station WIS, in Columbia, operates with one of the nation's most favorable frequency assignments in South Carolina's largest market. WIS gives you the greatest concentration of coverage in South Carolina.

WIS has a daytime BMB (March, 1949) audience in 43 of the State's 46 counties, plus 15 in North Carolina and Georgia—more than any other two South Carolina stations... 57% more families hear WIS than any other station in the State.

The Columbia Trading Area, embracing 20 counties, is by all odds South Carolina's leading market... Greenville with 7 counties

and Charleston with 6 are the next in line (BMB 1949). But Columbia, our "Home" "State of South Carolina" (Dec. 1948 Jan., 1949) is BMB's "for all radio periods" against 89.1% for all three other Columbia stations combined!

WIS is NBC, broadcasts day and night with 5000 watts at 560 Kc. (NBC in a letter)... The nearest 5000 watt station is about 60 miles away.

Yes, by any yardstick, WIS in its 19th year is South Carolina's TOP STATION. Write us or Mr. & Mrs. Peters for all the facts and details of our intelligent and enthusiastic merchandising cooperation.



WIS
COLUMBIA, S.C.
NBC • 560 KC • 5000 WATTS

Plus WIS FM
© 1949 Radio Station, General Manager
© 1949 National Association of Broadcasters
FREE & PETERS, INC.
NATIONAL REPRESENTATIVES

278 radio and TV stations used Service-Ads in the monthly issues of SRDS during 1949, supplementing their listings with additional information to help buyers buy.

their place will be if another world war develops.

Westinghouse, with most of its production devoted to the war effort, felt they could keep their consumer contact alive by fostering public appreciation for the engineering skills which make their products dependable.

An important part of this effort was handed to radio. A Sunday afternoon half-hour of music with John Charles Thomas, the King's Men Quartet, and a symphony orchestra directed by Victor Young did the entertaining. John Nesbitt did the commercial. It consisted of a dramatic story featuring some phase of the firm's scientific accomplishments. Westinghouse officials also felt the show made a "definite contribution to company good will at a time when the entire country was making sacrifices on all fronts."

Colgate-Palmolive-Peet Co., when they couldn't supply distributors nationally during the war, concentrated on spot radio and newspapers in those areas where they had distribution; national magazines were secondary in telling the product story. Colgate used spot radio so successfully during the war that they became the biggest spot advertiser in the country.

The Noxzema Chemical Co., makers of Noxzema, adopted a policy followed by numerous other wartime national advertisers faced with restricted output. They advertised aggressively to build a backed-up demand, then continued with their ABC network show *Mayor of the Town*, featuring Lionel Barrymore, and with printed media to cash in on the demand after the war. They will follow the same policy if allocations are again imposed.

The Frank H. Lee Company faced a special problem after the war. During the war, Lee was building "Lee" hats into a national brand. In addition to printed media, they sponsored Dale Carnegie on MBS, first with 31, then on 225 stations. Shortly after the war, they switched to ABC and *Drew Pearson*. The big job handed Pearson was to help persuade thousands of returning GIs, unused to wearing hats in civilian life, that they ought to wear

JOE ADAMS REACHES ALL

NEGROES
IN LOS ANGELES

KOWL 5600 WATTS
CLEAR CHANNEL
LOS ANGELES • SANTA MONICA, CALIF.

a hat (a Lee, of course). Pearson, who had been voted one of the three men who had done most for the lot of GIs, was able to do it.

Lee, in a move to add glamor to their product, is now sponsoring motion picture and TV star Robert Montgomery instead of the more rugged and controversial Pearson.

Curtis Publishing Company's prewar printed advertising was aimed at advertising prospects. Spot radio was used to a limited extent for circulation. Wartime objectives were the same. In 1944, a weekly 15-minute network radio program on ABC, *The Listening Post*, tried to boost circulation. It grew slowly. *Listening Post* was axed after 1947 and spot was used in leading metropolitan centers. There's no change in the making.

The Prudential Life Insurance Co., like other sellers of service, had plenty to sell. Unlike some service organizations, however, a sizable group of its prospects were out of reach during the war. Ad funds were about evenly di-

vided between printed media and network radio. Jack Berch and *Prudential Family Hour* helped produce leads for Prudential salesmen, and sales showed a normally rising curve.

Wartime advertising was divided about evenly between selling insurance and public service, as contrasted with the prewar approach which sold the product almost exclusively. Emphasis returned after the war to selling insurance, but time is still devoted regularly to public service.

The Wrigley Co. removed their product entirely from the public mar-

ket, sent it to the Armed Forces. Yet they continued a vigorous campaign, including several network radio shows. When they came out with a very poor substitute product, they called it just that. After the war they switched their copy from general to very specific appeals. They dropped network and went into spot.

Regional advertisers during the war were no exceptions to the rule that it paid to keep talking consistently to customers and prospects. The Land O'Nod Mattress Co., Minneapolis, while unable to supply demands for



WAVE DOESN'T TRY TO TRAP FOX (Ky.)!

At WAVE, we take no interest in trapping Fox (Ky.)! Truth is, we haven't any license to lay our bait that deep in Kentucky's timberland. . . .

We do legally snare the 27-county Louisville Trading Area—a territory that's almost as valuable as Fox (Ky.) and *all the rest of the State combined!* Every year nearly a billion dollars changes hands right around the Louisville trading post. . . .

So take our advice, old hunter—beware of hounding Fox, and begin pelting Louisville with WAVE. Are you game for all the facts?

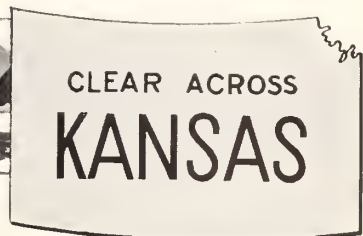
**LOUISVILLE'S
WAVE**

NBC AFFILIATE . . . 5000 WATTS . . . 970 KC
FREE & PETERS, INC.
National Representatives



Let WIBW

MEND YOUR SALES FENCES



If your sales are slipping or competition's getting tough, you need the sales help that only WIBW can give you.

WIBW is the state's No. 1 farm salesman. It's the station most listened to by farm families*—the folks who raised over a billion dollars worth of farm products last year.** So if you want to strengthen your sales fences or build new ones—WIBW is the one medium with the "pull" to do the job best.

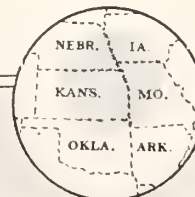
*Kansas Radio Audience '50. **Sales Management '50.

W I B W

SERVING AND SELLING

"THE MAGIC CIRCLE"

WIBW • TOPEKA, KANSAS • WIBW-FM



C
B
S

Rep: CAPPER PUBLICATIONS, Inc. • BEN LUDY, Gen. Mgr. • WIBW • KCKN • KCKN-FM

First in Dollar Value in NASHVILLE Because WKDA Delivers the Audience

HOOPER STATION AUDIENCE INDEX

CITY: NASHVILLE, TENNESSEE MONTHS: June-July, 1950

Total Coincidental Calls — This Period — 5,310

INDEX	WKDA	"A"	"B"	"C"	"D"
Sets-In-use	28.5	20.8	20.3	13.5	13.1
Total Rated Time Periods	22.4				

Represented By
FORJUE & CO., INC.

T. B. Baker, Jr., General Manager



their product, not only continued their news program on WTCN, but added a quarter-hour of music on another station. After the war, the company reports they cashed in heavily on their war advertising.

Twin City Federal Savings and Loan Association of Minneapolis and St. Paul has used radio since 1936. During the war years the firm increased the radio budget each year, and during that period passed every other company of that type and became the world's largest. Many competitors were cutting their radio.

In the last few years a number of advertisers with spotty national distribution have decided to forego the prestige and promotional advantages of network radio in favor of spot, which they can match more closely with their distribution.

During the last war, however, with limited product, or none at all, such sponsors did not try to match advertising to specific markets. Their effort was to keep their names alive, and this they succeeded in doing.

New products, with few exceptions, were dropped from war advertising schedules. The push was for the established brands. Many new products were ready for the market before the last war. For example Halo, Ajax, Surf, Tide, Fab, Skippy Peanut Butter, Colgate kept Halo (a shampoo) back until 1946 when they gave it intensive treatment, including heavy spot radio, to put it among the leaders.

The pattern for wartime advertising was basically set in World War I and confirmed in World War II.

Some agency people queried by SPONSOR were willing to concede there might be individual exceptions to the "don't give up wartime advertising" axiom as confirmed in the two world conflicts. "I'd hate to have to name the exception, though," said an ad-front veteran of both wars. The rest said they would too. ★ ★ ★

VICTOR COFFEE

(Continued from page 23)

terized the blend. Startled Bostonians one morning looked from their famous coffee houses to see a replica of the chariot trademark rolling through the cobblestone streets behind three great white horses driven by a Negro charioteer with a silver trumpet from which he emitted piercing blasts. From time to time, he would stop and give

away samples of the "ripe" coffee.

But the owners of the Victor brand failed to keep pace with modern advertising techniques; when Ferguson acquired the brand in 1935, he had an uphill fight on his hands.

National brands enjoy a certain prestige, or glamor denied the local or regional brand. But regional brands can, on a year-round basis, always out-advertise a national brand in their own bailiwick, and this can more than make up for the glamor of nationally advertised brands.

Firms with distribution solidly established have long odds in their favor against a newcomer trying to break through. Grocers don't like to tie up money in new brands—they've got plenty already invested in brands their customers are currently buying. Many also have their own brands they like to push. Finally, price is an acute problem in the coffee business, as it is in other fast turnover food items. Victor's premium price hurt its chances.

So when Stanley W. Ferguson sat



LANG-WORTH

FEATURE PROGRAMS, Inc.

113 W. 57th ST., NEW YORK 19, N. Y.

Network Calibre Programs at Local Station Cost

down with John C. Dowd that day early in 1940, the prospect for Victor Coffee looked anything but bright.

Ferguson, a forward-looking man, had just sunk \$100,000 during 1939 in a radio series called *I Want A Divorce*. The program was actually designed to expose the evils of divorce. But with a title like that in heavily Catholic New England the show was a disaster. People never listened to learn its true moral slant.

Planned as the keystone of a drive to get distribution, the arch crumbled and the whole campaign tumbled in ruins. It was at this point that the Dowd agency was called in.

Dowd, a believer in radio, was too astute to go to distributors so soon after the *I Want a Divorce* debacle with another proposal for using radio to excite customers about Victor. To give them a chance to forget about Victor's 1939 radio, and at the same time do something constructive to help familiarize potential users with the Victor label, Dowd recommended that

Ferguson use the rotogravure sections of leading New England newspapers. There wasn't much money to spend, but toward the end of 1940 distribution in the Greater Boston area had crept up to about 15%, and some small progress had been registered in the rest of New England.

Dowd and Ferguson had worked closely together in their first year of association, found they agreed on the major problems involved in telling New Englanders about Victor. So when Dowd advised at the end of 1940 that it was time to start back into ra-

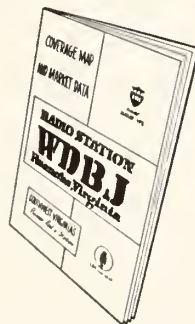
dio, Ferguson was with him.

In 1940, Dowd had embarked on what was to remain for 10 years virtually a one-word copy theme. That word was "ripe." The agency felt that a consistent campaign was needed to tell the story of what ripe coffees meant to Victor's taste and to its economical use. Victor was still priced a few cents higher than the leading New England sellers, and that price had to be hurdled if Victor was to forge ahead.

The company's salesmen had begged Ferguson to cut the 32c per pound price to 29c, the same as Chase and

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

Note To Timebuyers



A card or letter to us, or to Free & Peters, will bring you this WDBJ BMB Area presentation which includes:

- Official BMB Coverage Map
- Latest Market Data—BMB Counties
- Preliminary 1950 Census Figures
- Comparative BMB Coverage Graphs

Handily bound for filing and perforated for three-ring binder.



nly

Rochester

STATION

GAINING

- in AUDIENCE
- in TIME SALES

And Our Low Rate Card
Remains Unchanged

1280 KC
5000 WATTS



WWVET
MUTUAL

IN ROCHESTER, N. Y.
Represented Nationally by
WEED & COMPANY


WDBJ

CBS • 5000 WATTS • 960 KC

Owned and Operated by the
TIMES-WORLD CORPORATION

ROANOKE, VA.

FREE & PETERS, INC., National Representatives



**more
about the PRN..**

Q. What is the Pacific Regional Network?

A. It is a combination of 48 radio stations from every significant market in California—that provides all the advantages of network radio, plus the flexibility of spot radio.

Q. What type of stations make up the PRN?

A. Stations selected from all of the four existing networks, or strong independents—each chosen for the specific market it covers, and for the LOCAL selling job it can do.

Q. Must the advertiser buy all of the 48 stations that make up the PRN?

A. No. With the flexibility of spot buying he may select any number from 4 to 48 stations—to match his coverage or his budget, or to augment and strengthen his present facilities.

Q. Does the PRN provide complete California coverage?

A. Yes! With more stations than the other four networks combined, the PRN provides for the first time intensive coverage of every significant California market.

Q. Granted that the PRN provides the flexibility of spot—what are its advantages over spot?

A. Convenience and saving of time and effort in buying; use of a single program without the expense of transcriptions and handling; and most important: *a saving of 20% (plus frequency discounts) on time costs alone!* (Plus important savings on transmission costs.)

Q. How is the BIG new Pacific Regional Network being received?

A. Most enthusiastically, thank you! Its efficient, economical coverage of the vast California market has found ready acceptance among many advertisers and advertising agencies.

Q. How can I get more details about the PRN?

A. For complete information, write, phone, or wire direct.



**PACIFIC
REGIONAL
NETWORK**

6540 SUNSET BOULEVARD
HOLLYWOOD, CALIFORNIA

CLIFF GILL
General Manager

HI. 7406

TED MacMURRAY
Sales Manager

PRN

Sanborn and other popular brands. But Ferguson steadily refused. "I have seen him resist every temptation to cut quality in order to cheapen the price—his insistence on quality is fanatical," says Dowd.

To tell this story of Victor quality, Dowd recommended radio programs. At first, there was money for just one station. Agency and client agreed that a strong personality with a loyal following was required. They bought MBS news commentator Fulton Lewis, Jr., on WNAC, Boston, a cooperative program.

Stations including WEAN, Providence, WAAB, Worcester, and WFEA, Manchester, N. H., were added during the year until a total of seven stations carrying Lewis shows were bought.

Dowd, a strong apostle of merchandising, had Lewis up from Washington, where the program originated, for conventions and other grocer get-togethers. Lewis spoke at these gatherings and twice originated his program from them. His picture appeared in thousands of stores in connection with displays of the product.

Some 90% of the budget was going to radio and the story of "Victor, the ripe coffee" was beginning to make more than a casual impression on customers; they began demanding it from their grocers in such numbers that by 1943 Victor distributors were able to crack the big chain stores like A & P, First National, Stop & Shop (a leading regional chain). Until this happened, lack of major class "A" distribution was a road block in Victor's march to the top of popular favor.

With more money to spend for advertising, the agency-client team went after a new audience for the "ripe" story in about the middle of 1946. On WBZ, Boston, and WBZA, Springfield, Mass., "Chet" Gaylord was doing a quiet, pleasant quarter-hour of song and patter at 8:15 in the morning. When he became available, they bought him on Monday, Wednesday, and Friday, and later made it Monday through Saturday.

Gaylord accelerated the addition of new outlets, as he got his listeners to ask their grocers for his sponsor's brand. In another move to broaden the audience for the Victor story, in October, 1946, they bought the popular New England commentator, Bill Cunningham on WNAC, Boston. Cunningham's show was aired on Sunday at 2:30 p.m. These two shows, like

**We like to be
ON THE
SPOT**



● **On the spot to
Deliver CBS to one
million people**

● **On the spot as
Durham's Number
One Station**

**HOOPERWISE
BMB-WISE**

**We'd like to be put
ON THE SPOT**

**SCHEDULE OF CLIENTS
WHO WANT RESULTS**

WDNC

**Durham, North Carolina
5000 Watts 620 Kc**

PAUL H. RAYMER, Rep.

Lewis', were heavily merchandized.

With the war over by then, new marketing and competitive conditions had to be solved. More plentiful supplies of tin and glass allowed strong national and regional competitors to step up the pressure in the vacuum-packed field. The trend toward more open displays in new super-markets got under way. But the Dowd-Ferguson combination had been looking ahead.

When it became necessary to *show* the Victor label in order to make it easier for people to recognize it on super-market and other counters, the company was ready with ads prominently featuring the Victor label. Both large and small space was used, the latter as a reminder followup.

Lewis had been sponsored on stations such as WNAC, Boston, WAAB, Worcester, WLLH, Lowell-Lawrence, WEAN, Providence, and WFAU, Augusta. These contracts began to expire in 1947—this occurred on a staggered basis, as stations had been added one at a time as increased sales of the product justified an expanded budget. Instead of renewing them, the company decided to sponsor the *Yankee Network News*, 1:00-1:15 p.m., over its 27-station hookup (starting in 1948). This provided a new audience and still more ambitious radio coverage than Victor had yet undertaken. But the payoff in sales of the "Victor, the ripe coffee" story made the move possible.

In the period following the war, while Victor was experiencing unusually rapid progress in expanding both distribution and sales, a number of other regional coffees attempted to crash the New England market with its hub in the Greater Boston area. Among these were Wilkin's (Washington, D. C.), and Aborn's and Ehlers (N. Y.). But one of the reasons for the consistent ability of smartly promoted regional brands to outdo all other competition is their understanding of how to sell their own area. For example, most of the "outside" competition attempted to get distribution by selling the retailer directly. But it isn't done that way in New England. Eventually they gave up and turned to the wholesalers. A few of them got a toe-hold, but none climbed very far.

The 20 Victor salesmen do call on their retail outlets—but any orders they take are turned over to the wholesaler, to keep from antagonizing him.

IN TOPEKA INDUSTRY MOVES FORWARD



INCREASED PAYROLL FAMILIES MEAN
INCREASED SALES OF INDIVIDUAL ITEMS

WREN

"FIRST ALL DAY"

ABC

5000 WATTS



WEED & CO. NATIONAL REPRESENTATIVES

To a sponsor's wife who doesn't

"know a thing about advertising, but . . ."

Darling, when you throw a party you know just where to look to rent a canopy (under "Tents," of course). Mr. Billingsley's electric eye at the Stork opens automatically when your entourage turns into 53rd street. Pancho at the Pierre gives you his old guitar strings. You understand *The Cocktail Party* and wouldn't be caught dead without tickets to the next Hammerstein opening. But when your spouse talks about markets and you're in there cat quick telling him to advertise only in the big cities, that's the time for you to samba back to Tiffany's.

Because, sister, big city markets exclude Iowa and that's unhealthy for your husband's business, whether he makes money bags or publishes text books. The nation's best customers grow on Iowa farms. In 72 of Iowa's 99 counties, farm families spend at least 50% more money than the national average. That's the heaviest concentration of big-spending farm counties in the U. S. And, in the book department, Iowa's literacy rating of 99.2% ranks first in the nation.

But agricultural Iowa is only half the story. Industrial Iowa accounts for almost half of the state's \$4-billion-plus annual income of individuals.

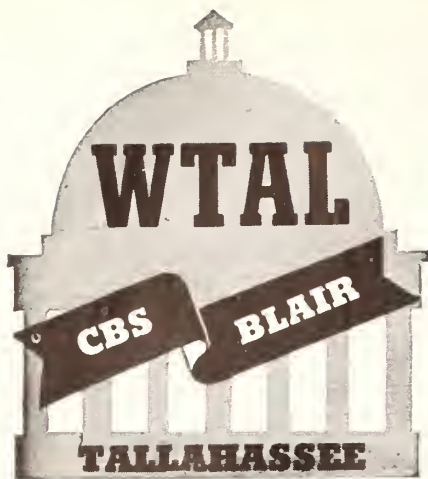
Why tell you these things? Shucks, honey, unless you happen to be from Eastern Iowa you might not know what a fat job WMT does hereabouts. And, bless your cute little heart, somebody has to pay your bills. We're just trying to help you make it easy for Papa.

5000 WATTS, 600 KC



DAY AND NIGHT

BASIC COLUMBIA NETWORK



5000 Watts—Day and Night

the center of

Capitaland*

Selling

12

Georgia Counties

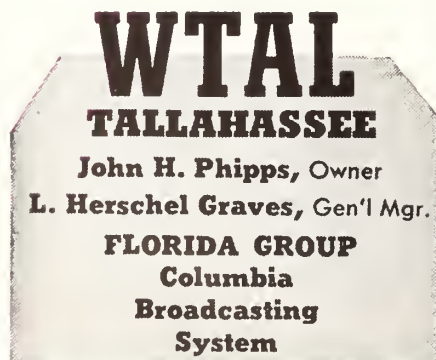
and

11

Florida Counties

***Ask your John Blair man to tell you the full story on Capitaland and North Florida's most powerful radio voice—WTAL!**

Southeastern Rep.
Harry E. Cummings
Jacksonville, Fla.



The primary purpose of calling on retailers is to encourage and help him to push Victor through new displays and other merchandising gimmicks.

By 1948, the Victor radio programs, backed by heavy merchandising, had zoomed the "ripe coffee" right on past La Touraine in third place, past a faltering Chase and Sanborn in the runnerup position, and put it in a see-saw battle with Maxwell House for clear leadership.

Maxwell House and Chase and Sanborn are the only truly national brands, measured by the yardstick of national advertising. On a nation-wide basis, Maxwell House probably sells the most pounds, followed by two regional coffees, Hills and Folgers, with Chase and Sanborn coming in fourth. If you add the three A&P brands together, they would top Maxwell House. These are coffee trade estimates. There is no basis for actual checking of pounds sold, even of relatively small regional brands. This is information any firm would give much to learn. But all guard it so jealously they won't even talk about annual advertising budgets on the ground the competition could infer from it their annual sales.

As 1950 approached Victor sized up its situation and decided on a major shift in strategy. The *Yankee Network News* was cancelled, and announcements got the nod.

The agency was convinced that eight years of programs had thoroughly established the Victor selling points of taste and economy. It was Dowd's belief that the company now should use more stations and hit harder on a local community level. This they could afford to do because announcements alone were now adequate to remind listeners of the often-told Victor story.

Announcements on an expanded station list would allow the company to match its distribution still more closely with the radio coverage, and permit aggressive solicitation of new accounts in the markets where announcements would be used. And, by rotating stations, the company could utilize 40 to 50 stations during the year in their six-state area, thus giving outlets a lift at the time and place most needed.

Dowd set up four simple points to guide the purchase of announcements:

1. Does the time suit the product?
2. What does it follow?
3. What does it precede?
4. What is the competition?

WSRS
CLEVELAND

.... "The Family Station" serving Clevelanders and all the local nationalities in the 3rd most densely populated metropolitan district in the U. S. A. ... covering 336 square miles.

.... Ask Forjoe for the power-packed selling facts about the effective WSRS domination and local impact. Hooper rating up ... WSRS cost per thousand lowest in town, thus the best buy in ...

CLEVELAND
WSRS

BIG!

To SELL the PEOPLE Who Buy

The MOST in the **BIG**
MIDDLEWEST

POPULATION
Over 4 Million
RETAIL SALES
Over 2 Billion

Use The **BIG**
STATION

THE MIDWEST-EMPIRE STATION
KFAB
50,000 WATTS OMAHA BASIC CBS



To Cover
the Greater
Wheeling (W.Va.)
Metropolitan
Market
you need...

WTRF

AM-FM

High Hoopers (Avg. 24.5)
Low Cost
The ECONOMICAL way to
SELL
The Wheeling Market
Check
THE WALKER CO.



**KEEPS YOU
IN FRONT
IN UTAH**

KDYL

NBC Network
SALT LAKE CITY, UTAH

National Representative: John Blair & Co.

As is self-evident, these checking-points are aimed at preventing purchase of announcements at times unsuitable for catching housewives, or, in some instances, the male head of the household; to prevent purchase of illogical adjacencies; and to prevent bucking a too-attractive spot on another station. With the alert help of station representatives, Dowd is constantly improving his spots. About 60% are station breaks, the rest one minute, including announcements preceding all Brave and Red Sox games.

Stations currently on the schedule are: WCOP, WEEL, WHDH, Boston; WTAG, WORC, Worcester; WSFL, WSAR, Springfield; WLAW, Lawrence in Mass. WDRC, Hartford; WBRY, Waterbury; WKNB, New Britain; WNAB, Bridgeport in Conn. WGAN, Portland; WGUY, Bangor; WCOU, Lewiston in Maine. WMUR, Manchester; WKNE, Keene, N. H. WCAX, Burlington; WSYB, Rutland, Vt.

About 30 newspapers, including four foreign language papers, are used to supplement the radio coverage. Newspapers, business papers, and outdoor posters account for about 15% of the total budget, which has increased about 500% since 1940.

Starting last May, about four one-minute and 20-second film announcements a week have been used on WBZ-TV, WNAC-TV, Boston; WNHQ-TV, New Haven; WJAR-TV, Providence.

How have Victor coffee distribution and sales held up under the new strategy? Very well, it seems. Trade reports have vacuum-packed coffee sales off as much as 40-50% on some brands this year because of price rises. Victor was off only 20%, 100% (or more) better than the trade average. In 1950, Victor is the only coffee so far to gain in distribution in the Greater Boston area, according to a recent survey by a Boston newspaper.

The Martin L. Hall Company is now headed by Stanley W. Ferguson, but its active management is in the hands of Mason Lincoln, a son-in-law. The parent company, Stanley W. Ferguson, Inc., is headed by Crawford Ferguson, a son of the founder. They work closely together and with Dowd. "Our policy is still flexible," they assert. "Our use of spot now doesn't mean we will not go back to programs if market and competitive conditions should change. The one thing we won't change is the quality of Victor Coffee." ★ ★ ★

TWO TOP CBS STATIONS

TWO BIG SOUTHWEST MARKETS

ONE LOW COMBINATION RATE

KWFT

WICHITA FALLS, TEX.

620 KC

5,000 WATTS

KLYN

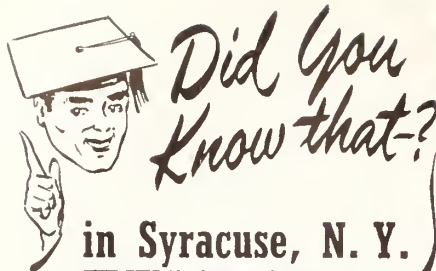
AMARILLO, TEX.

940 KC

1,000 WATTS

When you're making out that schedule for the Southwest don't overlook this sales-winning pair of CBS stations. For availabilities and rates, write, phone or wire our representatives.

National Representatives
JOHN BLAIR & CO.



in Syracuse, N. Y.

WFBL

now delivers
more listeners,
DAYTIME or
EVENING,
than anytime
in it's history!

Call FREE & PETERS
for Availabilities

WFBL

SYRACUSE, NEW YORK



**BASIC
SINCE
1927**

The way to con-
quer Communism
is thru Religion.

Practice and teach
Christianity and
Communism will
fly out the win-
dow.

The Art Mosby Stations



KGVO-KANA

5000 Watts
Night & Day
MISSOULA

250 Watts
Night & Day
ANACONDA
BUTTE

MONTANA

NOT ONE, BUT SEVEN MAJOR INDUSTRIES

510. Madison

(Continued from page 6)

MEDIA UNDER THE MICROSCOPE

I certainly would like to congratulate you on the splendid article in the 31 July issue on "Let's put all media under the same microscope."

This is the first basic, sensible article I have read on the radio-TV competitive position.

I have stated right along that we are not anymore interested or afraid of TV competition than we are of movies, magazines, newspapers, bridge, gin rummy, or canasta. What we are competing for, just like all businesses compete for the customer's dollar, is for the customer's time.

In the summer I am just as concerned with the golf club and the garden hoe as I am with the television set.

I believe that as a broadcaster it is up to me to make my programs sufficiently interesting that people will prefer to listen to them, rather than to play golf, tennis, go swimming, or in other ways amuse themselves or get recreation away from a radio receiver.

I hope that you are able to continue hammering away at this basic truth that we all, as advertising media, are competing for people's time.

With some 20 years of experience in the publishing field, some of which was as a circulation director, I know that circulation figures are interesting, but are absolutely no evidence of readership. On the same basis I believe that radio set ownership is no indication of a radio audience. Each such figure merely means the possibility of exposure to the medium present.

Let's continue the philosophy that we are competing for the time of the audience.

Again, congratulations on this splendid article.

ROBERT T. MASON
President
WMRN
Marion, O.

STUDENT RATES AVAILABLE

For the entire length of your publishing days I have been avidly following the articles and valuable information turned out by SPONSOR. It's been of great help to me in teaching radio courses at Syracuse University.

It has become of sufficient impor-

A B C
AMERICAN
BROADCASTING
COMPANY
IN LOUISVILLE

W K L O

1080
Kilocycles

5000
WATTS-DAY

1000
WATTS-NIGHT

W K L O

Louisville, Ky.

JOE EATON, MGR.

Represented Nationally by
JOHN BLAIR & CO.

BMI

**SIMPLE ARITHMETIC
IN**

MUSIC LICENSING

BMI LICENSEES

Networks	23
AM	2,138
FM	378
TV	98
Short-Wave	4
Canada	150

**TOTAL BMI
LICENSEES . . 2,791***

You are assured of
complete coverage
when you program
BMI-licensed music
*As of September 1, 1950

BROADCAST MUSIC, INC.
580 FIFTH AVE., NEW YORK 19
NEW YORK • CHICAGO • HOLLYWOOD

GROWING GROWING GROWN

Now First in Mobile

MORNING PERIOD*

PLUS...

a 14.8 Over-all Audience
Increase Since 1949

ANOTHER BONUS FOR ADVERTISERS...

Special merchandising
department for extra
promotion of sales.

*January, February, 1950 Hooper

WABB AM 5,000 Watts
FM 50,000 Watts

AMERICAN BROADCASTING
COMPANY

OWNED AND OPERATED BY
THE MOBILE PRESS REGISTER
NATIONALLY REPRESENTED BY
THE BRANHAM COMPANY

Available!

The Happy Kitchen, one of the
Midwest's oldest and best liked
women's programs, is conducted
by Nancy Goode.

This 9:15
a. m. week-day
feature has
been on the air
for almost 15
years. The pro-
gram is deftly
handled by
Nancy Goode,
homemaker,
mother and
active clubwoman. Her recipes,
food and household hints are of
great interest to KMBC-KFRM
listeners. Nancy also conducts a
weekly demonstration before an
audience.



Nancy Goode

Fleischmann's Yeast and K. C.
Power & Light are current spon-
sors, but additional participations
are now available!

Promotion and merchandising
aids are also a part of the partici-
pation. Contact us, or any Free &
Peters "Colonel" for details!

KMBC
of Kansas City

KFRM
for Rural Kansas

tance to me in my Station Management
and Programing course to recommend
it as a supplementary text for the com-
ing year.

At the moment I don't know how
many students will be in the course . . .
probably between 25-40, but regard-
less of the number is there such a thing
as a student rate for those subscrib-
ing to SPONSOR between the months of
October-June?

Since there is a certain amount of
detail involved in setting up the proce-
dure for a magazine as a text, I would
greatly appreciate an early reply.

Once more congratulations on a very
informative and provocative magazine.

DON W. LYON
TV Program Director
Syracuse University
Syracuse

• SPONSOR's student rate is \$4.00 a year.

JEWELERS ON RADIO

There is a jeweler in Colorado
Springs who insists that radio advertis-
ing is not a satisfactory medium for a
fine jewelry store which does not fea-
ture credit. He says that he has never
heard of a fine jeweler using radio suc-
cessfully. We know that there are many
quality jewelers over the country us-
ing radio to advantage, but have no
specific cases.

In the 17 July issue of SPONSOR you
stated you could send facts and figures
on radio results from most types of
businesses. If you have something on
quality jewelers, please send us infor-
mation on type of program, time seg-
ment used and results.

ORVILLE W. SUHRE
KVOR
Colorado Springs

• We agree with reader Suhre that the radio
successes for jewelry store are legion. If you
know of any, please send a brief account to
SPONSOR.

MR. SPONSOR SPEAKS

I just wanted you to know how tre-
mendously pleased I was with the Mr.
Sponsor article in the 17 July issue.
My friends (and many strangers) have
written to tell me what a grand article
it was. I think you should know the
nice response it received from SPONSOR
readers.

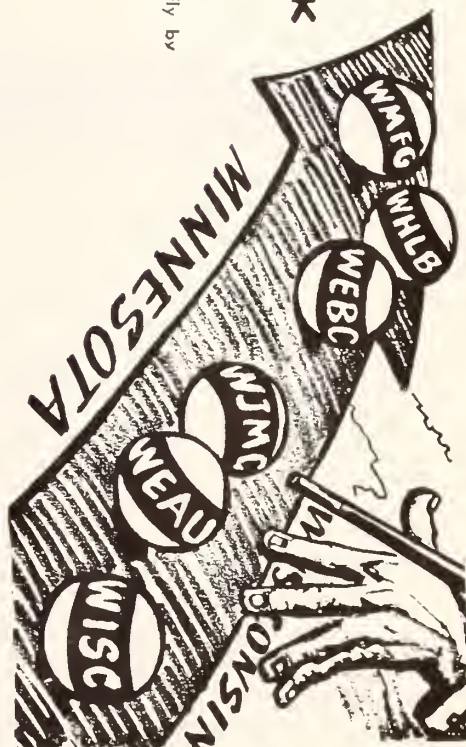
GEORGE J. ABRAMS
Advertising Manager
Block Drug Company
Jersey City

To cover the rich dairyland
markets of Wisconsin; the in-
dustrial centers of Northern Min-
nesota . . . use the Arrowhead Net-
work. You're interested in sales—and
that's what we deliver!

ARROWHEAD NETWORK

Represented nationally by RA-Tel Reps., Inc. and regionally by
BULMER-JOHNSON, Inc. Mpls.

WMFG
HIBBING
WHLB
VIRGINIA
WEBC
DULUTH
SUPERIOR
WJMC
RICE LAKE
WEAU
EAU CLAIRE
WISC
MADISON





On the beam

This is a big fall for the networks. And one of the factors that makes it big is the re-emergence of NBC as a trim, creative, well-coordinated fighting force.

With CBS moving ahead on all 16 cylinders, more than one observer noted that it was too bad that NBC could not hold the pace.

But lately NBC hasn't taken a back-seat to anyone in ingenuity and elbow-grease. "Operation Tandem," the Sunday night radio show talent-budgeted at \$30,000 weekly, some highly productive staff appointments and adjustments are cases in point.

One man has made a lot of difference. He's Joseph McConnell, whom General Sarnoff quietly installed as

president of the big network some months ago. It's taken Mr. McConnell a while to see what needed doing. But now he is quietly and efficiently sparking the rejuvenation.

Jean Muir incident

How many phone calls, or postcards, does it take to throw an artist off the air . . . to wreck a life career?

After the Jean Muir incident, it appears that 20 will do the trick.

General Foods' decision to buy up actress Jean Muir's contract for her role on the NBC-TV version of *The Aldrich Family* may be the right one. But the procedure is wrong; and highly injurious to an industry which, because of its sponsored-program character, is especially sensitive to the protests of a minute portion of its audience.

Miss Muir's crime was to be listed in *Red Channels*, a brochure specifying Communist sympathizers in radio and television. The protests to General Foods causing her dismissal stemmed from that mention.

As matters now stand, Miss Muir is out of radio and TV. Maybe she deserves to be, maybe not. But she wasn't even given a chance to defend herself.

Carried to an extreme, the device of putting pressure on a sponsor can force any air performer into retirement. The sponsor can't afford to risk the future of his product. And anyone with a grudge, justified or not, can get 19

cohorts to assist in applying the pressure.

Perhaps the Advertising Council can work out a safety-valve procedure for such cases. Radio and television can't afford another Jean Muir incident.

Cowboy craze

It's getting so you can hardly pick up a copy of *Look*, *Collier's*, or *Life* without finding yourself staring plumb into the muzzle of a six-shooter aimed by a hombre in cowboots and a ten gallon hat.

And every bush in the neighborhood is a vantage point for his spittin' image, junior size.

SPONSOR takes note of this wholesale return to the Wild West with an article in this issue (page 21) and another 25 September. In these two revealing episodes we expect to throw light on the phenomenon, its whys, wherefores, and significances to radio and television sponsors.

The return of the lawless West is strongly linked to the influence of such air heroes as Hopalong Cassidy, the Lone Ranger, Gene Autry, Bob Atcher, Cisco Kid. Some have filled the air for many years; others have come with television. The movies have played their part by furnishing TV with dust-covered B flickers that become A's in air entertainment.

Together they form a posse that's rounding up a nation. We call this a marked tribute to the power of the air.

Applause

Fire away, Breyer

Our nomination for the man we'd most like on our team is Stanley G. Breyer, commercial manager of KJBS, San Francisco. Mr. Breyer has done the impossible by getting researchers C. E. Hooper and Sydney Roslow to sit down with six broadcast advertising specialists for the purpose of assaying the accuracy claims of Hooper vs Pulse in the audience survey field.

Further, there's now hope that by the time the Committee is done a rating system will evolve that any sponsor, beset by a thousand other problems, can follow without benefit of counsel.

Mr. Breyer got all steamed up a few

months back when both Pulse and Hooper undertook surveys in San Francisco, but with notably different results. He's been agitating for a special test survey to find out who's right.

SPONSOR has had occasion to watch Mr. Breyer at work, since every other mail has brought us an up-to-the-minute report of progress, setbacks, and grand strategy. Despite big odds, he's succeeded in bringing together such men as Larry Deckinger, director of research, Biow Co.; Matthew W. Chapell, head of psychology department, Hofstra College; Lewis H. Avery, president, Avery-Knodel; Ken Baker, director of research, NAB; A. Wells Wilbor, director of marketing research, General Mills; Fred Manchec, execu-

tive vice president, BBD&O. They're hard at work on the problem.

Along with a proper research technique for broadcast audience measurement, SPONSOR is sold on yet another, and even more basic, yardstick. Advertisers need a common denominator to enable them to weigh the relative merits of all advertising media in a market. In our issue of 31 July 1950 (page 24), we suggested that the ANA, AAAA, AFA give thought to sponsoring a survey based on "share of time" each medium gets during a day as that common denominator. Such a study can be effectively made by existing survey organizations.

Paging Mr. Breyer!



HERE'S WHY

Advertising Stays-Where It Pays

On WNAX-570

COVERAGE

Big Aggie Land, 267 BMB counties in Minnesota, the Dakotas, Nebraska and Iowa, is served only by WNAX. In this world's richest agricultural area, 405,210 families listen to WNAX . . . 80% of them three to seven times every week.

MARKET

In 1949 folks in Big Aggie Land enjoyed a buying income of \$3,855,970,000 — greater than San Francisco, Philadelphia, or Washington, D. C. Retail sales in Big Aggie Land totaled \$2,931,783,000 — greater than Los Angeles, Detroit or St. Louis.*

*Compiled from 1950 Sales Management Survey of Buying Power.

COST

On the basis of a one-time Class A chain break, 4.4c buys 1,000 BMB radio homes. \$1.00 gets you 22,512 radio homes.

COMPLETE

No conflict with TV — no need to buy several stations to assure complete market coverage. WNAX alone delivers this Major Market in one big, low-cost package. See your Katz man.

WNAX-570

YANKTON - SIOUX CITY

570 Kc. - 5,000 Watts
REPRESENTED BY KATZ

A Cowles Station
AFFILIATED WITH A.B.C.

RECEIVED

SEP 12 1950

Washington Transit radio audience **doubled** by Oct. 1



**Now available in all these markets
(and coming soon in scores of others)**

Boston Suburban-WHAV, WLYN
Bradbury Heights, Md. WBUZ
(and suburbs of Washington, D. C.)
Cincinnati, Ohio WCTS
(and Covington, Ky.)
Des Moines, Ia. KCBC-FM
Evansville, Ind. WMLL
Flint, Mich. WAJL-FM
Houston, Tex. KPRC-FM
Huntington, W. Va. WPLH-FM
Jacksonville, Fla. WJHP
Kansas City, Mo. KCMO-FM
Minneapolis-St. Paul WMIN
Omaha, Neb. KBON-FM
Pittsburgh, Pa. (Suburbs) WKJF
St. Louis, Mo. KXOK-FM
Tacoma Wash. KTNT
Trenton, N. J. WTOA
Washington, D. C. WWDC-FM
Wilkes-Barre, Pa. WIZZ
Worcester, Mass. WGTR-FM

FROM THE very day Transit Radio started, it's been the fastest growing new advertising medium in America. And no wonder!

It delivers your radio message to street car and bus riders at the lowest cost-per-thousand. And you get the home FM audience as a big plus.

Transit Radio delivers a *counted* audience. You know *exactly* how many people you're reaching.

You can buy a *selected* audience. Men and women riders; inbound, outbound; special hours—you buy *precisely* what you want.

On October 1, additional installations in Washington will bring the total to 450 vehicles—*double* the previous number.

Result stories already in our files are amazing. For full information on rates, audience, availabilities, call or write Transit Radio, Inc., 250 Park Avenue, N. Y.—Mu.H. 8-3780. In Chicago: 35 E. Wacker Drive—Financial 6-4281.

WWDC is Washington's dominant independent



WWDC-FM

transit radio



WASHINGTON, D. C.

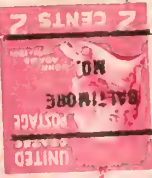
SEP 28 1950

What advertisers
think about spot radio—p. 30

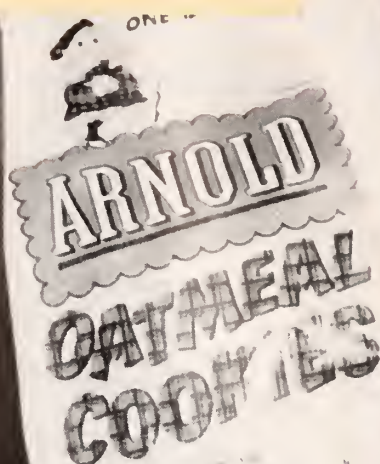
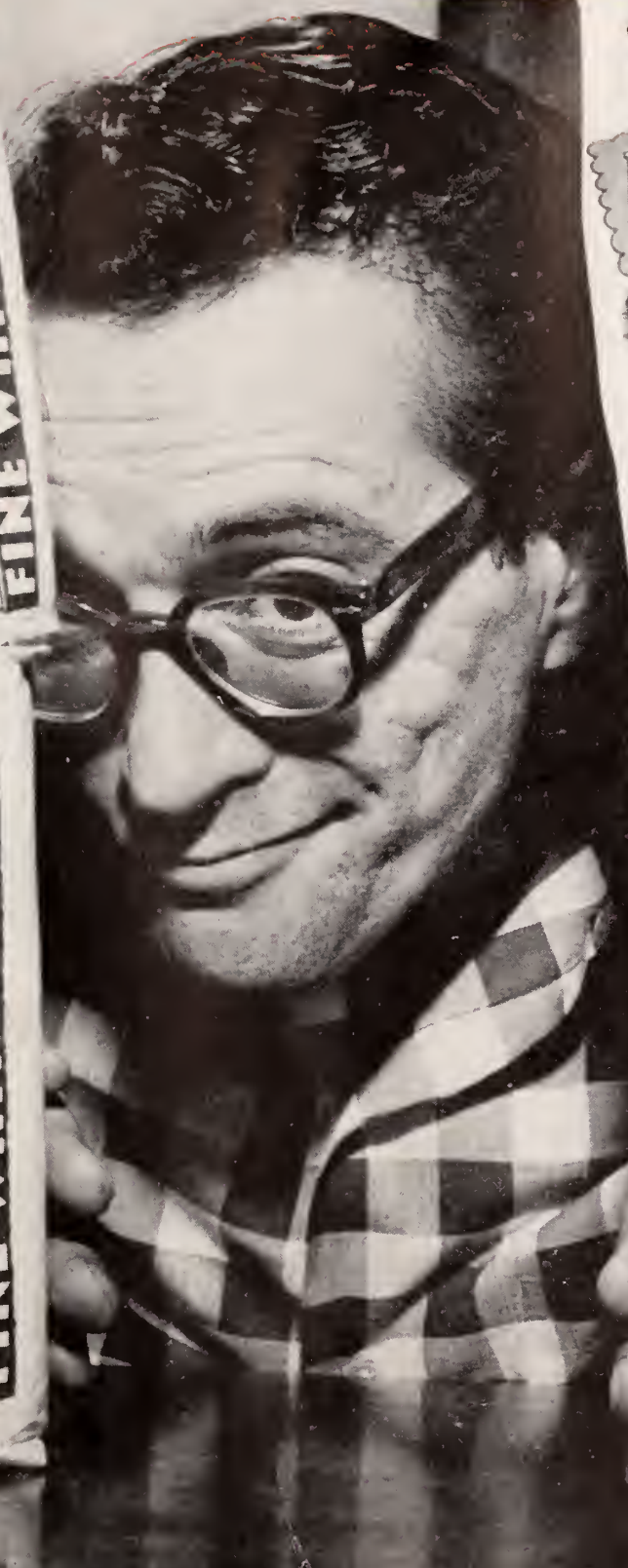
Robert Q. Lewis is the meat in the Arnold sandwich—p. 23

SPONSOR

For buyers of broadcast advertising



SP 10-49 12220
MISS FRANCES SPRAGUE
NATIONAL BROADCASTING
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y



RECEIVED

SEP 28 1950

ARNOLD
FINE WHITE BREAD

ARNOLD
FINE WHITE BREAD

Reports

Queries

Outlook

Mr. Sponsor:
Basil L. Emery

Bakeries
on the Air

When Is It
Safe to
Simulcast?

Western
Programming
on TV

Atlantic
Refining's
Sportscasts

How to
Use BMB

Radio
Results

Mr. Sponsor
Asks

Roundup

Tools for
Readers

Sponsor
Speaks

page

page

page 18

page 23

page 26

page 28

page 32

page 34

page 36

page 38

page 42

page 78

page 80

Look at TELEVISION IN THE **WHAS** TRADITION



"The Abbott Show"

THE ABBOTT SHOW is a television disc jockey program . . . casual and unorthodox in format . . . built around the personality of colorful Bud Abbott. Sponsors are quick to appreciate Abbott's rare ability of making their participating commercials a *part* of his show. As top platter spinner in this area (*Radio Best*, 1949) Abbott was a well-known "character" even before his television show . . . one reason his show was a hit with Louisville viewers from the start. 30 minute format.



"Good Living"

Two nights a week in the completely modern WHAS-TV kitchen with Marian and Sam Gifford, husband and wife team. Marian supplies the culinary know-how; Sam provides the lighter moments, dipping like Dagwood into the stew, fumbling awkwardly with the piping hot sauce pans. The other two nights of the show are spent in the attractive living room set where Marian and Sam dispense hints on household, family and parental problems. 30 minute format.



"Square Dance"

Guitar-playing Randy Atcher sings and plays host for this, one of Louisville's most unique TV shows. Formed around the old-fashioned square dance now sweeping the country, the WHAS-TV version is good entertainment for the whole viewing family. Two supporting musicians complete the station talent—caller and dancers are selected from the many Kentucky and Indiana square dance groups. Striking camera coverage is given by a tower camera, with second camera for closeups. 30 minute format.

**3 WHAS-TV
live talent productions
especially for**

PARTICIPATING SPONSORS

A basic CBS
Affiliate . . .

and the
cable is
coming
September 30



VICTOR A. SHOLIS, Director

• NEIL D. CLINE, Sales Director

SPONSOR

510 MADISON AVENUE, NEW YORK



RECEIVED

SEP 28 1950

ELC GENERAL LIBRARY

GILLETTE'S \$2,000,000 CALCULATED RISK—Though gasps are many at Gillette's record investment in World Series' radio and TV rights, advertising men familiar with account say bid was high but not foolhardy. Wisdom of move based on two counts: (1) Gillette blade sales during and immediately after Series last year were enormously high, momentum was felt throughout year; (2) by now Series broadcasts are associated with Gillette, constitute invaluable company asset. Air success of Toni, Gillette subsidiary, hasn't lessened firm's ardor for putting so many eggs in radio-TV basket. All told, U.S. and foreign coverage of games, plus merchandising, runs close to a peak \$2,000,000 this year. . . . **HOOPER INCHING INTO NETWORK TV**—With C. E. Hooper extension of network TV rating service to 12 cities in New York and Ohio, industry looks for gradual reemergence to national status. Hooper limited to 2-state combine until 3/1/51 by contract with A. C. Nielsen, purchaser of his national and West Coast rating services early this year. After that look for plenty of Hooper activity.

CUDAHY WINS NEW NEIGHBORS VIA SPORTS—Growing ranks of community-relations-minded firms building good-will with air campaigns have avid exponent in Cudahy Packing. Meat packer, which recently reestablished national headquarters in Omaha, is saying "hello" to new neighbors with radio and TV broadcasts of all 1950 football games. Stations WOW and WOW-TV made big sale. Home games will be simulcast; away games filmed for TV in addition to radiocast. TV homemakers' program participation is part of deal. This marks Cudahy's first sports sponsorship. . . . **AIDED-RECALL VS. TELEPHONE COINCIDENTAL**—Expert test survey committee of researchers, agency men, advertisers organized by Stanley Breyer (KJBS, San Francisco) to clarify differences in Hooper and Pulse findings sees no easy job ahead. First 4 sessions convinced group that only approach is step-by-step analysis. Method comparable to isolating-of-elements technique used by scientists. Calibre of committee members, plus frequent, purposeful sessions, give hope to industry that here may be start of continuing investigating group capable of untangling and policing messy air-rating problems.

OCTOBER IS "HENRY J" MONTH—As Kaiser-Fraser and William Weintraub agency see it, by 11/1 every man, woman, child in U.S. should know there's a "Henry J" on auto market. Starting this week, one-month spot radio campaign will trumpet announcement of new car with revolutionary body in several hundred markets. About \$200,000 earmarked for spot. . . . **CHEVROLET'S 3-MINUTE PROGRAM**—Front-runner Chevvy will use extensive list of radio stations this fall, featuring orchestra-backed name singers John Charles Thomas, Lauritz Melchior, Tony Martin, Dick

OCTOBER IS "HENRY J" MONTH—As Kaiser-Fraser and William Weintraub agency see it, by 11/1 every man, woman, child in U.S. should know there's a "Henry J" on auto market. Starting this week, one-month spot radio campaign will trumpet announcement of new car with revolutionary body in several hundred markets. About \$200,000 earmarked for spot. . . . **CHEVROLET'S 3-MINUTE PROGRAM**—Front-runner Chevvy will use extensive list of radio stations this fall, featuring orchestra-backed name singers John Charles Thomas, Lauritz Melchior, Tony Martin, Dick

SPONSOR REPORT for 25 September 1950

Powell, others in much-discussed 3-minute announcements. Years ago Chevrolet was biggest spot program user with 15-minute transcriptions. Reaction to cross between standard-length program and normal announcement will be eagerly watched.

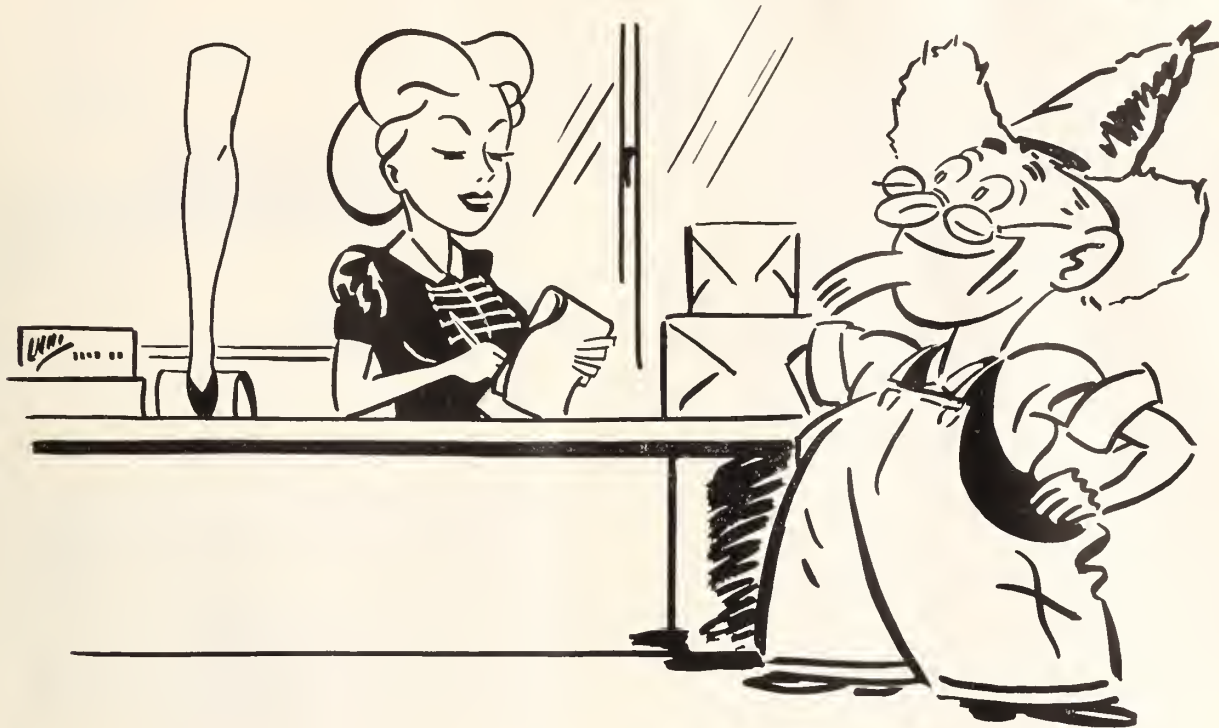
MUTUAL BENEFIT GOES FROM NETWORK TO P.I.—Contrary to example of biggest per inquiry specialists (like Mail Order Network), who are now buying card rate, ex-Gabriel Heatter-sponsor Mutual Benefit Health and Accident Association of Omaha is taking stab at p.i. air effort. Reported offering \$1.25 per inquiry. Improving radio station business holding down takers. . . . **BIG EXHIBITORS EATING, SLEEPING THEATER TELEVISION**—At this stage big hope of movie exhibitors in TV age is large-screen showings of World Series, championship fights, major Presidential talks, other sports and special events. Activity is intense, houses in New York, Chicago, Minneapolis, Detroit and 6 other cities scheduled for service this fall. Special theater-television training program for projectionists being given at RCA plant in Camden by I.A.T.S.E. (projectionists' union) and RCA Service Co. Amid feverish interest, movie industry is anxiously watching Phonevision (home theater film showings) developments. Phonevision tests due to start in early October with Zenith ready to proceed on schedule.

FM QUIETLY PICKING UP AUDIENCE—Some experts are predicting that FM will come into own in '51. Unlike early ballyhoo, when medium couldn't make grade because advertisers weren't interested in meager circulation, true FM picture now generally deemphasized. Some areas have salable percentage FM homes, as indicated by WHO (Des Moines), WASH (Washington, D.C.) studies. . . . **SCHENLEY CRACKS ANTI-LIQUOR ARMOR IN ALASKA**—Whiskey advertising is on air in Alaska three a week, 15-minute sportscasts started 18 Sept. over 6 stations of Alaska Broadcasting System for Schenley Products. Scripts were carefully studied by Company lawyers; up til press time no report of public opposition. Move may be prelude to attempted cracking of stateside prohibition against whiskey advertising on air.

COLOR: IT'S NOT SETTLED YET—Muddled though the TV color situation was prior to FCC tentative ruling in favor of CBS, today it's utter confusion. Manufacturers protest they can't meet Commission's 10 November deadline for building all TV receivers with "brackets standards"; some vehemently say FCC acted beyond authority; others say realities of design and production were completely ignored. RTMA refuses to put itself on record, fearing anti-trust action, but attitude of members is clear. Meantime, CBS goes ahead with plans to broadcast color 20 hours weekly, as soon as the FCC decision is finalized, with test pattern already over WCBS-TV 10:00-11:00 a.m. daily.

DYNAMIC "MITCH" COULDN'T SLOW DOWN—Inside story of Maurice Mitchell's brief stop at NBC, and shift to Associated Program Service, boils down to this: (1) network pace too slow for Mitch, despite friendly assurances from McConnell, Denny, and other top echelon that it wouldn't continue to be, (2) assignment didn't shape up as he originally saw it, (3) Muzak's president never relaxed efforts to bring fast-moving ex-BAB head into fold, (4) Mitch likes close contact with broadcasters. Matters of internal NBC differences had bearing, too, but four mentioned are big reasons.

"MIRANDY WANTS THE SHEEREST YOU'VE GOT!"



IF you think folks in the East live fancy, you oughta see our Red River Valley farmers indulge themselves! The sky's the limit because they're one of the nation's top income groups!

Hoopers and independent rural surveys prove that WDAY is also one of the nation's top stations.

For Dec. '49-Apr. '50, for example, WDAY got a 66.5% Share of Audience Weekday Afternoons, against 15.1% for Station B!

A new 22-county survey by students of North Dakota Agricultural College shows that 78.6% of the farmers in these 22 counties prefer WDAY, as against 4.4% for Station B!

Get all the facts today . . . from us or any Free & Peters "Colonel".



FARGO, N. D.

NBC • 970 KILOCYCLES • 5000 WATTS



FREE & PETERS, INC.
Exclusive National Representatives

SPONSOR

DIGEST OF 25 SEPTEMBER 1950 ISSUE

VOLUME 4 NUMBER 20

ARTICLES

Bakers on the air

A well-organized, promotion-minded group, bakeries round the country give a large slice of their advertising loaf to radio and TV

23

When is it safe to simulcast?

Most sponsors program separately since TV has come into its own, find it pays to give TV individual attention. But some shows can be simulcast

26

Wild-West fever: will it sell for you? (TV)

TV can claim credit for the Western craze. When Hollywood "oldies" get worn out going round and round on video screens, there'll be more tailor-mades for TV

28

What sponsors think about spot radio

Unique buyer-seller "clinics" find that advertisers are enthusiastic about sales results from national spot. A behind-the-scenes story

30

Atlantic's razzle-dazzle air strategy

Catering to local interests in sports has been Atlantic Refining Company's highly effective formula, made it an outstanding air advertiser

32

Are you getting the most out of BMB?

Buyers and sellers of radio time have found BMB invaluable. Some of the ingenious ways in which the data is being used are highlighted here

34

COMING

TV film commercials

SPONSOR is unearthing the latest techniques in film commercial productions, finding how the sponsor can cut costs

9 Oct.

Hormel's triple-threat girls

Traveling network radio show is also hard-hitting sales and merchandising task force for meat company. It all grew out of a drum and bugle corps

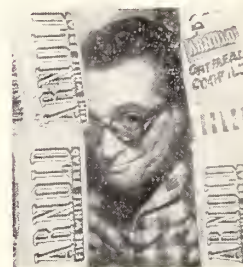
9 Oct.

Mystery programing

What's happening to the most prolific network program type? Article will report on latest ratings, results, costs, commercial techniques

DEPARTMENTS

QUERIES	7
OUTLOOK	10
NEW AND RENEW	13
MR. SPONSOR: BASIL L. EMERY	16
P. S.	20
RADIO RESULTS	36
MR. SPONSOR ASKS	36
ROUNDUP	42
TOOLS (BROCHURES) AVAILABLE	78
EDITORIALS	80



COVER: Puckish Robert Q. Lewis sells for Arnold Bakers, CBS-TV. (See page 23.)

Editor & President: Norman R. Glenn
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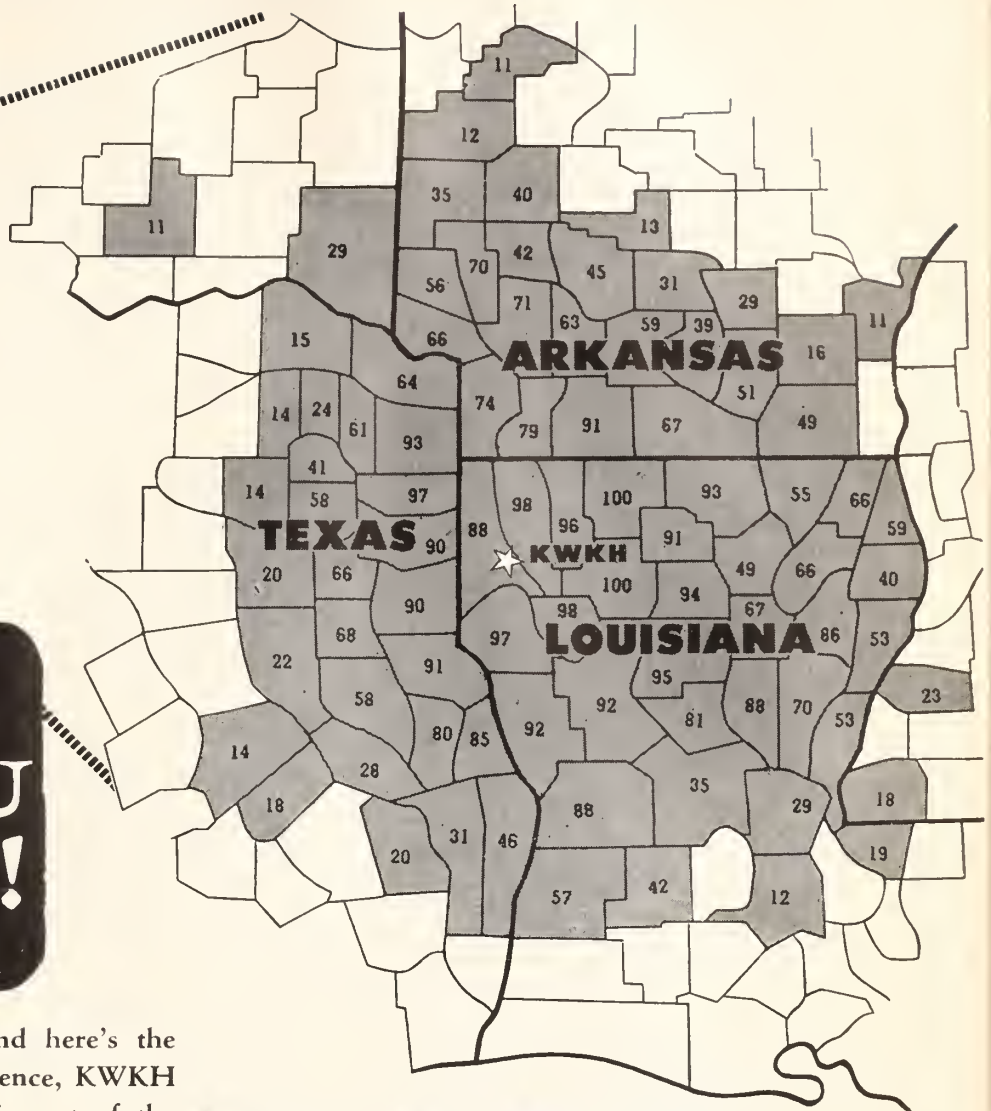
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1950

1925



**IT'S EASY,
WHEN YOU
KNOW HOW!**



KWKH DAYTIME BMB COUNTIES

Study No. 2

Spring, 1949

This is KWKH's *twenty-fifth anniversary* — and here's the story of that in these 25 years of broadcasting experience, KWKH has built an incomparable radio Know-How in this part of the South:

The 1949 BMB Report credits KWKH with more than 300,000 daytime radio families in 87 Louisiana, Texas and Arkansas counties. 64% of these families listen "6 or 7 days weekly". 75% are "average daily listeners"!

Month after month, year after year, KWKH ranks among the nation's top CBS stations in Hooper City Audience Indexes. The latest report (Feb.-Mar., 1950) shows KWKH as *fifth* in the morning, *sixth* in the afternoon, *third* at night.

Know-How makes a difference! Let us or The Branham Company show you just how *much* difference it makes!

50,000 Watts • CBS •

KWKH

Texas
SHREVEPORT **LOUISIANA**
Arkansas

The Branham Company
Representatives

Henry Clay, General Manager

25 SEPTEMBER 1950

HALF of Montreal is Not Enough!

Montreal's city limits don't limit the Montreal market. Almost half of Montreal's rich retail trading zone exists *outside* of the city — within a limit of 50 to 75 miles of Canada's metropolis. The first survey just completed in this vital area indicates one fact* — CKAC rates *tops* among the 185,000 French radio homes immediately surrounding Montreal. When you set your advertising sights on Montreal, make sure you use both barrels—select CKAC for most intensive coverage of the entire Montreal market — both inside and out.

**Write CKAC for additional information based on the new Elliott-Haynes survey of Montreal's second market.*

CBS Outlet in Montreal
Key Station of the

TRANS-QUEBEC radio group



CKAC

MONTREAL

730 on the dial • 10 kilowatts

Representatives:

Adam J. Young Jr. - New York, Chicago
William Wright - Toronto

510. Madison

AGENCIES ENJOY SERIES

Just want to tell you that I thought the man who wrote the twin articles "What agencies would tell clients if they dared" (14 August SPONSOR) and "What sponsors think of agencies (28 August SPONSOR) did an excellent job. It was very fine reading and greatly enjoyed.

TOM SLATER
Vice President
Ruthrauff & Ryan
New York

I am enjoying your article "What agencies would tell clients, if they dared. . . ."

Could you send me a couple of copies or reprints of this article?

EMIL REINHARDT
Emil Reinhardt Advertising
Oakland

In my opinion, SPONSOR grows better with each issue. The lead story in your 14 August issue serves as a fine case in point. It's timely, intelligent, provocative, and well-written. As an agency man, I've done a great deal of thinking about "What agencies would tell clients . . . if they dared."

WILLIAM CALLENDER
Lanport, Fox, Prell & Dolk Inc.
South Bend

GOODMAN ON 53RD ST.

Could you supply us with the address of Mr. Goodman whom, we understand owns the TV Telephone Game described on page 27 of your 31 July issue. We would like to contact him in reference to this show.

JOSEPH WEINSTEIN
J. W. Shepard Co., Advertising
New Haven, Conn.

• Harry S. Goodman is located at 19 E. 53rd St., New York 22.

FURRIER ON VIDEO

The Evans Fur account in Chicago is one of our clients. I've noticed your story on furs. Perhaps you're not aware that since taking the account six months ago, we have moved 70% of the Evans budget into television. We have four TV shows a week for Evans

and have given them a dominant leadership position in TV advertising in Chicago.

E. JONNY GRAFF
Vice President
Radio & Television
Kaufman & Associates Inc.
Chicago

MOPPETS PICK TV SHOWS

Your article entitled, "How moppets hypo adult viewing" fell right in line with my clan.

My two youngsters raise quite a fuss if I try to get Ransom Sherman or Gary Moore. They uncannily know when Captain Video comes on and I have to throw in the towel. Two TV sets will be my only out, I'm afraid.

DAN SCHMIDT III
George P. Hollingbery Co.
New York

I have just been reading the current issue of SPONSOR and note the very attractive treatment given the study of the effect of children on television program selection. I don't know how the information could have been better or more attractively handled.

DR. HARRISON B. SUMMERS
Department of Speech
Ohio State University
Columbus

FARM FACTS

As I recall, within the last few months you have run some articles regarding radio listenership on the farms. We can't seem to find the issues in our office. Would you be good enough to advise us the dates the articles ran or send us duplicate copies of issues.

JAN GILBERT
Radio-Television Director
Harold Cabot & Co., Inc.
Boston

• SPONSOR's Farm Facts Handbook contains a number of articles regarding the farm market. Each subscriber is entitled to a free copy on request. Additional copies are \$1 each.

DIAMONDS ON THE AIR

In the 5 June SPONSOR, "510 Madison" column, a letter from Arthur Grunewald of Tucson is answered directing the writer to an article entitled, "Davison's couldn't sell diamonds"

(Please turn to page 79)

Queries

Reader inquiries below were answered recently by SPONSOR's Research Dept. Answers are provided by phone or mail. Call MU. 8-2772; write 510 Madison Ave., New York 22, N. Y.

Q. Do you have a listing of special transcribed Christmas programs that are available? *Radio station, Louisiana*

A. We don't have a listing, but here are some shows that might be appropriate: RCA—*Magic Christmas Window*, *Happy The Humbug* and *The Cinnamon Bear* available for 26 quarter hours from Bruce Eells & Associates, 2217 Maravilla Drive, Hollywood. Teleways, 8949 Sunset Boulevard, Hollywood, has 15-minute hymn programs by John Charles Thomas. Kasper-Gordon, 140 Boylston Street, Boston, may have some Christmas transcriptions.

Q. Who can give us the audience impact measurements of radio vs. television? *Advertising agency, New York*

A. Among the research companies on our list, the following may be able to help: Advertest Research, New Brunswick, N. J.; Audience Surveys, Inc., 347 Madison Avenue, N. Y.; Psychological Corp., 522 Fifth Avenue, N. Y., and Schwerin Research 2 West 46th Street, N. Y.

Q. Do you have any television set ownership studies broken down according to income? *Advertising agency, New York*

A. Not by income, but by rentals. In August 1950, Pulse made a study of 1,950 homes with television in New York City. The figures showed 19.6% of sample paid a monthly rent of \$75 or more; 28.0% of sample paid \$55 to \$74 rent; 35.5% of sample paid \$40 to \$50 rent and 16.9% paid under \$40 rent.

Q. Have you done any stories on municipally-owned bus lines and transportation systems that have used radio to benefit their business? *Radio station, California*

A. See "Selling an industry the transit way" in the April 1947 issue, page 17.

Q. Has SPONSOR done anything on Kinescope vs. TV? *Advertising agency, New York*

A. See the FALL FACTS issue. 17 July, for a brief article on TV transcriptions.

Q. Who sells the Hopalong Cassidy transcribed shows? *Radio station, Georgia*

A. Hopalong Cassidy radio transcriptions are produced and distributed by Commodore Productions and Artists Inc., 1350 North Highland Avenue, Hollywood.

Q. Have you done any articles on TV costs? *Free-lance researcher, New York*

A. "Television program costs" in the 22 May 1950 SPONSOR, page 25, will give you average costs of the following type shows: local night sport remote, drama, comedy-variety, musical program, kid's show, situation comedy, and audience participation.

*from 1950 Sales Management



KTLN

1000 Watts

DENVER

DELIVERS

the cream of the
Rocky Mountain Area

FOR 16¢ per

THOUSAND LISTENERS

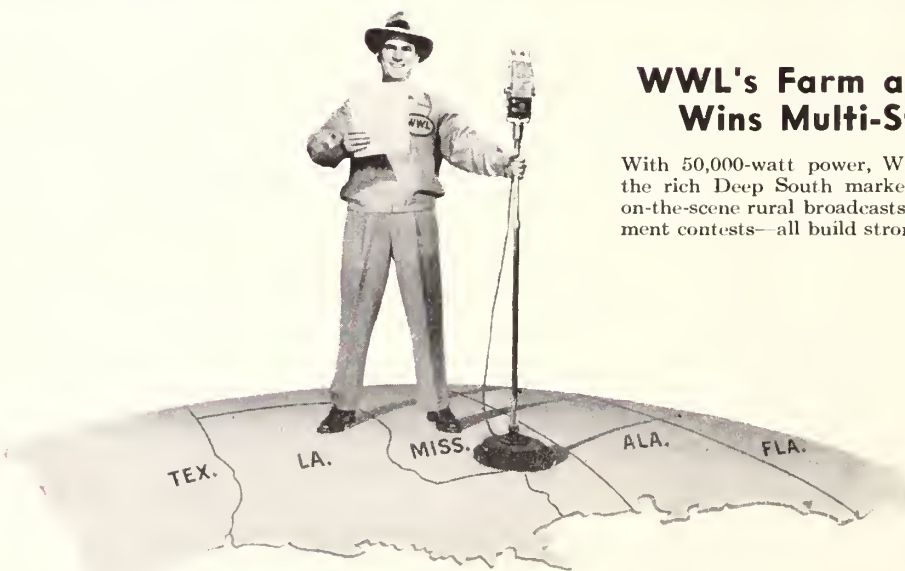
KTLN serves more Colorado
Radio Families than any other
Independent station.

April thru July 1950 average
Hooper (share of audience) 10.

for availabilities
phone, write or wire

John Buchanan, KTLN
Park Lane Hotel, Denver
Radio Representatives, Inc.
Peg Stone, New York
John North, Chicago
Tracy Moore, Los Angeles
and San Francisco





WWL's Farm and Rural Appeal Wins Multi-State Audience

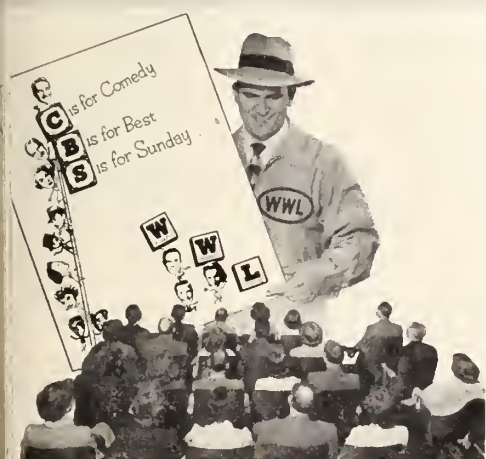
With 50,000-watt power, WWL beams varied rural fare to the rich Deep South market. Weather and market reports, on-the-scene rural broadcasts, 4-H programs, herd improvement contests—all build strong listener loyalty.

In the City—on the Farm—They love the South's Greatest Salesman

WWL proves you *can* please everybody. WWL does it by giving folks *what* they want—the *best* of it—*when* they want it.

WWL wins preference with the CBS parade of stars—with special services, such as intimate on-the-scene reporting of local news and events... with New Orleans talent that Southerners *love*.

In New Orleans, WWL's evening share-of-audience equals that of next two stations combined.



WWL's Advertisers get ear-round Listener Promotion

WWL's newspaper campaign includes full pages—in color. The program benefits from colorful 24-sheet posters, street- and bus dash-signs, store posters, stack signs, special days, personal and mail promotion to key jobber and advertiser accounts. WWL gives you more of *everything*.

South's Greatest Salesman

WWL
NEW ORLEANS

50,000 WATTS

CLEAR CHANNEL

CBS AFFILIATE

DEPARTMENT OF LOYOLA UNIVERSITY
REPRESENTED NATIONALLY BY THE KATZ AGENCY

Outlook.

Magazines begin to appreciate TV as circulation aid

Consumer magazines have long relied on radio advertising to spur circulation. They still do, but they've added video to their media plan. Typical of the publications on video now are *TV Guide*. This consumer publication is using video in New York, New Jersey, and Connecticut with success (announcements and an occasional participation). *Life* is testing TV advertising in Baltimore, Richmond, Schenectady, and Wilmington on a 20-week basis to see if the medium will spur circulation. If video advertising proves successful for these publications, look for other magazines to enter the medium.

Frozen juice concentrates snare major portion of citrus crops; competition keen

The frozen juice concentrate manufacturers continue with their liquid bonanza. They have taken 40% of the orange crop and have frozen twice as much juice as in the 1948-49 season. Freezers are expected to take even more of the 1950-51 crop. Broadcast advertisers like Libby, McNeill and Libby, Minute Maid, and Snow Crop plan to increase their freezing capacity. The Florida Citrus Commission will increase its tempo advise, along with the others; large part of its \$2,000,000 budget may go to air advertising.

Radio and video share increasing importance in national economy

The increasing importance of radio and TV in the national economy cannot be overlooked. Radio and television accounted for \$107,000,000 in 1942. In 1948 it accounted for \$257,000,000 of the national income. Now, according to the Department of Commerce, radio and TV accounted for \$276,000,000 of a national income of \$216.8 billion of industrial origin in 1949. With the Korean situation stimulating industry, figures for 1950 should reach new heights.

Politicians take to airwaves to get voters' attention

The Democrats and Republicans are agreed on one thing. That is, both radio and TV can do a selling job for them in their campaign for votes. While budgets haven't been definitely decided upon, both parties will use statewide nets to elect a governor and senators. Radio and TV will also figure prominently in New York's Mayoralty race. (See 22 May 1950 SPONSOR, "How to 'sell' a candidate.") One of the many air campaigns being waged is the current broadcast of the Connecticut Democratic State Central Committee on seven stations. Torrid radio and TV campaigns will be aired all over the country as election time approaches in states like California, Ohio, Pennsylvania.

Radio doing harder selling job than ever before

TV has loomed large on the broadcast advertising scene but the networks are looking ahead, too, in radio. Their latest promotions augurs well for the AM advertiser. NBC and CBS have given their advertisers that something "extra" in their promotional campaigns. NBC with its trademark registered chimes; CBS with its "This is CBS—the stars' address!" Mutual looking to the future for its advertisers is publicizing the Western craze and aiding MBS sponsors with merchandising tie-ins. MBS will hold a Western Week from 15-21 October. Shows like *Mark Trail* (Kellogg Company); *Straight Arrow* (Nabisco); *Challenge of the Yukon* and *Roy Rogers* (Quaker Oats) plus several sustainers and Western participations will be benefited by merchandising tie-ins. (See 22 May 1950 SPONSOR, "Not sponsored but big business.")

Jewelers anticipate banner sales year thanks to radio-TV advertising

Jewelers had a record sales year in 1947 of \$1,300,000,000 while 1949's volume hit \$1,100,000,000. Now the Korean war has perked up the jewelry trade. But most of the credit for the improved business outlook for jewelers goes to advertising, much of it broadcast advertising. Some of the jewelry firms on the air this fall include: Gruen Watch Company (*Blind Date*, ABC-TV); Benrus Watch Company (*Saturday Night Review*, NBC-TV). Gruen, Benrus, and Bulova are heavy users of spot radio and TV. With the Waltham Watch Company going back into business in October, and an ad campaign by the Watchmakers of Switzerland the same month, look for increased advertising and competition for the upcoming holiday trade.

Increased costs of TV sets plus future rises not affecting sales or production

Most of the television set manufacturers have increased their sales prices because of material cost increases. Two future factors will add to the increase: the impending 10% Federal excise tax and the added cost of converters and adapters for color video. Nevertheless, set sales, spurred on by the return of video's fall programing, have been excellent. Current TV and radio set production also continues at a blistering pace. Radio-Television Manufacturers Association figures for the first three weeks in August show 514,396 television, 906,507 radio sets produced.

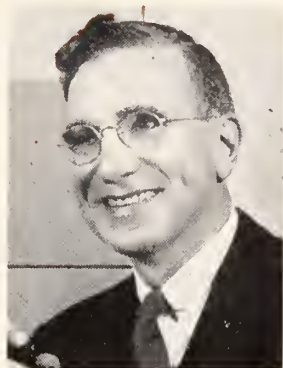
Newspaper and magazine ad hikes give radio time sales a boost

An increase in newspaper and magazine space rates has created an upsurge in radio time sales. This, plus increased listenership because of the Korean war, has upped radio time sales. A brief SPONSOR survey reveals: ABC has 14 new accounts including ones like Theodore Hamm Brewing; Bymart; Reddi-Wip. CBS billings show a third-quarter gain, 14% over 1949. NBC spokesmen say, "there are increased inquiries coming from advertisers." On Mutual, the Pal Blade Company signed for *The Rod & Gun Club of the Air* (Thursdays, 8:30-55 p.m.). The clincher: Pal cancelled a half dozen newspaper ads in some 60 papers on its 1950 schedule in addition to some remaining ads on their magazine schedule.

CHET RANDOLPH
Prairie Former Livestock
Editor. Associate WLS Farm
Editor. Handles all agri-
cultural remote broadcasts.



ART PAGE
WLS Farm Editor. Conduc-
tor of DINNERBELL TIME,
oldest farm service pro-
gram in radio.



LARRY MC DONALD
Agricultural specialist on
the early morning FARM
BULLETIN BOARD program
—served by WLS Field Staff
and special wire services.



AL TIFFANY
Ace farm specialist—com-
ments on all news affecting
agriculture on the daily
FARM WORLD TODAY pro-
gram—served by WLS Field
Staff and special wire
services.



GLADYS SKELLY
Prairie Former Homemak-
ing Editor. Appears regu-
larly on PRAIRIE FARMER
AIR EDITION.



DAVE SWANSON
Agricultural market spe-
cialist. Broadcasts market
summaries from U.S. Stock
Yards.



Agricultural Leadership is no Mere Accident

SPONSOR magazine has done an excellent job of bringing to readers the importance of the farm market, and farm programs serving that market. WLS is complimented that it has had its full share of prominence in these SPONSOR presentations. To us at WLS this is not surprising nor, do we think, unjustified.

WLS was established by the Sears Roebuck Agricultural Foundation for the sole purpose of serving agriculture. Owned since 1928 by Prairie Farmer, America's oldest farm publication, it is only natural that the station's interest should be toward agriculture.

WLS farm programs are planned and presented by men and women who have spent a lifetime studying the problems of agriculture—know just what times are best for reaching the market—know just what types of programs are wanted and needed. A few of these specialists are pictured on this page—all exclusively WLS broadcasters.

Thru years of service to the vast agricultural industry by these and other station specialists, WLS has emerged as the undisputed agricultural leader in the Midwest. No mere accident—but the result of planned programming and service by the largest informed agricultural staff in radio.



BILL MORRISSEY
Livestock market expert.
Broadcasts daily market re-
ports.



F. C. BISSON
Grain market specialist.
Broadcasts daily from the
Chicago Board of Trade.



PAUL JOHNSON
Prairie Former Editor.
Commentator on PRAIRIE
FARMER AIR EDITION.

... and in terms of Sales Results

This agricultural leadership has solid commercial value, too. The nearly 5½ billion dollar effective gross farm income in the WLS coverage area (*) can be most effectively tapped by the 50,000 watt voice of WLS. That is why leading national and regional advertisers have consistently used WLS to sell the 1,738,370 (*) radio families whose economy is so greatly dependent upon agriculture.

When thinking of the Midwest, think of WLS for effective coverage of this important agricultural market. Your John Blair man has details—or write WLS direct for additional proof.

*

1950 SURVEY OF BUYING POWER

WLS-BMB, 1949, 10-100% daytime
coverage Radio families in towns 25,000
and under, within WLS-BMB area.



CLEAR CHANNEL Home of the NATIONAL Barn Dance

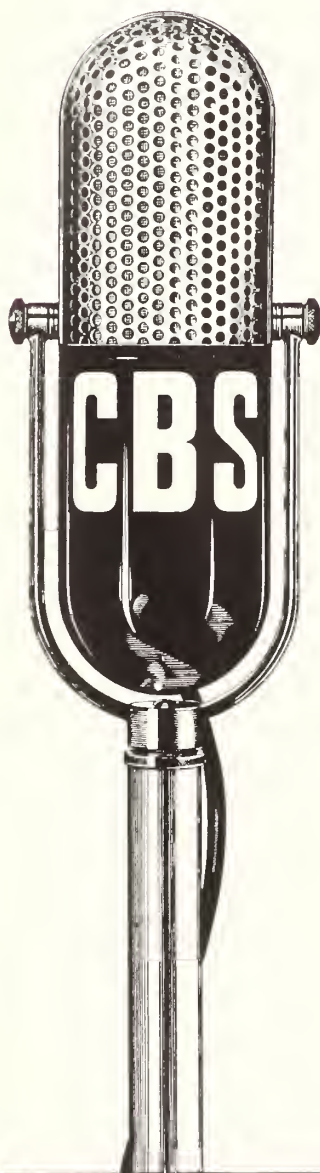
CHICAGO 7

890 KILOCYCLES, 50,000 WATTS, ABC NETWORK—REPRESENTED BY JOHN BLAIR & COMPANY

*Your best radio buy
in Baltimore boomtown!*

WCAO

"The Voice of Baltimore"



July 1950 Baltimore Index Figures at a Glance

(Corresponding Month of Preceding Year = 100)

Industrial Employment (Maryland)	101.0
Building Permits, Baltimore City (Dollars)	176.3
Building Permits, Baltimore County (Dollars)	197.8
Department Store Sales (Dollars)	121.3
New Passenger Car Sales, Baltimore City and County	138.7
Freight Car Loadings	113.4

ask about availabilities!

CBS BASIC • 5000 WATTS • 600 KC • REPRESENTED BY RAYMER

New and renew

SPONSOR

25 September 1950

These reports appear in alternate issues

New on Radio Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Animal Foundation Corp	Moser & Cotins	CBS 64	Bill Shadell; Sun 11:30-35 am; 42 Sep; 26 wks
Brown & Williamson Tobacco Corp	Russel M. Seeds	NBC 72	People Are Funny; Sat 7:30-8 pm; 23 Sep; 52 wks
Chrysler Corp (De Soto division)	BBD&O	NBC 166	You Bet Your Life; W 9:30 pm; 4 Oct; 52 wks
Dawn Bible Students Association	William Gleeson	MBS	Frank & Ernest; Sun 12:15-1 pm; 15 Oct
Ludens Inc	J. M. Mathes	CBS 151	Sing It Again; Sat 10:15-30 pm; 4 Nov; 26 wks
R. J. Reynolds Tobacco Co	William Esty	MBS 300	Five minutes before and after MBS Football Game of the Week; Sat; 23 Sep-end of football season
Sterling Drug Inc	Dancer, Fitzgerald & Sample	ABC 282	John B. Kennedy; M-Th 10:30-10:35 pm; 18 Sep; 52 wks

Renewals on Radio Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
American Cigarette & Cigar Co	SSC&B	NBC 171	The Big Story; W 10-10:30 pm; 27 Sep; 52 wks
American Home Products Corp	J. F. Murray	CBS 174	Romance of Helen Trent; M-F 12:30-45 am; 18 Sep; 52 wks
Armstrong Cork Co	BBD&O	CBS 174	Our Gal Sunday; M-F 12:45-1 pm; 18 Sep; 52 wks
Association of American Railroads	Benton & Bowles	NBC 165	Theatre of Today; Sat 12-12:30 pm; 23 Sep; 52 wks
Bristol-Myers Co	Doherty, Clifford & Shenfield	NBC 166	Railroad Hour; M 8-8:30 pm; 2 Oct; 52 wks
The Champion Spark Plug Co	MacManus, John & Adams	ABC 282	Break the Bank; M, W, F 11-11:30 am; 25 Sep; 52 wks
Cudaby Packing Co	Grant	MBS 450	Champion Roll Call; F 9:55-10 pm; 29 Sep; 52 wks
Electric Autolite Co	Cecil & Preshey	CBS 176	Nick Carter; Sun 6:30-7 pm; 10 Sep; 52 wks
Electric Companies Advertising Program	N. W. Ayer	CBS 164	Suspense; Th 9-9:30 pm; 5 Oct; 52 wks
Faultless Starch Co	Bruce B. Brewer	NBC 54	Meet Corliss Archer; Sun 9-9:30 pm; 1 Oct; 52 wks
General Foods Corp	Benton & Bowles	CBS 154	Faultless Starch Time; Sun 11-11:15 am; 8 Oct; 52 wks
The Gillette Safety Razor Co	Maxon	ABC 281	Wendy Warren & The News; M-F 12-1:15 pm; 18 Sep; 52 wks
Hudson Coal Co	Clements Co	NBC 14	Cavalcade of Sports; F 10-11 pm; 15 Sep; 40 wks
Frank H. Lee Co	Grey	ABC 269	Hudson Coal Miners; Sun 9:45-10 am; 8 Oct; 52 wks
Lewis-Howe Co	Dancer-Fitzgerald-Sample	NBC 165	Robert Montgomery Speaking; Th 9:45-10 pm; 24 Aug; 52 wks
Liggett & Myers Tobacco Co	Cunningham & Walsh	NBC 145	Fanny Brice-Baby Snooks; T 8:30-9 pm; 10 Oct; 52 wks
Miles Laboratories Inc	Wade	CBS 144	Dragnet; Th-9-9:30 pm; 5 Oct; 52 wks
National Biscuit Co	McCann-Erickson	CBS 146	Hilltop House; M-F 3:15-30 pm; 2 Oct; 52 wks
Pacific Coast Borax Co	McCann-Erickson	MBS 436	Curt Massey Time; M-F 5:45-6 pm; 2 Oct; 52 wks
Pet Milk Sales Corp	Gardner	ABC	Straight Arrow; T, Th 5-5:30 pm; 26 Sep; 52 wks
Procter & Gamble Co	Benton & Bowles	NBC 150	The Sheriff; F 9:30-10 pm; 29 Sep; 52 wks
Prudential Insurance Co of America	Calkins & Holden, Carlock, McClinton & Smith	CBS 152	Mary Lee Taylor; Sat 10:30-11 am; 21 Oct; 52 wks
R. J. Reynolds Tobacco Co	William Esty	NBC 140	Red Skelton; Sun 8:30-9 pm; 1 Oct; 52 wks
Sterling Drug Inc	Dancer-Fitzgerald-Sample	CBS 163	Jack Berch Show; M-F 11:30-11:45 am; 25 Sep; 52 wks
Whitehall Pharmacal Co	J. F. Murray	NBC 152	Vaughn Monroe; Sat 7:30-8 pm; 7 Oct; 52 wks
Whitehall Pharmacal Co	John F. Murray	CBS 156	American Album of Familiar Music; Sun 9:30-10 pm; 24 Sep; 52 wks
Wildroot Co.	BBD&O	NBC 100	Mr. Keen, Tracer of Lost Persons; Th 8:30-9 pm; 19 Oct; 52 wks
Williamson Candy Co	Aubrey, Moore & Wallace	CBS 176	Front Page Farrell; M-F 5:45-6 pm; 25 Sep; 52 wks
		MBS 512	Just Plain Bill; M-F 5:30-45 pm; 25 Sep; 52 wks
			Arthur Godfrey; M-F 10:15-10:30 am (alternate wks); 26 Sep; 52 wks
			True Detective Mysteries; Sun 5:30-6 pm; 10 Sep; 52 wks

New National Spot Radio Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKETS	CAMPAIGN, start, duration
American Medical Association	Institutional	Russel M. Seeds (Chi)	1,000 stns; U.S., Hawaii, Alaska	Annemts; 8 Oct; 2 wks
Campbell Soup Co	Canned soups	Cockfield Brown & Co (Toronto)	12 Canadian stns	Half-hour transcribed programs; 39 wks
Chattanooga Medicine Co	Black Draught	Nelson Chesman (Chattanooga)	Southern and mid-South mkt	Annemts; 18 Sep; Fall and Winter
Circus Corp	"Circus Punch" soft drinks	H. W. Kastor & Sons (Chi)	Test campaigns in Indianapolis, Columbus, Grand Rapids, Detroit	Annemts; current (natl campaign in 1951)

● In next issue: New and Renew on Television (Network and Spot); Station Representation Changes; Advertising Agency Personnel Changes

New National Spot Radio Business (Continued)

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKETS	CAMPAIGN, start, duration
Curtis Publishing Co Milwaukee Road	Ladies Home Journal Railroad	BBD&O (N.Y.) Roche, Williams & Cleary (Chi)	18 mkts KFAR, Fairbanks; KENI, Anchorage	Annemts; 27 Sep Annemts; 26 Sep
Motorola Inc National Carbon Co Inc Park & Tilford	TV receiver div "Prestone" Anti-freeze Tintex	Ruthraff & Ryan (N.Y.) William Esty (N.Y.) 100 Storm & Klein (N.Y.)	all TV mkts 100 mkts selected mkts	Annemts; 25 Sep; 6 wks Annemts; late Sep, early Oct; 6 wks Annemts; 25 Sep; 7-13 wks (varies in different mkts)
Vick Chemical Co	Vatronol	Morse International (N.Y.)	125 major mkts	Annemts; 25 Sep; 24 wks

National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
John Bradley	KFI-TV, L.A., acct exec	Earle C. Anthony Inc L.A., asst sls mgr of radio div
Ken Carey	KWKW, Pasadena, sls rep	KFAC, L.A., sls
Edwin H. Estes	WGWD, Gadsden, Ala., gen mgr	WETO, Gadsden, gen mgr
James M. Gaines	NBC, N.Y., dir of O & O stns	Same, vp
U. A. Latham	WKRC-TV, Cincinnati, gen sls mgr	Same, gen mgr
Edward Madden	NBC, N.Y., asst to pres	Same, vp
Rudolph R. Picarelli	Prudential Insurance Co, special agent	KTTV, L.A., sls svc coordinator
William S. Pirie Jr	WEHR, Balto., natl sls dir	Same, dir of sls
Warren F. Redden	Republic Aviation Corp, N.Y., motion picture dir	CBS, N.Y., asst mgr film svc operations dept
Charles Sinclair	Today's Advertising, N.Y., radio, tv editor	WPIX, N.Y., member of pub staff
Kevin B. Sweeney	KFI, KFI-TV, L.A., sls, promo superv	Earle C. Anthony Inc, L.A. (KFI, KFI-TV), gen sls mgr of radio div
Edgar Twanley	NBC, Buffalo, mgr	Progressive Broadcasting System, stn consultant

Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Edward Bilek	Lux Clock Mfg Co, Waterbury, asst sls mgr	Same, sls mgr
W. K. Bruguere	S. C. Johnson & Son, Racine, Wis., Detroit district sls mgr	Same, Boston district sls mgr
J. W. Cooley	Osborn Barlett & Assoc, Cleve., prod mgr	Wooster Rubber Co, Wooster, O., asst adv mgr
Charles B. Denton	Weston Electrical Instrument Corp, Newark, pub rel mgr	Same, adv mgr
Phil Kalech	Toni Co, N.Y., exec vp	Bymart Inc, N.Y., dir of sls
Walter Kiehn	J. J. Gibbons Ltd, Toronto, vp	National Hosiery Mills Ltd, Hamilton, Ont., sls mgr
Clifford H. Shirley		United States Rubber Co, N.Y. (U.S. Tires division), adv. sls prom mgr
W. H. Woodring	S. C. Johnson & Son, Racine, Wis., automotive prods merchandiser	Same, Detroit district sls mgr

New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Eli E. Albert Inc, N.Y.	"Albert Fifth Avenue" boyswear	Stevens Inc, N. Y.
Avery-Knodel Inc, N.Y.	Station representative	O'Brien & Dorrance, N.Y.
American Television Inc, Chi.	TV sets	Turner, Chi.
Bullseye Corp, New Haven	"Plastieote" ear polish	Ted Sommers, Bridgeport
Charles Nursery, Belleville, Ill.	Vegetable plants	Shaffer-Brennan-Margulis, St. L.
Citizen's Auto Insurance, Salt Lake City	Auto insurance	Ross Journey & Assoc, Salt Lake City
Citrus Products Co, Chi.	"Kist" hoeverage concentrative	Schwimmer & Scott, Chi.
Conal Hosiery Mills Inc, New Brannfels, Texas	"Comette" nylons	Thomas F. Conroy Inc, San Antonio
De Pree Co, Holland, Mich.	"Nullo" deodorant tablet	Casler, Hempstead & Hanford, Chi.
Economy Gas Furnace Mfg. Co, Chi.	"Evenflo" gas furnaces	Morris F. Swancy Inc, Chi.
Fenzola Co, Salt Lake City	"Lik-M-Ade"	Ross Journey & Assoc, Salt Lake City
Ingber Inc, Phila.	Handbag manufacturer	Leonard F. Fellman & Assoc, Phila.
J. A. Maurer Inc, Long Island City	16mm cameras, recording equipment	Buchanan & Co, N.Y.
Maier Beer Co, L.A.	Brewery	Biow Co, Ill.
John W. Masury & Son Inc, Balto.	Paints	H. W. Buddenmeier Co, Balto.
Mrs. Alison's Cookie Co, South S.F.	Cookie manufacturer	Ley & Livingston, S.F.
Old English Co, San Jose	Dog and cat food	Rotford, Constantine & Gardner, S.F.
Pen Corporation of America, N.Y.	"Van Orman" pen	Lester Harrison, N.Y.
Silicone Products Co of America, Cleve.	Furniture and auto polish	Palm & Patterson, Cleve.
Skinner Mfg Co, Omaha	Macaroni products	Bozell & Jacobs, Omaha
Skinner & Pelton Inc, Chi.	"Silavox" carphone attachment	Gourfain-Cobb, Chi.
Fasty Tooth Paste Corp, N.Y.	Dentifrice	Victor van der Linde Co, N.Y.
Vaisey-Bristol Shoe Co Inc, Rochester, N.Y.	Shoes	Storm, Rochester
Joseph Wiesner Originals	Costume jewelry	E. T. Howard Co, N.Y.



*they all turn out
(and tune in)
for willie wish*

It seemed that all of Indiana turned out to meet WILLIE WISH when he made his yearly visit to the Indiana State Fair Radio Center. As usual WILLIE greeted his many fans with plenty of good live programs, and this year he treated them to a beautiful color movie of a typical broadcast day at WISH.

Yes — it happens every year at the State Fair. WILLIE WISH greets 'em and treats 'em.

that powerful puller in Indianapolis . . .



wish

OF INDIANAPOLIS

affiliated with AMERICAN BROADCASTING COMPANY

GEORGE J. HIGGINS, General Manager

Television's TOP Sales Opportunity

WILMINGTON

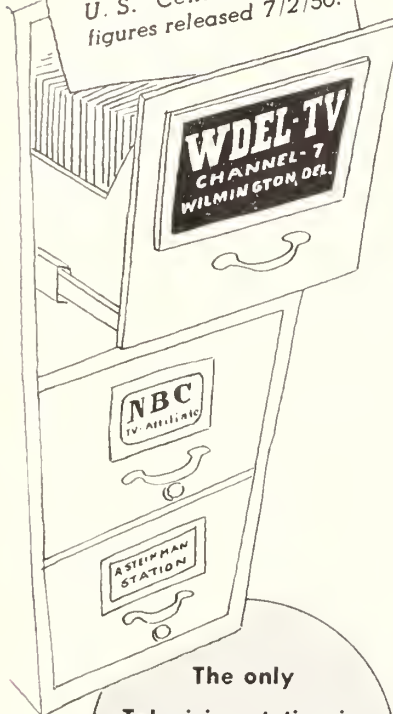
—first in income per family among all U.S. metropolitan centers of 100,000 or over.

Sales Management
1950 Survey of Buying Power.

DELAWARE

—first in retail store purchases; has highest per capita expenditure of any state.

U. S. Census Bureau
figures released 7/2/50.



The only
Television station in
Delaware — it delivers
you this buying
audience.

If you're on Television —

WDEL-TV

is a must.

Represented by
ROBERT MEEKER
Associates

New York San Francisco
Los Angeles Chicago



Mr. Sponsor

Basil L. Emery

Vice president, sales and advertising
Chesebrough Manufacturing Company, N. Y.

"Our appeal in advertising is directed toward men and women in, so far as possible, a home setting."

In this one sentence, Basil Emery, vice president in charge of sales and advertising, sums up the advertising philosophy of the Chesebrough Manufacturing Company. "Radio, our *Dr. Christian* show for example, and now television, have done a fine job for us," says Emery. He has handled the advertising of Chesebrough for over 25 years, has been with the company more than 30.

Emery works with an ad budget of approximately \$2,500,000, devotes about two-thirds of it to radio and television. The company has been in radio on and off since 1928. They spend over \$1,000,000 yearly for the popular *Dr. Christian* show alone, which is aired Wednesday nights at 8:30 over the CBS network. Scripts for the show are written by the audience, have been for the past nine years of the show's twelve. More than 70,000 scripts have been submitted with prize money totalling over \$115,000.

"We feel that this audience response is a good measurement of the show's success," says Emery. His own success is tied in with that of the company, which he joined in 1920 while living in England. He came to America in 1923 and became advertising manager for the parent company in this country. In 1936, he was promoted to sales and advertising manager; later was made a director and secretary of the company. In 1947, he became vice president in charge of sales and advertising.

Following Emery's recommendation, the company picked up and currently sponsors *Greatest Fights of the Century* over the NBC-TV network, 41 stations. It is a 15-minute film telecast Friday nights some time between 10:00 and 11:00, costs the company from \$5,000 to \$7,500 weekly. (It is rumored that the company also plans to sponsor *Doug Edwards and the News* over CBS-TV).

The company covers a vast territory with its Vaseline products, over 100 countries. In America, its Vaseline Petroleum Jelly alone has almost complete saturation, is used in about 90% of all homes. Net income grew from \$1,661,798 in 1948 to \$2,076,462 in 1949.

Emery is used to covering a lot of ground himself, even at home. He has seven acres in New Jersey; and you're apt to find him any week-end working in one of his several gardens.

another first for WWJ—The Detroit News

...TV goes to college!



WWJ-TV and the University of Michigan have announced completion of plans for a series of televised home-study courses this fall . . . the first venture into the field of university education by any TV station.

The entire academic resources of the university and the production and transmission facilities of the station were pledged to its success. Initial plans call for lectures on history, fine arts, music and the fundamentals of the natural sciences to be illustrated with all the visual aids employed in undergraduate instruction. The television "classes" will even be taken into research laboratories, workshops and rare book vaults usually barred to all but a few accredited students.

Those who enroll by the payment of a nominal fee to the university will be eligible for examinations and "certificates of recognition."

Mark this up as another in the long list of "firsts" credited to WWJ during its 30 years' existence. It adds immeasurably to the prestige and community confidence which WWJ has always enjoyed, and which has always proved so beneficial to its advertisers.

FIRST IN MICHIGAN

Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

ASSOCIATE AM-FM STATION WWJ

WWJ-TV

NBC Television Network

The leading station in the

KNX is the most-listened-to station in Los Angeles. Says Pulse: KNX is first in twelve out of eighteen one-hour time periods, Monday through Friday... and first in total rated time periods.

KNX

LOS ANGELES

50,000 WATTS

COLUMBIA OWNED

for food sales:

Los Angeles County's food sales exceed those of any other county in the nation... totalling \$1,172,609,000 per year.

FIRST

Leading market...

for household equipment:

More household equipment, radio sets and furniture (\$308,699,000 per year) are sold in Los Angeles County than in any other county in the nation.

FIRST

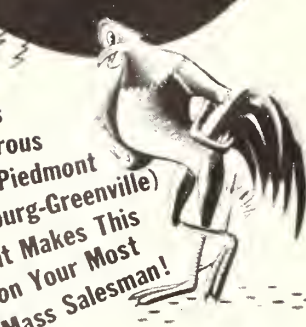
for automotive purchases:

More automobiles are registered in Los Angeles County than in any other county in the nation. More than in New York's five boroughs combined. More than in any one of 41 states.

FIRST

SOURCES: Sales Management
Survey of Buying Power, May 1950.
Automobile Manufacturers Association.
Pulse of Los Angeles, July-August 1950.

COVERAGE
Sure...We've Got It
BUT...
Like the Gamecock's
Spurs...It's the
PENETRATION
WSPA Has



In This
Prosperous
Carolina Piedmont
(Spartanburg-Greenville)
Area That Makes This
Station Your Most
Potent Mass Salesman!

BMB Report No. 2 Shows
WSPA With The Largest
Audience Of Any Station
In The Area!

AND...This Hooper
Report Shows How WSPA
Dominates This Area!

HOOPER RATING -- Winter 1949	
8:00 AM -- 12:00 N	63.2
12:00 N -- 6:00 PM	53.6
(Monday thru Friday)	
6:00 PM -- 10:00 PM	67.6
(Sunday thru Saturday)	

**GIVE YOUR SALES
A POTENT PERMANENT HYPO
AIR YOUR WARES OVER**



Represented By:
John Blair & Co.
Harry E. Cummings
Southeastern Representative
Roger A. Shaffer
Managing Director
Guy Vaughan, Jr., Sales Manager

**CBS Station For The
Spartanburg-Greenville
Market.....**

**5,000 Watts --
950 On Your Dial**



New developments on SPONSOR stories

p.s.

See: "Mr. Sponsor"

Issue: 8 May 1950, p. 20

Subject: I. Rosenthal, Maiden Form Brassiere Co.

A brassiere, after all, is only a legitimate item of clothing. And at least one network seems to have recognized this fact of life.

In its "Mr. Sponsor" of 8 May 1950, SPONSOR described the typical brassiere company TV pitch—brassieres to be shown on dummies. There was some talk at the time that live models might be permitted by the networks, which had banned them.

ABC recently lifted the ban with its 15-minute program, *The Robbins Nest*, to be aired 11:00 p.m. Fridays beginning 29 September. It will be sponsored by the Exquisite Form Brassiere, Inc. Commercials will present a live girl modeling a bra.

A one-shot test show, *Dear Diary*, was telecast by the company early in August on ABC. The model in the commercial was dressed in a dancer's skirt; her face was deeply shadowed. Her bra was not exposed directly, but it was covered by a transparent stole of a net fabric. The same manner of presentation will be used on *The Robbins Nest*.

Magazines and newspapers have for a long time used pictures of live bra models. Perhaps ABC is establishing the trend for TV.

p.s.

See: "Play ball: 1950"

Issue: 10 April 1950, p. 30

Subject: Baseball on the air

Forecast for your alma mater football eleven: most will take to the air for the 1950 season.

SPONSOR predicted in its "Play ball: 1950," 10 April issue, that this past summer was destined to be the biggest season for baseball broadcasting. It was.

Now, the ball has been passed to the gridirons throughout the country. Agile advertisers are picking it up on both radio and TV.

Mutual plans a coverage similar to its baseball "Game of the Day" series. For the football season, Mutual will broadcast the "Game of the Week," starting 23 September. Each week the network will air one outstanding and traditional college game. Ten Saturday games will be broadcast on over 300 stations. Mutual expects most of its 3,200 baseball sponsors to pick up the games.

The R. J. Reynolds Tobacco Company (Camels) has stayed on the bandwagon. During the baseball season, Camels sponsored a five-minute baseball summary following the daily broadcasts of the "Game of the Day." The company will sponsor a similar football summary before and after each football "Game of the Week."

For the first time in football history, a New York station will broadcast the complete schedule of the Notre Dame games. The General Electric Supply Corporation will sponsor the broadcasts over WMCA in New York, directly from the stadiums.

The Gridiron Press Box, sponsored by the Gridiron Club of San Francisco, is being aired twice weekly.

The Miller Brewing Company is solidly behind the professional Green Bay Packers. In addition to sponsoring the games over a network of nearly 20 stations in Wisconsin and Michigan, the company promotes the team with a number of spot announcements.

Chevrolet will sponsor the telecasting of five Notre Dame games over DuMont. The network expects to reach 20,000,000 viewers in a hook-up linking 43 cities.

These are but a few of many football season air activities.

"MARTHA'S CUPBOARD"

(FEATURING MARTHA BOHLSSEN)



with the Hard-selling 4-way

WOW FEATURE FOODS

Merchandising Plan

**Now is available to advertisers of acceptable
non-competing Products sold
in Foods stores**

- Minimum Contract two participations
per week for 13 weeks.

Rate per participation — \$46.75
(with 5% off for 4 or 5, and 10% off
for 6 participations, per week).

DON'T DELAY...Get Full Information NOW

R A D I O

W O W

S A L E S

Insurance Bldg., Omaha, Telephone WEBster 3400

FRANK P. FOGARTY, General Manager

LYLE DeMOSS, Ass't. General Manager.

Any John Blair Office



RADIO AND TELEVISION STATION REPRESENTATIVES

NEW YORK

BOSTON

CHICAGO

DETROIT

SAN FRANCISCO

ATLANTA

HOLLYWOOD

SPONSOR

A SPONSOR roundup

Bakers on the air

The big boys and local firms bet their dough on radio/TV. Promotion swept store-bread to 98% in cities



1. LOCAL RADIO: Nissen Bakery, Worcester, WTAG news



2. NETWORK RADIO: Continental's CBS show is big hit

over-all The bakers of America are kneading more dough than ever, in more ways than one. Rising prices have brought about a cost squeeze. Yet the industry remains healthy, sales volume continues high.

Baking is big business. The art on an organized basis is as old as the Egyptians, perhaps older. Yet in 1900 only 5% of the bread consumed was bought from bakeries. Today, 85% of all the bread we eat is bakery-produced. In metropolitan areas, this figure rises to about 98%, with only 2% of the bread classified as home-baked. This spectacular rise is due to something more than an economic trend.

You can chalk up as reason number one the high promotional pitch at which the baking industry operates. Other food industries, in fact any industry which turns out low-priced consumer items, can take note of a job well done. There is nothing the baking industry does promotionwise that can't be duplicated by other fields.

America's bakers are a closely-knit and cooperative group with, of course, the usual amount of normal competition. In addition to organized industry-wide promotions, they have actively engaged in competitive advertising. According to a recent report from the Broadcast Advertising Bureau of the National Association of Broadcasters, about 65% of all bakers advertise regularly. A recent SPONSOR survey revealed an accelerated trend toward the use of the air, with this winter destined to be the banner radio season of all times.

There are several reasons for this spiraling use of the air. Most important are: (1) co-op advertising like that of the Quality Bakers of America; (2) an increased use of national promotions by such organizations as the American Bakers Association and the Associated Retail Bakers of America; (3) leadership of the big boys like Continental, General, Ward, and Purity; (4) the necessity for repetitive plugging of brand names to a specific audience at a relatively low cost; (5) swift advance in the use of TV.

Because of the perishability of baking products, baking as a business is primarily local. So, too, is its advertis-

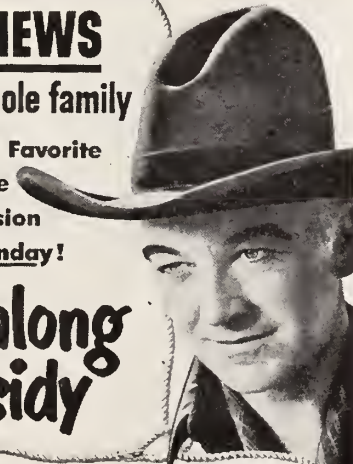
BIG NEWS
for the whole family

America's Favorite
right here
on Television
every Sunday!

Hopalong Cassidy

OVER STATION WOC-TV
STARTING SUNDAY, JUNE 4
6:30-7:30 P.M.

PRESENTED BY
THE BAKERS OF **WONDER BREAD**
The Bread That Helps Build Strong Bodies 8 Ways!



3. LOCAL TV: Continental uses TV. Is one of top bakers



4. NATIONAL SPOT: QUALITY BAKERS IS CENTRALLY RUN GROUP OF LOCAL BAKERS. HEAVY USER OF SINGING COMMERCIALS

ing. Here's the way costs break down, according to the recent Broadcast Advertising Bureau report: "Advertising expenditures . . . range from .1% to 3.8% of net sales . . . the average being about .3%. For most locations and types of shops an expenditure of 1.5% is considered good. Among wholesale bakeries, the average advertising expenditure runs 2.68% of gross sales."

Perhaps the greatest advertising punch on a local level is that delivered by the Quality Bakers of America. This cooperative organization of 104 manufacturing bakers throughout the country (39 states) will spend more than \$4,500,000 this year for local advertising. It will use all media except magazines and business papers, will devote nearly half its ad budget to radio and television. The organization

currently uses 307 radio stations alone, will increase this to over 400 in the fall.

The Quality Bakers group supervises, recommends, and steers the member bakers in all their activities from production to promotion. Most members use the brand name of Sunbeam on their products, accompanied with the trademark picture of little "Miss Sunbeam." Each baker retains his business entity, but submits to the production formulas and the merchandising and advertising policies of the organization. Each agrees to spend a minimum of 4% of his sales for advertising.

"With few exceptions, all advertising for our 104 members is handled through our headquarters here in New York City," says Jack Coffey, director

of radio and television for Quality Bakers. "We make our own transcriptions and TV films, have our own writers, and use such talent as Four Chicks and a Chuck of the Glenn Miller band, Charles Paul and Trigger, Alpert and Andre Baruch."

The films and transcriptions are sent out periodically to each member, based on his previous requisitions. The baker submits his advertising requisition in October for the advertising year, April to April. The member pays the organization for the amount of advertising he requisitions.

This centralization covers all media used. Field men from New York contact each baker prior to the submission of his requisition, aid him and advise him in the setting-up of his ad budget. In the case of radio and TV, the

organization finds the stations and spots for the member baker, actually picks the times for him. Members themselves cooperate fully with the parent organization, and usually will not buy any local advertising until it has had the nod from the New York office.

For the most part, Quality Bakers uses radio and TV musical jingles. It does use local shows or programs for member bakers, depending on the baker and his particular locality. The Huber Baking Company in Wilmington, Delaware, for example, a member baker, currently sponsors the transcribed *Boston Blackie* over WDEL in Wilmington, Tuesdays and Thursdays at 7:30 p.m. In addition, the company uses spot announcements on WDEL, also on WAMS in Wilmington, WILM in Wilmington, and WPWA in Chester. It airs from three to five announcements a day on each station. A short live show, *Radio*, is aired over WPWA. For TV activity, the company has four announcements a week over WDEL-TV; and three a week over WPTZ in Philadelphia, with two other member bakeries. Huber's radio and TV activity is coordinated through the New York offices of the Quality Bakers of America.

"We are trying to reach the housewife," Jack Coffey explains, "and radio affords us one of the best means to do this; we get her at her place of work. We believe that the terrific number of musical spots we run will result in a desirable subconscious effect on the housewife, one of familiarity with our brand."

As a co-op organization actually

taking care of the advertising for its members, the Quality Bakers of America stands alone in the field. But behind all bakers, in the garb of industry promoters, is the powerful American Bakers Association. Competitors have united in this organization to promote their industry. Of about 30,000 bakers in the country, 1,100 are members; the others can be if they wish, and are constantly urged to subscribe by the Association. The Association's promotion budget will total \$2,000,000 for the 1950-51 campaign, comes from the subscribers' fees (1/10 of 1% of gross sales).

The Association is responsible for Bakers of America activities, like the "Sandwich and Soup" and "Pass the Donuts" promotions. Most of the program is now confined to magazines, although the organization creates and releases radio commercials for local bakery use. It's expected that radio will come in for widespread use as new members are added, and the budget squeeze diminishes.

One of the chief supporters of the Association is the Continental Baking Company, Inc., New York. Under practically the same leadership, both have surged ahead. The late M. Lee Marshall served at the same time as chairman of the board of the Continental Baking Company and of the American Bakers Association. His death last month was a great loss to the baking industry.

Continental is the leader of what the industry terms "the big four"; others are General, Ward, and Purity. These four, together with the Quality Bakers of America, and two other large na-

tional bakers (Campbell-Taggart and Interstate), reportedly did a business last year of over \$670,000,000. That's cooking with gas.

Continental found out that when you mix your gas with plenty of air, you're going to build a hot fire. They did. Over half the company's ad budget of more than \$4,000,000 goes for radio and TV. And their sales last year amounted to nearly \$140,000,000.

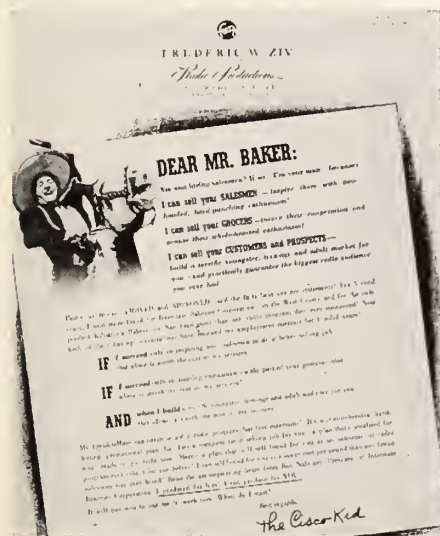
"Our ad budget shows what we think of radio," says advertising manager Lee Mack Marshall. Marshall is the son of the late M. Lee Marshall, and is well-steeped in the savvy of the baking business. "With a network show and a concentrated usage of spots, we are able to reach our market successfully."

"The woman, the housewife, is our big audience. Our programing is set-up to reach her during the daytime. We know that radio gives us a better opportunity for audience selection; other media overlap too much."

The company spends close to \$1,000,000 for its morning CBS network musical quiz show, *Grand Slam*, aired over 47 stations. Right from the start four years ago the show was a whopping success. The proof was in the pudding.

When the company signed the contract for the show with Irene Beasley, producer, director and MC, it expected about 5,000 letters a week (questions used on the show are sent in by the listeners). Within a few weeks, they were receiving from 10,000 to 12,000; six weeks later, 50,000 to 60,000. At this point, swamped with mail, the

(Please turn to page 66)



Sales pitch: F. W. Ziv concentrates on bakers Sale: Interstate Baking signs for "Kid" on WOW Merchandising: This message is on wrapper



I. WAS SIMULCAST, NOW SEPARATE: BIG TREND IS TO SPLIT UP SIMULCASTS. MOST SHOWS DO BETTER WHEN THEY'RE AIMED AT C

When is it safe to simulcast?

It's the rare show that can successfully meet the demands of two media at once, so most sponsors program separately for radio, TV



To simulcast or not to simulcast?

Actually this question isn't half as hard to answer as it is to say without tongue-twisting. All a sponsor need do is look at the simulcast record over the past few years; recognize that TV has matured as a medium; and, in the light of the experiences of others and the peculiar requirements of both media, study his own show. He now has facts to help him decide whether it can satisfactorily meet the demands of radio and

TV at the same time.

About two years ago, there were indications that there would be a fairly widespread use of simulcasting (see "Is your radio show right for TV?" SPONSOR, September 1948, p. 34). Many national sponsors were enthusiastic about it, since it cut the vastly increased cost that putting on separate shows for radio and TV necessitated. It offered the additional coverage of TV program wise at only 10-15% above the cost of the straight radio show. Gulf Oil Corp. launched its fa-

mous *We the People* simulcast over CBS-TV in June 1948. Bristol-Myers programmed *Break the Bank* simultaneously on AM and TV over ABC in the fall of 1948. *America's Town Meeting of the Air*, cooperatively sponsored on ABC, entered simulcasting in October that year; *Arthur Godfrey's Talent Scouts* (Thomas J. Lipton, Inc.) did ditto on CBS and CBS-TV in December. Simulcasting was the popular, economical approach to a young medium, not expected to sprout as fast as it has.



EDIUM. "BREAK THE BANK" MADE SPLIT WHEN COULDN'T CLEAR SAME AM, TV TIME SLOTS

What has happened to simulcasting since then? Here are some of the findings:

(1) The majority of radio shows could never make good TV. Sponsors of dramatic shows, mysteries, soap operas, situation comedies saw the almost insuperable difficulties of simulcasting, took steps to program separately. General Foods, for example, launched its TV version of *The Aldrich Family* NBC-TV in the fall of 1948.

(2) Sponsors who wanted to simulcast sometimes couldn't get the same TV time slot opposite their AM show. *Break the Bank* when it switched from ABC to NBC in September 1949 could not get identical times on that network, took separate segments. This type of difficulty is on the increase.

(3) Some sponsors who tried simulcasting tended to lose audience in one medium or the other. Even the oldest-established major simulcast, *We the People*, when it found its radio ratings were slipping (though it was doing quite well on TV) decided to split its

AM and TV operations last July to improve the quality of both shows and standing of the radio component.

Television has grown much faster than was anticipated in 1947 and 1948. It is no longer a novelty on which any calibre of picture will be watched. Highly successful entertainment has been evolved designed strictly for TV, and the sponsor's TV show must be good enough to compete. The trend is to recognize this, to give TV the specialized attention and care it deserves as a full-blown medium. Too often it can't be done in combination.

Most sponsors today are programming their AM and TV shows separately.
(Please turn to page 72)

2. SIMULCAST: "50 Club" is participation program, on WLW AM, TV stations daily

3. SEPARATE SHOWS: "Breakfast Club," now on ABC-TV, won't coincide with AM show

4. AM SHOW DROPPED: "Goldbergs" on CBS-TV, also had radio show; latter off air

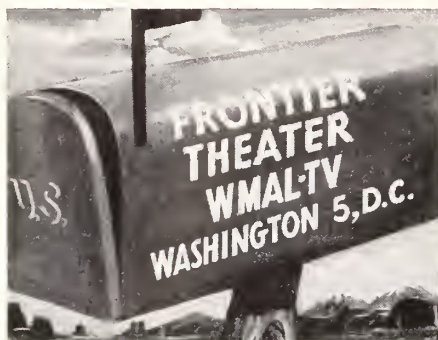
5. TV VERSION OFF: "Band of America" was on NBC-TV, AM. Currently AM show only



Wild-West fever:

PART TWO

OF A 2-PART STORY



Western flavor extends even to station slides

will it sell for you?

**TV has revived six-shooter and
chaps on every city block, to delight
of countless sponsors**



In this, the era of nuclear fission, wonder drugs, and super-complicated political ideology, the simple, salty, and down-to-earth legend of the American cowboy thrives as it never has before. That, for anybody's money, is the greatest single tribute imaginable to the power of the broadcast media.

For it was television (aided by radio) that bucked the tide of sophistication and turned the nation's kids into one mad posse of ten-gallon hat wearing, cap-gun packing plainsmen.

As SPONSOR indicated in the first

article of this series on the commercial effectiveness of Wild-West programing, radio is thronged with cowboy heroes in unprecedented numbers. And TV, with which this article is concerned, has literally grown on a foundation of Western programing. But the craze has gone far beyond broadcasting precincts. The movies are doing it. The comic books are on the band wagon. Clothing manufacturers are riding the wave.

In Hollywood, every major studio has outfitted one or more of its gold-plated leading men in chaps and boots.

Gregory Peck, John Hodiak, James Stewart, Gary Cooper, Joel McCrea, Montgomery Clift, John Wayne, and other lesser-knowns have taken up six-guns and rifles either for the first time or in return engagements.

Only some recording genius of the publishing industry knows just how many hundreds of different Western comic books and pulp magazines are on today's newsstands. But manufacturers of cowboy clothing and accessories can pin the craze down more explicitly. They estimate that they will sell more than \$200,000,000 worth of



HOLLYWOOD oldies started TV gold-rush, still have many replays to go

Where to get those Western films

Associated Artists Productions, Ltd. 444 Madison Avenue, N. Y. C.	98 features
Atlas Television Corp. 1619 Broadway, N. Y. C.	12 features
Commonwealth Film & Television, Inc. 723 Seventh Avenue, N. Y. C.	33 features
Film Equities Corp. 1501 Broadway, N. Y. C.	30 features
Film-Vision Corp. 1501 Broadway, N. Y. C.	36 features
Flamingo Films, Inc. 538 Fifth Avenue, N. Y. C.	10 features
Ziv Television Programs, Inc. 488 Madison Avenue, N. Y. C.	75 features



Live commercial on WPIX, New York, film show stars this "living trademark"

Promotion boosted Hoppy on WKY-TV for this firm

goods before New Year's Eve, 1951. That's \$50,000,000 more than last year.

For advertisers interested in television, the country's Wild-West fever suggests two basic questions: (1) Is there enough Western film available to keep the trend going? (2) Does all this Western enthusiasm really sell?

The answer to the first question is "no"—with an optimistic qualification. The answer to the second is "yes"—with no qualification.

The film situation is this. Dust-covered Hollywood Westerns have been shown and reshowed until there is hardly one of the 107 TV stations that hasn't gone full-circuit. Many stations have had to relax their "no replay in less than six months" policies. Though kids seem to enjoy seeing movies over and over again, obviously the process can't go on indefinitely.

Fortunately, reinforcements are on

the way. They are the Western films made especially for TV which were described in the 19 June issue of SPONSOR.

Eventually, the indications are, these tailor-made films will dominate cowboy programing for television.

The Lone Ranger and the Cisco Kid were the first heroes of specially made half-hour TV films. Since then, Gene Autry has mounted Champion and ridden through his own series of TV adventure stories; is financing films featuring lesser known cowpokes. Other heroes will soon be saddling up in hot pursuit of the stage coach robbers and that TV gold.

Just how much gold there is in cowboy programing over television is clearly delineated by a recent University of Oklahoma study of a Hopalong Cassidy film program called *Meadow Gold Ranch* (on WKY-TV, Oklahoma City). You couldn't ask for more con-

clusive evidence. Of the grocers queried, 91% reported *more* requests for Meadow Gold milk three months after initial sponsorship of the program. When parents were asked why they bought Meadow Gold milk, the TV show was mentioned 10 times as frequently by customers who started buying the milk after the program began as by customers who'd been using the milk for some time. And 22.8% of adults queried gave the name of the TV program when the product was mentioned. Among the kids, 53% associated Meadow Gold milk with Hopalong.

Part of the show's impact is probably explained by the fact that it was heavily promoted. But, then again, cowboy shows lend themselves to promotion. Air plugs, newspaper ads, TV newspaper columns, and cowboy clothes for the company's drivers were

(Please turn to page 50)



LIVE telecast on WOR-TV, Bobby Benson's "B-Bar-B Ranch"

TAILOR-MADE films, like Lone Ranger, may take over from Hollywood oldies

What sponsors think about spot radio

**When buyer and seller meet at
Spot Clinics, it's seller who does
talking—most of it favorable**



Sponsors like to play their cards close to their vests. What the opposition doesn't know won't hurt us, is the maxim advertising managers live by. But, quietly, the National Association of Radio Station Representatives has been doing a remarkable job of fact-finding about the attitude of sponsors toward national spot.

NARSR has been feeling the pulse of advertisers ever since the spring of 1949 when it inaugurated a series of monthly Spot Radio Clinics. Though exact details of what advertisers told the representatives are being kept confidential, SPONSOR has been able to gather some of the key clinic findings.

The over-all diagnosis: with few exceptions, advertisers reported that they were enthusiastic about sales results directly attributable to national spot.

Some of the specifics: (1) Sponsors complain that there aren't enough top adjacencies to go around; (2) early morning time is in the spotlight nowadays; (3) advertisers want more facts on which to base buying decisions.

The Spot Clinics are a refreshing departure from routine salesmanship. They are meetings of salesmen and buyers in which the *buyers* do most of the talking. Their purpose is to help NARSR uncover obstacles to the growth of national spot business. At the same time, they serve as practically unprecedented forums for the exchange of advertising ideas.

Here's the way the clinics work. Each month, the Sales Strategy Committee of NARSR invites one firm to attend a luncheon meeting at New York City's Hotel Biltmore. Often the sponsor-firm executive who attends brings along someone from his agency.

The representatives want to know two things: "What's your experience been with national spots?" "Do you have any suggestions for the improvement of the medium?"

For the names of those who've attended and a digest of some of their answers, see the page opposite.





Spot Radio Clinic: 1 August 1950

- | | |
|----------------------------|--------------------------|
| 1 N. Madonna, Avery-Knodel | 7 J. LeBaron, RA-TEL |
| 2 T. White, Avery-Knodel | 8 L. Pierce, KWFT |
| 3 J. McManus, Branham | 9 R. Litteral, KLYN |
| 4 T. Campbell, Branham | 10 T. Flanagan, NARSR |
| 5 R. Meeker, Meeker | 11 E. Johnstone, DR&J |
| 6 K. LaRue, Hollingbery | 12 F. Hagne, Hollingbery |
| | 13 G. Abrams, Block Drug |
| | 14 M. Bassett, Blair |
| | 15 B. Eastman, Blair |



Spot Radio Clinic: 11 July 1950

- | | |
|--------------------------------|--------------------------------|
| 1 P. Ensign, Everett-McKinney | 7 C. Hammerstrom, Raymer |
| 2 B. Somerville, Free & Peters | 8 F. Hagne, Hollingbery |
| 3 M. McGuire, Petry | 9 J. Hoagland, Campbell Soup |
| 4 M. Donado, NARSR | 10 T. Campbell, Branham |
| 5 L. Avery, Avery-Knodel | 11 B. Alexander, Ward-Wheeluck |
| 6 T. White, Avery-Knodel | 12 T. Flanagan, NARSR |



Spot TV Clinic: 18 July 1950

- | | |
|------------------------|---------------------------|
| N. Farrell, Weed | 6 K. Dare, Headley-Reed |
| R. McKinnie, Raymer | 7 D. Campbell, Petry |
| E. Reed, Free & Peters | 8 R. Meeker, Meeker |
| D. Stewart, Texas Co. | 9 D. Kearney, Katz |
| T. Flanagan, NARSR | 10 J. Porterfield, Raymer |

Top advertisers share secrets with representatives

The executives appearing in the photographs to the left indicate the calibre of those who have taken part in the Spot Radio Clinics. In addition to those shown, the following top men from top companies have participated:

31 March 1949, Seymour Ellis, advertising manager Philip Morris, and Wallace T. Drew, divisional advertising manager Bristol-Meyers; 16 June 1949, R. Stewart Boyd, divisional advertising manager National Biscuit, and C. A. (Fritz) Snyder, advertising director Bulova Watch Company; 14 July 1949, Ralph C. Robertson, advertising manager Colgate-Palmolive-Peet, and Albert R. Stevens, director of advertising National Dairy Products; 10 November 1949, William D. Howard, assistant to advertising manager Vick Chemical, and Henry M. Schachte, national advertising manager Borden's; 8 December 1949, A. R. Partridge, advertising director United Fruit, and Albert Brown, vice president Best Foods; 26 January 1950, Russell Harris, advertising manager American Chicle; 7 February 1950, Mary Brown, advertising manager Grand Union Stores; 7 March 1950, C. W. (Chuck) Shugert, media director, and E. W. Lier, media representative, both Shell Oil; 11 April 1950, Patrick R. Gorman, advertising manager Philip Morris; 2 May 1950, Richard C. Grahl, spot radio buyer William Esty (the one agency man thus far to attend as the primary speaker).

These advertisers agreed to tell their stimulating stories to NARSR with the understanding that everything said was to be held confidential. For that reason, SPONSOR cannot attribute statements and opinions in this article to particular companies or their executives. But over-all impressions have been gathered from several representatives who have attended clinics consistently.

The representatives say that 75 to 80% of the advertisers queried gave national spot unqualified approval as an inexpensive and sales-effective medium. One advertiser made a statement which went something like this: "At a series of company meetings recently (spring 1950), territory managers, sales managers, and managers of our retail outlets were asked to rate media. The criterion was media effectiveness in pulling new customers into the retail outlets. Of the 33 men vot-

ing, all voted spot radio first; newspapers were in second place; outdoor was third choice; and magazines were last."

Said another advertiser: "Our product was in short supply during the war. But jingles on a spot-radio basis kept telling people about it during the scarcity. When the war was over, we pulled ahead of the rival brand. . . . You can get more people to know what you are trying to sell them through spot radio than newspapers."

A third advertiser's remarks were so laudatory and informative that they deserve lengthy quotation. The following statement was taken from transcribed notes of one of the clinics. It's been modified only slightly to hide the identity of the company involved.

"We are firm believers in radio, and even more so in spot. . . . We operate five days a week in as many markets as we can buy. It always pays off. It was always profitable for us. In 1947, we were only buying spot for one product. Since then we have bought spot for everything in our line and we have found nothing better. It gives maximum audience, sales stimulus where and when we want it. I think it is greatly underestimated by many manufacturers. Most of them credit spot only with the sales in the city of origin and not for the coverage area. . . . We try to do as thorough an analysis job on spot buying as we can and the reason we buy more and more spot is because it pays off. We are besieged day after day with representatives trying to sell us outdoor, car cards, etc., but regardless of what we buy, we always come back to spot. We have doubled our business in 1949 over 1948 and are doubling it again this year. . . ."

Enthusiasm for spot radio, like that expressed in the statement above, has resulted in a scarcity of adjacencies to top-rated programs. Particularly new advertisers commented on this scarcity. As one representative put it, "They all want two tickets on the aisle to 'South Pacific'." But, obviously, there never will be enough Jack Bennys, Bob Hopes, and Fibber McGees and Mollys to go around. The large-scale spot advertisers who have been at it for some time get first pick of the top availabilities. Yet, they don't restrict their buying to the top adjacencies. One of the

(Please turn to page 56)

Atlantic's razzle-dazzle air strategy

For a high score in sales,

Atlantic does selective sports job.

Games aired where interest is



Football is backbone of Atlantic programming. Games chosen for local interest

spot Some of the reasons for the outstanding success of the Atlantic Refining Company with football broadcasts are simple and obvious.

They are the sort of things that any radio or TV advertiser who has a seasonal air attraction is bound to learn:

1. "Promote your sports broadcasts at all times to your dealers and to the public."
2. "Don't let your commercials interfere with the air audience's enjoyment of the game."
3. "Don't rely solely on seasonal sports broadcasting to carry you

through a full 52 weeks of selling."

There are other success secrets, but these are not so obvious. One of the key factors: "Select your football games and your station lists so that you are airing the game *most important to the local audience*, whether it be an all-star college tilt or a simple high school game."

This leads directly to the nearest thing to a crystallization of Atlantic Refining's success secret. After 15 consecutive years of gridiron broadcasting, it is still found in one word: "flexibility." This is more than just a nice-sounding advertising word to Atlantic, and to its sports-wise ad agency, N. W. Ayer & Son: it is the great guiding rule. "Keep the whole campaign and the schedules flexible . . . and you won't have waste circulation."

Very neat, a sponsor might mutter, but what's the difference? Everybody likes football, so why knock yourself out worrying if the game is "important" to a local audience?

The answer can be found in audience research conducted on the Atlantic Refining Company's football broadcasts by N. W. Ayer. Take a typical Saturday afternoon, for instance, in the Maine-to-Florida-to-Ohio marketing area of Atlantic Refining during the height of the gridiron season.

Analysis shows that as much as 25% of the potential air audience will have radio or TV sets tuned to a station carrying an Atlantic-sponsored, or co-sponsored football game.

If you'd rather, take the football season as a whole. Research has proved to N. W. Ayer and Atlantic that at least 50% of the 13,000,000-odd families in the Atlantic territory tune in at least once to Atlantic football games on one or more of 120-odd stations during the nine-week season.

On this basis, Atlantic's preoccupation with flexibility in its gridiron games makes a lot of sense. Few other sports advertisers—including several industry competitors in the Atlantic sales bailiwick—can claim listening figures during the football season that even compare with Atlantic's.

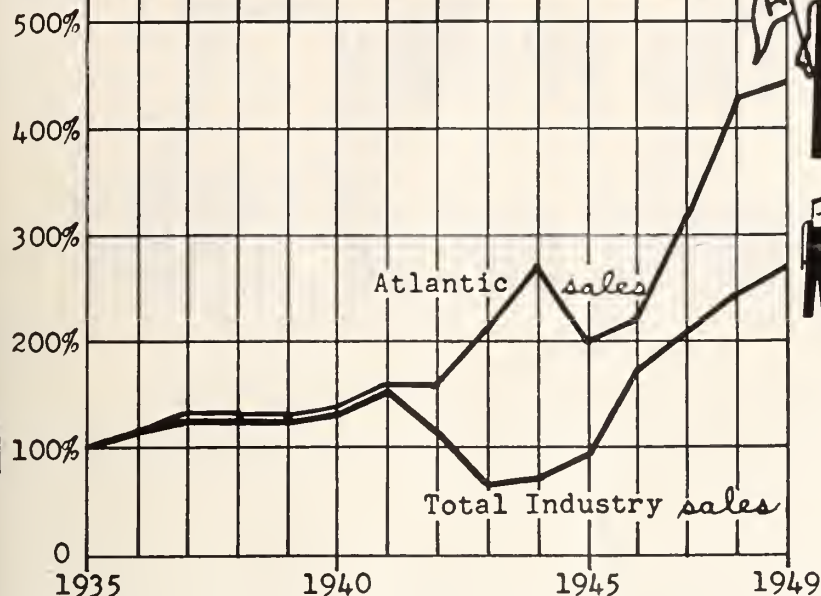
In other words, Atlantic Refining takes the kind of job that a national sports advertiser like Gillette does on a coast-to-coast basis, and brings it down to the local level. Atlantic does it week after week.

It has its effect on Atlantic's business picture, too. While Atlantic, like any other major petroleum refiner, does not consider that the job of selling petroleum products can be done by advertising alone, sports broadcasting has done an important job for Atlan-



Young man with a future was early Atlantic star

How Atlantic has grown
in relation to rest of industry



Sources: Atlantic Refining Co.; U. S. Dep. of Commerce annual survey of gas, oil consumption

Atlantic success rule: promote sports heavily

tic through the years. It has helped greatly in boosting Atlantic Refining from a company getting a net income of some \$10,000,000 on a gross of \$131,000,000 in 1937 (first year of bigtime air sports for Atlantic) to a firm that netted a better-than-industry-average of \$27,210,432 on a gross operating income of \$446,461,857 last year.

Like any good showman, Atlantic has the knack of making its football sponsorship every fall look temptingly easy. It isn't, because like any good show business effort, a lot of detailed, backstage work goes into the planning. For one thing, the Atlantic-sponsored (or, more recently, co-sponsored) football games may vary greatly. In one part of its marketing area, Atlantic may be bringing audiences a king-sized, star-spangled clash like the Penn-Cornell game on a custom network of 40 or 50 stations. In another, the grid game might be a contest between two high-school teams aired on a single radio outlet.

The trick is in knowing what game to broadcast where. This is somewhat true of the Atlantic sponsorship (and co-sponsorship) of baseball games and basketball games in their season, although football is still the wheelhorse of the Atlantic air sports operation.

Football, however, requires the most careful planning, because the "interest" of the public can change drastically during the season.

Most people think of the football season as starting on a nice crisp Saturday in late September. As far as Atlantic and N. W. Ayer are concerned, much of the football season has practically finished up while the lazy warmth of August is still hanging over Philadelphia, headquarters for agency and client.

Contractual arrangements will have been made for broadcast rights to football games Atlantic thinks will draw the greatest air audiences. These include home games of schools like Pennsylvania, Navy, Duke, Princeton, Holy Cross, Pittsburgh, Ohio State, Cornell, and others. In nearly every case, Atlantic and Ayer dealt with the schools in procuring the rights, getting the school's "O.K.", too, on any non-competing co-sponsor with whom Atlantic may share its football costs in one locality or another. These contracts with the schools usually involve other contracts between Atlantic and Ayer and the 60-odd veteran sportscasters and announcers who will do the actual broadcasts. Once these contracts are lined up, the way is cleared for the timebuying phase.

Timebuying for the Atlantic football season is started well in advance of the season's start, often months ahead. Since as many as 10 or 12 different football games are aired on "custom-made" networks in the East averaging 10 or 15 stations, timebuying can get pretty involved. It starts, roughly, with the lining-up of stations in areas where local interest and alumni interest (not always the same, by the way) are greatest. Then, based on advance predictions and knowledge of Atlantic's sports staff, other stations with a proved ability to "cover" an area are added. This is where "flexibility" is most in evidence. Although timebuying is fairly well set before the season starts, a sudden show of strength by a team, a major upset, a shift in public interest may cause Atlantic to add, drop, or juggle station schedules.

Sometimes, changes have to be made because of emergencies. For instance, in 1949, Atlantic and Ayer were faced with the problem of the cancellation (due to bad weather) of the Boston College-Oklahoma U. game just 30 minutes before game time. With well-rehearsed precision, Atlantic's troubleshooters got hold of AT&T, and substituted the Boston University-Syracuse game. This game, almost as good from

(Please turn to page 46)



Quotes

Here's how BMB is being used

We use BMB as a starting point and then reinterpret those figures ourselves. Here's an example:

We had a client on a powerful New York City station who was principally interested in the local market. Soon we noticed a slight increase in sales in Buffalo, Rochester, and Boston, although we were doing no advertising there. We took the BMB figures for these markets (sets-in-use), then added up the coverage of the local radio stations in these markets. The difference between the total sets-in-use and the combined coverage of the local stations we took to be the outside-fringe coverage from various large stations, including the New York City station used by our client. We assume that this fringe coverage increased our client's sales there.

VICTOR SEYDEL
Anderson, Davis & Platte

We use BMB as raw material and rework figures to arrive at what we consider the "primary service area": the area in which we feel that a station can claim primary coverage. Then we credit every radio home to that station.

We also allocate costs on the basis of BMB coverage and use it to find out what kind of advertising support we have in each county in the nation.

HENRY CLOCHESSY
Compton Advertising, Inc.

We are not slide-rule operators. We use BMB on a comparative basis, not on a cost-per-thousand basis.

GENEVIEVE SHUBERT
Ted Bates & Co.

BMB figures help us determine the allocation of our budgets according to the 36 primary areas of the National Wholesale Druggist Association areas.

But one technique we use may be somewhat out of the ordinary. Where we use two different stations in the same city, such as Chicago, if we find one county with a 34% coverage for one station and 46% coverage for the other, we combine the total coverage—in this case it would be 80%. This allows us to use counties that have less than the required 50% for individual stations.

DON NEWMAN
Harry B. Cohen Advertising Co.

Are you getting the most out of BMB?

P&G had its agencies work for best formula;

others parlaying BMB raw data successfully

over-all The Broadcast Measurement Bureau was created to help answer a persistent advertiser question: How many people do I reach via radio?

Unlike printed media, which rely on time-honored circulation figures as their main selling point, pre-BMB broadcasters often were on shaky ground when they claimed certain-size potential audiences. Over the years this resulted in many a battle of millivolt contours and sometimes in specious theorizing which assaulted prospective advertisers.

Since the emergence of BMB, the timebuyer has a standard source. This is what a sponsor can find out about an AM station by looking up its BMB data:

1. Total number of radio families by counties. Also, cities of 25,000 or over in metropolitan counties, cities of 10,000 or more in non-metropolitan counties, and all radio station cities regardless of size.

2. Number and percentage of radio families who listen to each radio station reaching their county and city:
(a) At any time during the week;
(b) On six or seven days during the week;
(c) On three to five days during the week;
(d) On one or two days during the week.

3. The above is done separately for daytime and nighttime listening.

4. Area report, by states, showing the percentage of listeners in each county who tune in at various times

during the week to every station receivable there.

The area report mentioned in number 4, above, differs from the basic BMB station presentation in providing a comparison of all listening in a county. It gives the percentage of listening for all stations reaching a county, rather than detailing the coverage of a single station in all counties.

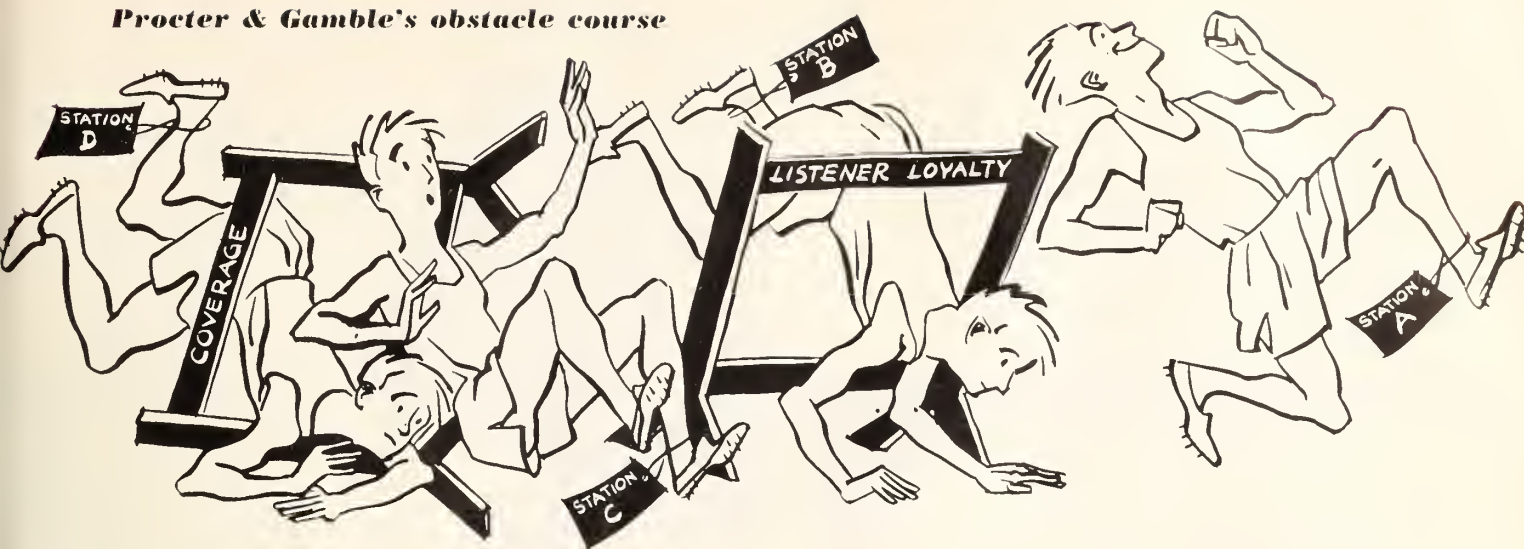
SPONSOR examined the second BMB report immediately after it became available (13 February issue). Now, seven months later, SPONSOR reports on how this wealth of reliable data is being used in everyday decisions.

It discovers wide variations in use among buyers and sellers of radio time; many advertising agency timebuyers are content to tot up counties with 50% or more total listenership; others use more complex systems. On the selling side, some stations and representatives cling to the millivolt contour map, spice it with a few BMB figures on total radio families covered. More ambitious organizations, like the networks and radio representatives, provide advertisers with BMB coverage maps showing the percentage of listeners in every county reached by a station's signal.

By now, most timebuyers have settled on their own pet method of selecting stations with the help of Broadcast Measurement Bureau information.

Suppose, for example, that some timebuyer has been instructed to pick out a station for the Hybrid Corn

Procter & Gamble's obstacle course



Company which will get their daytime weather forecast into the most Kansas homes. Here's how our man might do it. He decides that the simplest rule-of-thumb is to compare every station in and near Kansas on the basis of its daytime coverage. The station chosen will be the one delivering the most counties in which 50% or more of the radio families listen to it at least once a week. Looking up WXXX, Kansas City, for instance, he finds that its daytime signal reaches 50% or more radio families in 47 out of 91 Kansas

counties. These 47 counties are then part of WXXX's primary coverage area, by our man's definition.

That's the simplest use of BMB data as a station selection tool.

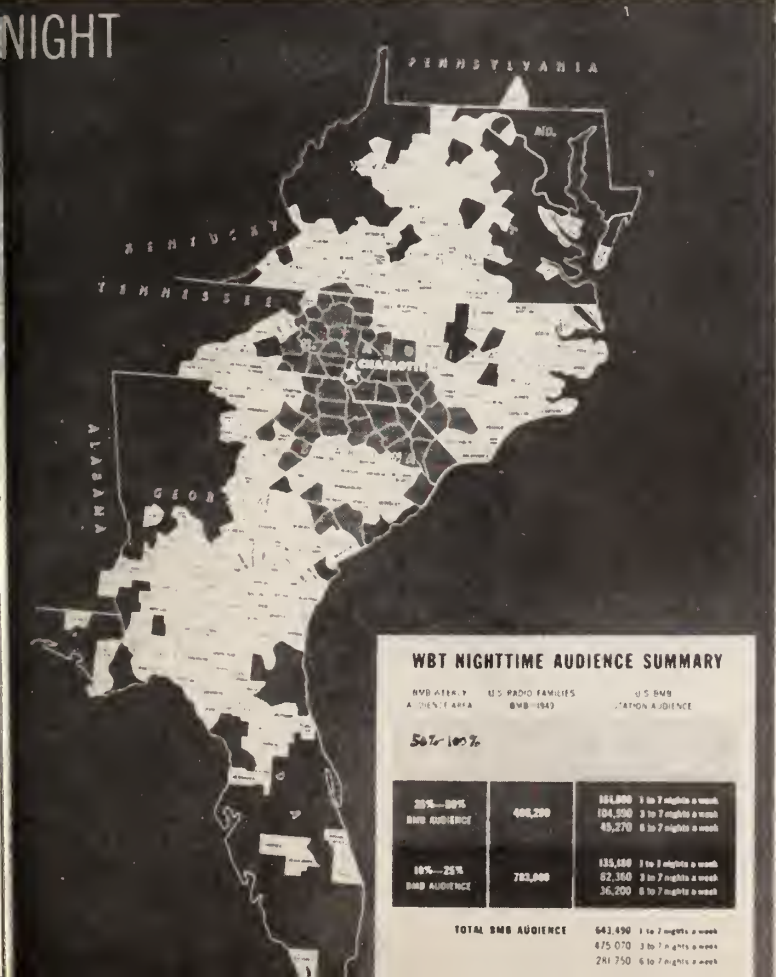
If our timebuyer for Hybrid Corn runs into some close decisions on coverage, or wonders whether a larger potential audience justifies paying a higher rate, he goes one step further. Instead of being satisfied with a rough measure of coverage alone (which reflects mainly the strength of a station's signal), the timebuyer works out the

total number of radio listeners in Kansas who listen to a particular station (which gives an indication of "circulation"). How does he do it? By multiplying the total number of BMB radio families reported for each county by the percentage of listeners in that county who listen to the station during a week. With the number of radio family listeners computed for each county, totaling them all up tells our man how many families in Kansas listen daytime to that station.

(Please turn to page 61)

CBS maps show three BMB listener-percentage levels by shadings

Petry station data includes maps, easily-used BMB tabulation (see below)



TOTAL WEEKLY AUDIENCE PERCENTAGES BY COUNTY					
State:County	Day %	Night %	State:County	Day %	Night %
KANSAS			McPherson	77	80
Barber	73	47	Marion	87	74
Barton	35	24	Morris	11	
Butler	91	93	Neosho	17	10
Chase	42	17	Ottawa	12	
Chautauque	42	14	Pawnee	40	21
Clerk	27	11	Pratt	64	27
Coffey	20		Reno	85	83
Comanche	41	19	Rice	60	49
Cowley	95	90	Rush	27	14
Dickinson	25	13	Russell	15	12
Edwards	34	22	Saline	29	17
Elk	65	29	Sedgewick	86	88
Ellis	14		Stafford	63	41
Ellsworth	43	30	Sumner	97	94
Ford	21	16	Wilson	14	
Gray	22	21	Woodson	15	
Greenwood	62	29			
Harper	94	85	OKLAHOMA		
Harvey	92	86	Adair	48	27
Hodgeman	19	17	Grant	82	71
Kingman	88	71	Kay	39	47
Kiowa	45	29	Major	11	
Lincoln	10		Noble	22	14
Lyon	11		Woods	37	14

ANIMAL PRODUCTS

SPONSOR: Kean's Drug Store

AGENCY: Direct

CAPSULE CASE HISTORY: *One hundred dollars was invested in announcements pushing veterinary products and aiming for new customers. After the first commercial, 25 new farm customers came in the very same day. After two announcements, over \$625 worth of veterinary products was sold. By the time the store's radio campaign ended, they were servicing the bulk of the farm trade in their county.*

WIBX, Utica

PROGRAM: Ed Slusarczyk's
Farm & Home Show

RADIO RESULTS

FRUIT

SPONSOR: Itsy Gotkins Market

AGENCY: Direct

CAPSULE CASE HISTORY: *Two one-minute announcements were used on an early morning disk jockey show. Approximate cost: \$10. Crates of peaches were advertised and this is what happened: 150 crates of peaches sold by 10 a.m.; 250 crates gone by noon. By 2 p.m., over 400 crates were sold, and by closing time the first day, 500 crates were gone. Customers came from as far as Michigan (150 miles) in response to the air advertising.*

KDAL, Duluth

PROGRAM: Daily with Bayly

TELEVISION SETS

SPONSOR: Lee Television

AGENCY: Direct

CAPSULE CASE HISTORY: *Lee Television needed some extra sales impetus to move 100 TV sets. They purchased five announcements scheduled during a WLOW exhibition baseball game. During the afternoon of the game, 86 sets were sold with a retail value of \$8,000. At the end of the day, Lee had sold 140 TV sets, a total gross volume of over \$12,000. The cost of the five announcements came to only \$25.*

WLOW, Norfolk

PROGRAM: Announcements

REFRIGERATORS

SPONSOR: Rosenman's Limited

AGENCY: Direct

CAPSULE CASE HISTORY: *This sponsor sold \$3,000 worth of refrigerators in a one-week campaign. Rosenman's uses radio continuously, but this particular effort is typical of their radio advertising effectiveness. No extra announcements were used; no special discounts offered. Five daytime announcements and a nightly sports show at a cost of \$23.60 resulted in the sale of six refrigerators for a \$3,000 gross.*

CKX, Brandon, Manitoba

PROGRAM: Announcements;
Sport Report

SHOES

SPONSOR: Diamond Shoe Store

AGENCY: Direct

CAPSULE CASE HISTORY: *Three announcements, the sole advertising, were used before the store's spring sale. Result: doors opened at 9 a.m. and had to close at 9:15 a.m. because the store was overcrowded. First day sales were \$3,000, largest in the store's history. Cost: \$33.60. There were block-long lines the entire first week waiting to get into the store. Sale was continued for nine weeks with more announcements. Total gross \$40,000; announcement cost \$436.80.*

WNAX, Yankton, S. D.

PROGRAM: Announcements

BOOKS

SPONSOR: Book League of America

AGENCY: Huber Hoge

CAPSULE CASE HISTORY: *The Book League of America wanted to increase their Chicago sales of "War and Peace" and "The Sun Is My Undoing." They decided to offer both books for \$1.39 to Housewives' Protective League listeners. Just six announcements brought in 1,530 sales for a \$2,126.70 gross. The sponsor, a division of Doubleday & Company, adds that the broadcast advertising cost was less than 19¢ an order.*

WBBM, Chicago

PROGRAM: Housewives' Protective
League

SOAP

SPONSOR: Swanson's Drug Store

AGENCY: Direct

CAPSULE CASE HISTORY: *Swanson's devoted their commercials on the Elmer Davis program to Lightfoot's Lanolin Soap, 60¢ for six cakes. After one program, approximate cost \$20, Swanson's stock of soap was depleted and he had to reorder. Well over a gross of this soap moved off the counters as a direct result of that single news commentary show for a total sale amounting to about \$100.*

WJTN, Jamestown

PROGRAM: Elmer Davis



In San Francisco

He always goes over

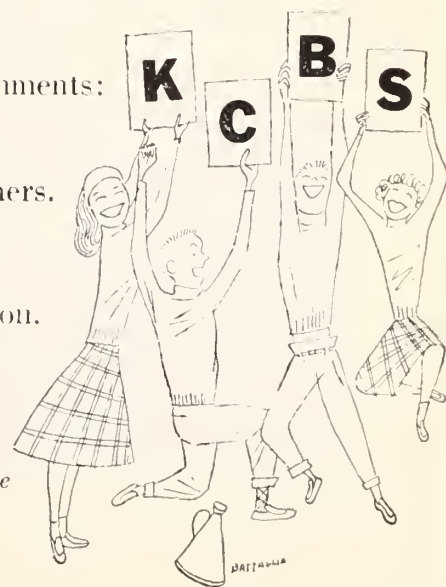
And when KCBS' Carroll Hansen carries your product, *you* score too. Because the Pulse of San Francisco* shows that, month after month, Hansen is far and away the most listened-to sportscaster in the Bay Area. (And he's equally popular with sponsors!)

No wonder he goes over big. He tops off 18 years' experience as sportscaster-newsman with the cream of the Coast's sports assignments: play-by-play of the leading football games...Rose Bowl color and commentary...the Citation vs. Noor Handicap and many others.

Huddle with Hansen and you'll get the biggest rooting section in Northern California. Just call us or Radio Sales for information. (But hurry...he's practically sold out!)

KCBS • now 5,000 watts—soon 50,000 watts

Columbia's Key to the Golden Gate
Represented by Radio Sales





The picked panel answers Mr. Carlier



Miss Armstrong

Past experience alone provides the answer for you this month. Mr. Sponsor, Radio and TV advertising is not a luxury but a necessity . . . a part of everyday living in the United States. Children quote singing commercials as often as they recite nursery rhymes. Five years ago manufacturers whose wares had not stared down at consumers from the shelves of the local emporiums during war years discovered what happened when the ever-fickle public had been allowed to forget them.

Those who had kept a steady stream of institutional advertising flowing throughout the country found the banks of said stream flanked by prospective customers with check books in hand. While, on the other hand, "Wary Willies" who had poked their advertising dollars in their socks awaiting the time when their goods would be back on the market found the cost of a promotion program to regain public recognition far surpassed the budget a prolonged campaign would have called for.

While the "Willies" were busily courting consumers and retailers as well, "Ad Conscious Als" were going full steam ahead with the demand for their goods far exceeding production.

As for the part radio and TV have to play, that also should be quite obvious. People under the stress of war crave entertainment and information. Families are broken up and those who sit home find their radio and television sets a constant source of both. An advertiser has the opportunity of reaching consumers in their homes, their cars, while they are visiting friends, even when they go to the corner bar for a solacing slug of schnapps.

The sponsor whose bankroll provides entertainment and information for consumers is suddenly looked upon as a friend . . . he is the friend who provides them with temporary escape from their problems . . . this great public benefactor has nothing to sell yet he is providing entertainment and up-to-the-second news of what is happening in other parts of the world. It's nice to know the name of this great guy and when his products find their way back to the shelves of the village stores they are not only remembered but well thought of. Plenty of reason for allotting a goodly portion of any ad budget to radio and TV.

CHARLOTTE ARMSTRONG
Timebuyer
Lester "L" Wolff
New York



Mr. Giellerup

Most budgets should not be cut. I can think of a number of reasons. For one thing, they were too small to begin with. The average advertiser underspends. Evidence of it is plain. Time after time aggressive companies in one field

or another seize leadership by out-advertising competitors. "Why advertise?" you ask; "I can sell my entire output without it." Many companies acted on that thought during World War I. The subsequent loss of sales became an object lesson. Rare was the organization making that mistake during World War II.

A mere purchase of your product is not enough. The buyer must appreciate it and want it. Otherwise, he exercises his first opportunity to make a different selection. True, past advertising has already sold many present customers. Only advertising can do that. Only advertising can increase the number of customers to keep pace with a population that doubles every 50 years. Of course it's ridiculous to urge people to buy when you have nothing to sell them. But that's no reason for letting them forget you. Actually, the situation gives you a special advertising opportunity. It's your chance to build badly needed goodwill. Cooperators with the Advertising Council will testify on that point.

If cut you must, which media should be sacrificed? Each advertiser has his own particular problem. There can be no general answer. And each medium can offer reasons why it should be accepted. But an obvious reason for hanging on to radio and television time is that they do not depend on paper. You need fear no restrictions on your schedules because of paper shortage. Also, good time periods and good programs are hard to find. Advertisers who hang on to them will have them when the scarce condition changes and they once more enter a buyer's market.

SYDNEY H. GIELLERUP
Partner
Marschalk & Pratt
New York

Mr. Sponsor asks...

What should advertisers faced with war-imposed scarcities do about their radio-TV advertising budgets?

R. Richard Carlier | Advertising manager
Bigelow-Sanford Carpet Co. Inc., New York



Mr. Dekker

If the years 1940-1945 are considered a war period, it is interesting to note that advertisers who spent a million dollars or more for advertising in 1940 increased their total expenditure in that half decade,

\$47,000,000. By advertising classifications, five of the seven major categories increased in total advertising dollars and all seven categories had increases in the same period for radio expenditures. It is of further interest that in four out of the seven categories there was an increase in net earnings while one classification was about the same. It would seem, therefore, that from a profit point of view an ad budget can still be retained during a war-imposed scarcity period.

It is significant that all advertisers in the before-mentioned classifications increased their radio expenditures during the five-year period. Advertisers have spent incalculable sums of money in developing franchises—both consumer and dealer—and it is my opinion that radio and television advertising are well suited during times of national emergency to play a major part in the preservation of these franchises. Magazine and newspaper space in such a situation becomes more difficult to obtain, but the advertiser who has a radio or television franchise—whether network, regional or local—is in an advantageous position to continue to tell his customers and dealers about the product and services he sells. This advertiser then is in a better position to capitalize this advantage when products or services become freer in supply. The mass circulation of radio, plus the concentrated impact of television are ideally suited to maintaining the advertiser's good will and franchise.

WILLIAM C. DEKKER
Vice President
McCann-Erickson
New York

Any questions?

SPONSOR welcomes questions for discussion from its readers. Suggested questions should be accompanied by photograph of the asker.

Will the Irish string be broken?



There's drama every Saturday this Fall on Chicago's WCFL (1000 on the dial). The fortunes of the Fighting Football Irish of Notre Dame are unfolded as they put their unbeaten gridiron record on the line.

There's ever-growing listenership on WCFL, because of out-front programming which includes sports highlights topped by the complete Notre Dame schedule year after year. (To say nothing of the exclusive broadcasts each Sunday of the games of the professional Chicago Cardinals.)

The result is ever-greater value for advertisers seeking to reach the tremendous Chicago area market. Ask WCFL or Bolling Company representatives for their listenership figures, for their amazing low-cost-per-thousand story, or for their sensational WCFL Pulse reports. They all point the way to the choicest, most productive time buys in all Chicago radio.

WCFL

An ABC Affiliate

50,000 watts • 1000 on the dial

The Voice of Labor

666 Lake Shore Drive, Chicago, Ill.

Represented by the Bolling Company, Inc.

millions eavesdrop
on crack newsmen
they swap inside information
...18,000 miles apart!

"war front—home"



ne front"



On the war front: Bob Stewart. On the homefront: Cecil Brown and George Fielding Eliot

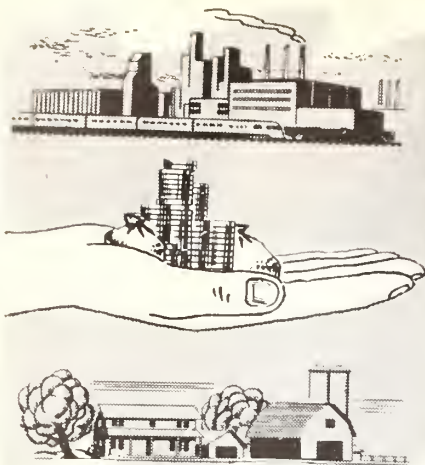
Something unprecedented is happening every Monday at 9:30 pm, NYT. In response to increased public interest in news (July 1950 ratings for Mutual commentators are up 53% over July 1949) Mutual offers listeners on the home front the first regular chance in radio history to "eavesdrop on a party line" direct to the war front, in "WAR FRONT—HOME FRONT."

Each week, military expert Major George Fielding Eliot and skilled newsmen in New York, Washington, London, Berlin and other vital news centers, fire questions everybody wants answered. From Tokyo, Mutual Bureau Chief Robert Stewart and correspondents fresh from Korean action unfold frank facts (within security limitations).

It takes special circuits of landlines and shortwave totaling 18,000 miles. It takes special talents in the gathering and transmission of news. It delivers what the NEW YORK TIMES calls "a new type of program, and a good one indeed..." VARIETY calls it "informed, succinct and up-to-the-minute..." and TIME labels it among "radio's best and newest efforts..."

To get your message in on the call that is heard by millions phone, write or wire our nearest office and ask about...

WAR FRONT—HOME FRONT", ANOTHER EXCITING 'RADIO FIRST' BY **mutual** ...THE FIRST NETWORK FOR NEWS



**READY
BUYING
POWER**

+

WRNL

=

**MORE SALES
THAN EVER
IN RICHMOND**

Industrially Progressive, Agriculturally Rich, Economically Sound — that's ready buying power! And WRNL gives you complete and thorough coverage in the Rich Richmond trading area. WRNL has been on 910 KC at 5000 Watts for more than 8 Years—and the important buying audience has the listening habit!

To get your share of this outstanding market, remember, there's more sell on . . .

WRNL

**5000 WATTS 910 KC
NON-DIRECTIONAL
(daytime)
ABC AFFILIATE**

**EDWARD PETRY & CO., INC.,
NATIONAL REPRESENTATIVES**



roundup

This SPONSOR department features capsuled reports of broadcast advertising significance culled from all segments of the industry. Contributions are welcomed.



Baltimore market runs unique show on WAAM-TV

Mix merchandising with sponsor participation—that's the sales success recipe formulated by a multi-million dollar food market in Baltimore.

The firm, Schreiber Brothers, has prepared a tie-in plan with availabilities for 12 grocery manufacturers on their WAAM-TV show, *Magic By Christopher*. The cost for participa-

insure sales "magic." Schreiber and WAAM-TV have used time announcements; 20-second and one-minute announcements; and mentions of the show in local studio productions.

The show's success may set a pattern for cooperative food store TV on a local basis.

New service will aid sponsors seeking TV shows

Potential sponsors, advertising agencies, and stations can now have at their fingertips a listing of new radio or TV shows available for packaging or production.

A new bi-weekly trade service can help simplify the needle-in-the-hay-stack search for something new. Known as TV-Radio Show Service, it consists of a bulletin containing show title; running time; format; basic idea or "gimmick"; size of cast; number of sets required; creator's estimate of packaging show; material available (presentation, outline, one or more scripts, recording, film); creator's name, address and phone number and, in the case of an individual, present and previous professional experience.

The shows listed are from individuals and independent packagers and producers and are grouped according to types of programs. Every three months, a repeat listing is carried of all shows previously mentioned during that period.

Interested advertisers, stations or agencies contact the packager direct as the service doesn't act as an agent.

A three-month introductory subscription costs \$10; the fee for listing a show is \$2 per show per listing. The service was organized and originated by Mitchell C. Hodges in association with Lucille Hudiburg, former associate producer at CBS-TV. The services address is P. O. Box 361, Madison Square Station, New York 10, N. Y.



Sponsors expect sales magic from Christopher

tion: less than the charge for a 20-second spot.

To help insure sales success Schreiber has formulated a seven-point plan for follow-through:

1. "TV Specials" demonstrated and displayed throughout Schreiber's store.
2. Mass-selling displays in the store's main high traffic shopping aisles linking "TV Specials" to sales.
3. Window displays in the heart of Baltimore's downtown shopping area.
4. Booklets and folders, specially printed, to be placed in shopping bags.
5. 300 billing cards to be placed on front of shopping carts.
6. Special sale and seasonal follow-up "behind the scenes" to direct traffic flow to promoted products.
7. Special tie-ins to back up manufacturers' campaigns with point-of-sales push.

The program itself, *Magic by Christopher*, is a 15-minute show featuring Milbourne Christopher, internationally-known magician.

The cost to Schreiber Brothers is \$171 per program plus talent costs. To

Americanism theme builds prestige for WLAC sponsors

The story of the American way of life combined with a current events tie-in has provided prestige programming for 17 Nashville sponsors.

Their program on WLAC, Nashville, takes its title and musical theme from the World Broadcasting System's *Forward America*. The program's idea: to show how Nashville's foremost business enterprises began on a shoestring and, through free enterprise, grew into major businesses.

The advertisers, many of whom nev-

er used radio before, include: First American National Bank; American Bread Company; Nashville Gas & Heating Company; The NC&STL Railway; Bradford Furniture Company; C. B. Ragland Company; Life and Casualty Insurance Company; Marshall & Bruce Company; Loveman's Department Store; TEMCO; Nashville Bridge Company; Anthony Pure Milk Company; Neuhoff Packing Company; Braid Electric Company; Jamison Bedding Incorporated; Nashville Banner; and Foster & Creighton Company.

'Harry de Hoarder' offers dough for good citizenship

"I'm Harry de Hoarder and I'm offering a thousand dollars a day in valuable stuff to you listeners . . . if you promise not to hoard."

Not the King's English to be sure but it heralds KITE's latest audience-building gimmick. It also provides a

encourage their friends and neighbors not to hoard.

Briefly . . .

The Borden Company has achieved excellent sales results with spot radio (see 3 July 1950 SPONSOR, "How Borden's does it"). Now, they're building goodwill with radio. Recently, employees of the Borden plant in Van Wert, Ohio (Camembert cheese), presented \$2,000 to the French Government. The purpose: to restore the statue of Marie Harel in Vimoutiers, France (she discovered the dessert cheese in the 18th century). Transcrip-

Re-elect your favorite!
TUNE 930
ON ANY DIAL!



**RADIO STATION
KITE**
HONEST . . . FEARLESS . . .
NOT CHAINED (no network chain, that is)

YOUR CONTINUED CONFIDENCE IN OUR GOOD MUSIC & UNVARNISHED NEWS POLICY WILL BE APPRECIATED.
(Over)

Mythical Harry draws San Antonio listeners

tie-in with some of KITE's advertisers who use anti-hoarding commercials on their programs.

Harry, a mythical character, is a professional hoarder who offers \$2,500 a day on the San Antonio news and music station. Most of the prizes are in merchandise obtained from various prize houses on a "plug" basis.

Cash prizes round out the daily \$2,500 total and are offered on such KITE giveaway and prize shows as *Kanary Kwiz* and *Sixty Silver Minutes*.

The stunt ties in with advertisers like Joske's who run this copy on all their newscasts: "Don't hoard. Hoarding aids inflation. Don't hoard." (See 2 January SPONSOR, "The rains came, the merchandise went".)

Another KITE advertiser, a brewery, uses similar anti-hoarding announcements blended with their brew commercials.

The public service aspect: merchandise and cash winners sign a pledge that they'll not hoard and they will



Borden employees give \$2,000 gift to France

tion of the ceremony was presented over WOWO, Ft. Wayne, mentioned by CBS' Galen Drake, and aired by Voice of America.

* * *

Peerless Radio Distributors of Jamaica, Long Island, are trying something new in video advertising. They have bought all of WOR-TV's test patterns to advertise their products. Peerless sells primarily to radio-TV servicemen so they decided to reach their customers while they were at work.

Tulsa Income Per Family Is Above Average

City a 'Rich Market' in National Surveys on Purchasing Wealth

NEW YORK, Aug. 12—Tulsa stands out as a rich market, with income and spending at a level above that of most other cities in the United States.

This is brought out in a new, copyrighted survey of buying power, prepared by Sales Management.

The high standard of living prevailing in Tulsa is indicated by the volume of retail business done in the past year. The local stores registered a sales total of \$225,835,000, which was above the city's quota.

The ability of local families to spend more was made possible by better incomes. The 64,100 families in Tulsa attained a net income, after deductions of personal taxes, of \$323,598,000.

Dividing one by the other yields a per family average income of \$5,048, which was higher than the \$4,474 national figure and than the \$3,626 earned per family in the West South Central States. In Oklahoma, it was \$3,209.

These are arithmetical averages, it is noted, and are substantially higher than the "median" figures

Yes, the Tulsa market is above average! The Tulsa market area market is the No. 1 Market in Oklahoma. With 34.8% of Oklahoma's land area, this concentrated Tulsa market area has 47% of the state's population; 45% of the retail sales; 46% of the effective buying power; and 47% of the bank deposits.

AND KVOO ALONE BLANKETS THE TULSA MARKET AREA

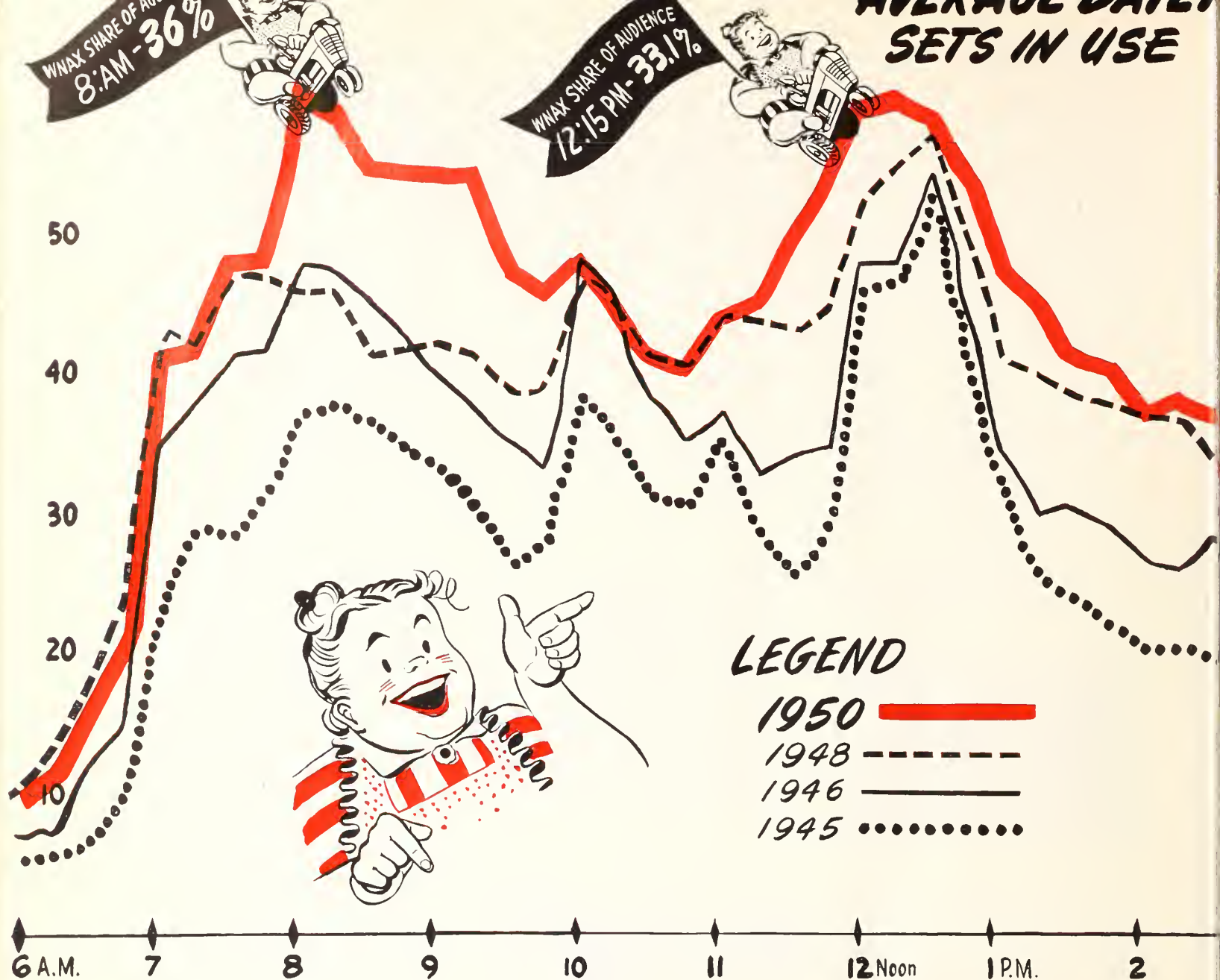
The 1949 BMB report shows each of the 30 counties in the Tulsa Market Area of Northeast Oklahoma, plus 13 counties in Kansas, Missouri, and Arkansas within KVOO's 50-100% daytime area. KVOO also has the highest overall Hooper rating in Tulsa.

50,000 Watts Day & Night

NBC Affiliate

KVOO

Edward Petry & Co., Inc.,
National Representatives



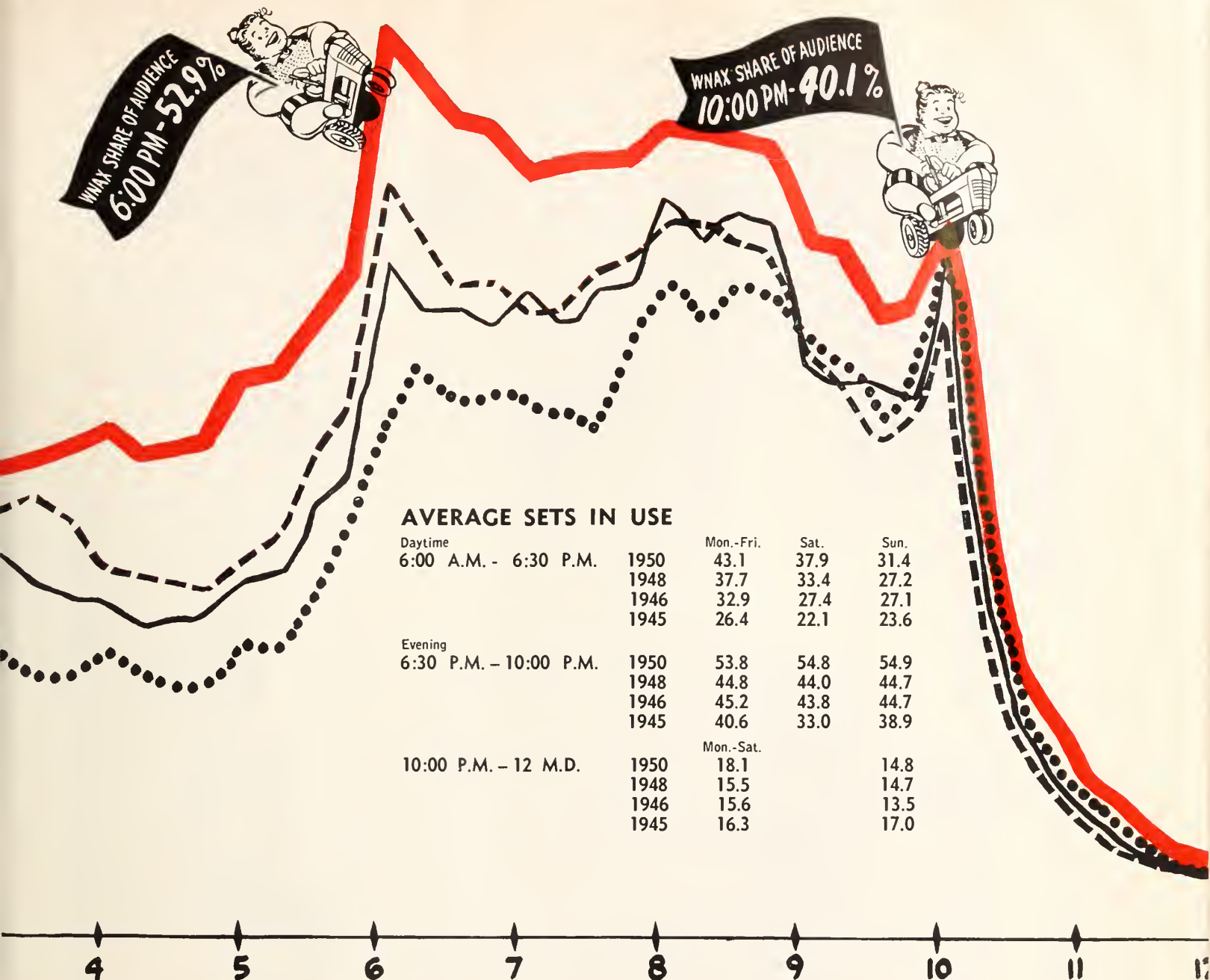
DIARY STUDY REAFFIRMS

During the week of March 13, 1950, Audience Surveys, Inc., conducted a listener diary study in 80 counties in Minnesota, the Dakotas, Nebraska and Iowa. Chosen from the 267 BMB counties you know as Big Aggie Land, these same 80 counties were used by Audience Surveys to conduct similar studies during the same week in 1945, 1946 and 1948.

In Big Aggie Land, immune from the inroads of television, radio audience has been steadily increasing over the past five years, as shown on the above chart. Note: in March, 1945, the war was at a crucial point, making for highest radio listenership — in March, 1950, Korea had not yet exploded.

Total audience has grown, so has WNAX influence. Despite a marked increase in new stations, WNAX ratings continue to shoot skyward. Although 52 stations received mention in the 1950 study as opposed to 43 in 1948 (fewer still in preceding studies), the 1950 Monday-thru-Friday average daytime rating on WNAX is 13.7 — nearly twice the 7.1 registered in 1945.

In comparing average ratings for the 52 stations mentioned in the survey, it becomes obvious that WNAX is easily the dominant station. For the week as a whole WNAX is first station by more than 2-to-1. (WNAX 11.8; Station B: 4.9). In both daytime and evening listening WNAX enjoys this 2-to-1 superiority over the second station.



WNAX DOMINANCE

Converting program ratings into share-of-audience figures, reaffirms WNAX leadership. WNAX share-of-audience for the average day is 29.3% . . . its nearest competitor rates 12.0% . . . again better than 2-to-1 for WNAX.

A few high-rated programs might influence "average" ratings . . . yet quarter-hour "wins" show WNAX dominance as clearly. Top rating in 439 (88%) of the one hundred quarter-hours studied gave WNAX a better than 10-to-1 advantage over the second station. WNAX was first in 89% of all daytime quarter-hours . . . 84% of all evening quarter-hours.

To sell your product or service in Big Aggie Land you must use WNAX. For WNAX alone delivers this major market in one, big, low-cost package. Let your Katz man show you the way to soaring sales and increased goodwill. Phone him today.

WNAX-570

YANKTON - SIOUX CITY

570 Kc. - 5,000 Watts
REPRESENTED BY KATZ

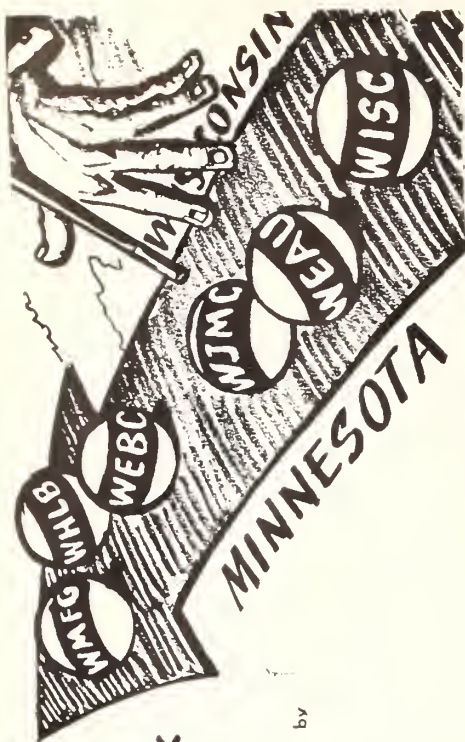
A Cowles Station
AFFILIATED WITH A.B.C.

YOU CAN CALL YOUR SHOTS ON THE

To cover the rich dairyland markets of Wisconsin; the industrial centers of Northern Minnesota . . . use the Arrowhead Network. You're interested in sales—and that's what we deliver!



Represented nationally by RA-TEL Repts., Inc. and regionally by BULMER-JOHNSON, Inc. Mpls.



ATLANTIC SPORTS

(Continued from page 33)

a listener-interest standpoint, went over the network lines and stations originally set up for the Boston College grid tilt. And it started right on schedule. Listeners never knew the amount of sweat that the hasty readjustment of everything from announcers' copy to the patching of network lines caused the Atlantic's air staffs.

This sort of last-minute scramble doesn't happen often. But, throughout the football season, Atlantic and Ayer have to keep re-evaluating games constantly, adding or dropping stations from the networks. "How much interest is there in the game . . . and where is the interest?" is the deciding factor.

In the early "planning stage" during the summer, the promotional and merchandising follow-through at Atlantic's 11,000 dealers has to be planned. This supporting campaign must be integrated into the other forms of advertising (newspapers, some magazines, outdoor posters, point-of-sale, direct mail, trade paper, premiums, etc.) used by Atlantic.

Complete kits of dealer-promotion material are worked out, down to the last counter display and window sticker. Special promotion kits for the radio and TV stations carrying the Atlantic games—which dovetail with the dealer promotions—are designed and distributed.

An annual meeting is held in Philadelphia before the start of the football season; at that time Atlantic and Ayer advertising officials meet with some three-score Atlantic announcers and sportscasters. The gathering's purpose is to outline the methods by which Atlantic commercials will be handled on the air, and to discuss changes in the game rules and general football gossip.

Atlantic Refining arrived at its operating method the hard way, by trial and error.

The big regional petroleum concern—incorporated in 1870 in Pennsylvania as part of Standard Oil but an independent firm since 1911 and an N. W. Ayer client since 1915—first came to radio on 14 September, 1935 with a Saturday-night, 7-7:30 p.m. variety program called *The Atlantic Family On Tour*. It was a variety program that was about as far away from sportscasting as you can get in radio.

Frank Parker was the star, and, later, Bob Hope and Honey Chile Wilder. The program, aired on an Eastern loop of CBS, had a fair amount of success—but produced nothing startling in the way of listening or sales—and was considered pretty much of an experiment. It was dropped quietly on 5 September, 1936.

Sportscasting made its initial appearance under the banner of Atlantic Refining in the summer of 1936. Again, it was just an experiment, but one destined to influence the broadcast advertising of Atlantic Refining from then on.

Atlantic, through N. W. Ayer, signed for a schedule of baseball games, featuring the Philadelphia A's and Phillies on WIP, with ex-umpire Dolly Stark doing the mike chores. This spot operation was a success almost from the first broadcast. Atlantic wasn't yet, however, fully convinced it had found an ideal radio vehicle.

In the fall of 1936, with football season coming in, Atlantic started sponsoring a 15-minute, 7:15-7:30 p.m. Tuesday-Thursday-Saturday-nightly roundup of sports news with Ted Husing on CBS in its marketing area. Atlantic also began, in a limited way, the network sponsorship of play-by-play football broadcasts. Atlantic, which hadn't yet found the secret of setting up its various networks so that the area of greatest game-interest matched the broadcast coverage almost exactly, had some waste circulation to contend with, but on the whole found it a success.

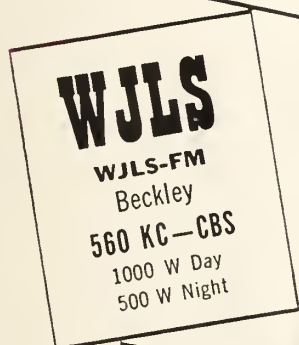
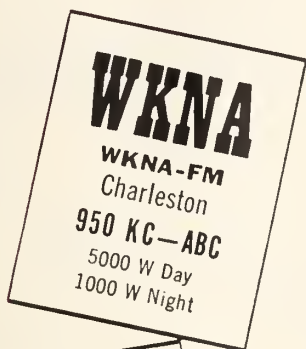
As a fill-in between football and baseball (Atlantic wasn't, as yet, a major factor in broadcasting college basketball), Atlantic followed the Ted Husing roundups from 29 December, 1936 to 25 June, 1937 with a thrice-weekly 15-minute situation comedy show, *Ma and Pa*. The program, featuring Parker Fennelly (the "Titus Moody" of Fred Allen's show) and Ruth Russel, was stepped up to a five-nights-a-week show in March of 1937, in the 7:15-7:30 p.m. slot. With the exception of some 5-10-15 minute news roundups now airing on a few deep-South stations and some "re-created" games aired seasonally, along with some spot announcement schedules, *Ma and Pa* was the last non-sports show bankrolled by the Atlantic Refining Co.

Atlantic had found its niche in radio.

SPONSOR

in the rich West Virginia market . . .

it's "personality" that counts!



the famous Personality Stations®
deliver the BETTER HALF! *

BMB has proved it! The "Personality Stations" are first in the rich, densely-populated area where West Virginians spend the better half of their dollar. Furthermore, it's such an easy task to capture your share . . . one advertising order, one bill and presto—you earn a smackingly low combination rate that makes the three "Personality Stations" the one really outstanding buy in the field.



50.65% of total population
52.38% of retail sales
56.94% of general merchandise sales



represented nationally by **WEED & CO.**

free with your subscription
to SPONSOR . . .

199 TV Results

The only round-up of its kind.

199 TV results that stand out
as the most profitable example of
TV advertising.

199 TV results in 40 separate
industry categories.

199 TV results you can readily
adapt to your own advertising
plans . . . immediately.

This 40 page TV case history
booklet is yours free with a sub-
scription to SPONSOR * . . . \$8 a
year for 26 Every-Other-Monday
issues.

* If you already subscribe you can get your
copy of "199 TV RESULTS" by extending
your subscription at this time.

SPONSOR
510 Madison Avenue
New York 22, N. Y.

Send "199 TV RESULTS" to me as a gift
for subscribing to SPONSOR now . . .
only \$8 a year for 26 Every-Other-Mon-
day issues.

☐ Remittance enclosed ☐ Bill me later

name

company

address

city..... zone..... state.....

In the fall of 1937, with a year's experience to go on, Atlantic began an ever-widening program of football play-by-play broadcasts on a series of to-order networks, later adding college basketball broadcasts and an expanded baseball schedule.

Since then, Atlantic Refining has had an unbroken line of successful seasonal sports sponsorships, right down to the current football season of 1950.

Many lessons have been learned along the way. Early in the game, Atlantic discovered the value of successfully promoting its sportscasts to its dealers and to the public. In addition to decking out Atlantic's filling stations with posters, window stickers, souvenir schedules, displays, and other point-of-sale material, and backstopping the broadcasts with small-space newspaper audience promotion ads, Atlantic has used, in past football seasons, the *Dunkel Ratings* of Dick Dunkel, a leading sports authority. These ratings were printed up weekly, and distributed through Atlantic retailers.

This intensive merchandising of football broadcasts is a definite promotional "plus" for Atlantic, and brings many new customers to Atlantic pumps to buy Atlantic Hi-Arc, White Flash, and other Atlantic petroleum products.

The value of seasonal consistency has been learned by Atlantic, too. Atlantic, like most other gas-and-oil firms, sells about 65% of its products to masculine buyers, and soon discovered through research that about the same percentage of its regular sports air audience was men. Sports events, however, are seasonal attractions. It is only by carefully developing sportscasting over a long period of time—during which sponsor identification is built up and listeners develop a seasonal habit of dialing Atlantic games—that the full effect of matching audience breakdown and product-buying breakdown pays off.

One of the most interesting things that Atlantic has proved with its sportscasting is the efficacy of co-sponsoring many of the major sports events on Atlantic's schedules. Nearly all of the Atlantic air sports are events that run over two hours in length, whether baseball, basketball or football. Atlantic first started co-sponsoring baseball games (on an alternate-game basis) in 1933, and has been at it ever since. Research has proved that the sponsor identification for Atlantic is almost as high as it was before At-

lantic invited another non-competing advertiser to share the costs. In 1949, Atlantic started co-sponsoring football games with equal success. (Since there are only eight or nine football games as compared to 154 baseball games per team per season, this is done on a split-game basis.) Basketball is still an all-Atlantic proposition, but the co-sponsoring of basketball games is being discussed for next season. With the costs of broadcasting still rising, co-sponsorship is an important cost-reducer for Atlantic in aired sports.

Television, too, has been playing an increasingly-important role in Atlantic's football plans. Atlantic was the pioneer spot sports advertiser in TV, having sponsored a Pennsylvania U. football game on the then-experimental Philco TV station (now known as WPTZ) back in the fall of 1940; there were then less than 500 sets in all of Philadelphia. In 1942, Atlantic again pioneered in TV sports, sponsoring the first commercial network telecast of a football game when a Philadelphia-to-Schenectady network was set up to carry the Duke-Penn game. Last year, the TV football coverage had grown until it included all of the Penn games at Franklin Field, still over WPTZ for the tenth consecutive year.

Atlantic has worked out the science of both radio and TV sports commercials to a pretty fine art. Radio, the older medium, has given Atlantic a greater backlog of experience; but the big oil firm has been gaining experience rapidly in TV as well. Radio commercials are invariably handled by the announcer half of a two-man team, and then they consist of simple, hard-hitting, frequent mentions of the products. There are also some longer two-voice spots that run as much as forty seconds in length. Occasionally, some c.t.'s are used in the radio commercials, but not often.

The guiding rule in radio, and TV as well, is that the commercial must not interfere with the listener's appreciation of the game.

Television commercials are generally done on sound-track film from a stand-by studio, during telecasts of sports events for Atlantic, although some live copy is used during the games, and many visual gimmicks (such as miniature scoreboards) are possible. There is still a classic argument (and two sharply-divided schools of thought) regarding whether or not Atlantic's television sportscasters talk



WILLIE THE WORM
 With Warren Wright
 Director-producer-writer: Wright
 30 Mins., Mon.-thru-Fri., 5 p.m.
 Sustaining
 WCAU-TV, Phila.

"Willie the Worm" is an idea of Charles Vanda, v.p. in charge of television at WCAU-TV. As worked up by staffer Warren Wright, the show shapes up as Grade A moppet fare. Program features a worm puppet which relates serialized animal stories. To test audience pull, program shows drawings sent in by youngsters about various activities of "Willie," as well as suggestions for unique ties, which the puppet wears. Three film cartoons break up "Willie's" appearances on the video screen.

Wright, who also directs Snellenburg's hour-long "TV Jamboree," does the voice and the puppet manipulations. He has a pleasant, informal and seemingly extemporaneous manner, and avoids the irritating loud gags sometimes found on children's programs.

The worm puppet occupies most of the screen with tall grass as a background. Cleverly contrived, the puppet manages by its movements to hold visual attention while it tells the stories. Wright's voice is the compelling behind-scenes factor. Since its inception two months ago, "Willie" has caught on and outrates "Howdy Doody" locally, according to the figures from the American Research Bureau. Recently the station postponed the program because of a lengthy United Nations telecast, and the switchboard was swamped with complaints. Strictly for juves, its adult appeal is slight, but oldsters forced to attend a program with their toddlers won't find it hard to take. *Gagh.*

DEAR VARIETY
 I THANK YOU!



CHARLES VANDA
 THANKS
 YOU!



WARREN WRIGHT
 THANKS YOU!



WCAU-TV
 THANKS YOU!



WCAU-TV
 CHANNEL 10
 CBS Affiliate
 Represented by Radio Sales

THRIFTY Coverage

of the South's largest Trading Area

WHBQ, Memphis, with 25 years of prestige and know-how, presents its advertisers with a splendid coverage of this market of brilliant potential . . . coverage that brings positive results for every penny invested.

And our 5000 watt (1000-night) WHBQ (560 k.c.) is rate-structured to give you REGIONAL saturation at little more than what you'd expect the local rate to be!

TELL US OR TELL WEED that you'd like additional facts re our

MAGIC IN THE MID-SOUTH

Swami W. H. BEECUE

MUTUAL

WHBQ

Represented Nationally By WEED & Co.

too much . . . or too little. Nearly all Atlantic and Ayer officials are agreed, however, that TV sportscasting is not a radio job and that any over-identification of the obvious is likely to get on the viewer's nerves.

In any case, Atlantic is not likely to lose sight of the fact that its sportscasting still has to maintain a local character, and that Atlantic is a business member of many small communities.

Atlantic Refining isn't afraid to scout around for a good high school football game to air on a spot basis in a given territory, rather than a nationally-known clash between a couple of famous college teams. A high school gridiron broadcast in Williamsport, Pa., several years ago, for example, managed to grab off a total of 90% of the local football radio audience during the game—and that in competition with some of the best college games of that season.

The realization that the cliché "all business is local" can be amended to include the word "sports" makes the sports broadcasts of the Atlantic Refining Co. an ideal example of how radio and TV can be successful local-level selling tools, adding up to a successful sales picture throughout a major marketing area. ★ ★ ★

WESTERNS ON TV

(Continued from page 29)

included in the program build-up.

By the time the University of Oklahoma started its survey, 10,000 youngsters had written in for autographed pictures of Hoppy. And, in one three-week period, 35,000 sheets bearing a Meadow Gold song on one side and a picture of the local announcer, "Pop" Handy, were given away.

The University survey proved just what all of these requests meant in terms of relative popularity. Here is a summary of the results:

1. Hopalong was the first program choice in 62.9% of the homes quizzed; and mentioned as one of the top three favorites in 72.2% of the homes.

2. Of those families whose children listen to the *Meadow Gold Ranch*, 82.5% listen regularly. Families without TV sets reported that their children watched the show on neighbors' sets, seven percent of them regularly, 50% sometimes.

3. Slightly more boys than girls said they like Hopalong. And by age groups, the seven and eight year-olds

were most enthusiastic about Hoppy, followed in order by the nines and tens and the 11- and 12-year-olds.

4. This is what kids liked about the Hopalong Cassidy films, in order of popularity: all of it; the shooting; fighting; Hopalong; California (a humorous sidekick of Hoppy's); Hoppy's horse; adventure; fun and excitement; and 21 minor aspects.

5. This is what the kids didn't like: the advertisements (only 1.3%); everything (also 1.3%); too many people get killed; and "things like that don't happen very often really." Dislikes were far less dominant than likes.

Even without such surveys, everyone knows that kids love cowboys on TV. But what about their fathers and mothers? Some time ago WPIX, New York, learned just how strong Western enthusiasm is among adults when it shifted its *Six-Gun Playhouse* from 6:05-7:00 p.m. slot to its present 5:30-6:30 p.m. time. The station was deluged with mail 90% of it from adults protesting the change to an earlier hour. How can we get home from work in time to see the show, the adults wanted to know? Other local shows, like *Frontier Theatre* on WPTZ, Philadelphia, could hardly garner a 27 Nielsen on kid viewers alone. The strong interest of adults in Westerns adds to their commercial effectiveness. Simultaneously, Westerns produce demand among the kids and also influence a sizable number of the fathers and mothers who pay the bills.

Youngsters, however, are the primary target of Western programming on TV. The situation in New York City is typical: Out of some 53 Western film programs shown on seven stations in a recent week, no less than 46 were scheduled to end before 8:00 p.m. This is good air time anyway and doesn't necessarily represent an attempt to beat the bedtime deadline. But the fact that the early-to-bed contingent was considered seriously is further indicated by the type of window dressing given many of the shows. Some 23 out of the 53 are aimed unmistakably at kids. They have live beginnings with small-fry audiences, kid-club doings, and commercials keyed to juvenile thinking. The commercials plug such products as children's shoes, breakfast cereal, milk, bread, ice cream, toys, chewing gum, and candy.

Just what does Western programming on television consist of? Basically it's old cowboy film. Western music or va-



KPRC...

month in - month out

FIRST...

IN THE SOUTH'S FIRST MARKET

HOOPER RADIO AUDIENCE INDEX						
CITY ZONE						
SHARE OF RADIO AUDIENCE						
TIME	RADIO SETS IN USE	KPRC	B	C	D	HOMES CALLED
MON. THRU FRI. 8 A.M. - 12 NOON	13.0	17.4	19.5	21.6	9.1	2,511
MON. THRU FRI. 12 NOON - 6 P.M.	16.1	27.3	9.6	12.4	9.1	4,057
SUNDAY 12 NOON - 6 P.M.	17.5	19.4	5.1	12.9	17.1	1,487
SUN.-SAT. EVE. 6 P.M. - 10:30 P.M.	19.1	20.6	17.0	14.2	11.8	7,733
TOTAL RATED TIME PERIODS	16.7	22.2	14.0	14.7	10.8	15,788

Both Hooper and BMB dictate KPRC the BEST BUY on Texas' famous Gold Coast! KPRC — now, as always—FIRST IN THE SOUTH'S FIRST MARKET.

HOOPER RADIO AUDIENCE INDEX						
CITY ZONE						
SHARE OF RADIO AUDIENCE						
TIME	RADIO SETS IN USE	KPRC	B	C	D	HOMES CALLED
MON. THRU FRI. 8 A.M. - 12 NOON	12.6	19.7	15.9	25.1	6.7	2,517
MON. THRU FRI. 12 NOON - 6 P.M.	15.7	30.4	10.2	12.3	8.7	3,744
SUNDAY 12 NOON - 6 P.M.	18.1	20.7	8.4	11.5	16.7	1,486
SUN.-SAT. EVE. 6 P.M. - 10:30 P.M.	18.9	21.7	15.8	14.8	13.6	7,743
TOTAL RATED TIME PERIODS	16.3	24.2	13.4	15.5	11.1	15,490

KPRC

HOUSTON

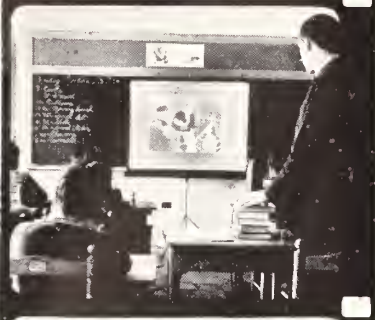
950 KILOCYCLES • 5000 WATTS

NBC and TON on the Gulf Coast

Jack Harris, General Manager

Represented Nationally by Edward Petry & Co.

At Precision today
we're processing
the finest
EDUCATIONAL FILMS
for nationwide
showings



**For your 16 mm. educational
 film requirements
 use Precision . . .**

- Over a decade of 16 mm. industrial film printing in black and white and color.
- Fine grain developing of all negatives and prints.
- Scientific control in sound track processing.
- 100% optically printed tracks.
- Expert timing for exposure correction in black & white or color.
- Step printing for highest picture quality.
- Special production effects.
- Exclusively designed Maurer equipment.
- Personal service.

...no wonder more and more
 of the best 16 mm. films today
 are processed at...

PRECISION

FILM LABORATORIES, INC.

21 West 46th St.,
 New York 19, N.Y.

JU 2-3970

riety shows, popular on radio, can't compete with adventure film on TV. The only differences between film programs lies in the type of sponsorship and the window dressing. Many of the films have participating sponsors who air their messages via slides or film commercials. Others have a single sponsor who may use either live commercials tied in with the mood of the film, specially made film commercials, or slides.

The biggest news in Western programming for TV is the production of tailor-made films. Among the leaders are the *Lone Ranger*, *Cisco Kid*, and Gene Autry.

The *Lone Ranger*, seen on 33 stations for General Mills, was a TV natural. These half-hour films are regular weekly features now, with a steady stream pouring out of the Apex Film Company's rented stages at Hal Roach Studio in Hollywood. Three crews work constantly to keep up the schedule. Film commercials are then spliced into the beginning, middle, and end; they carry the story of General Mills' Cheerios, Bisquick, and Betty Crocker Cake Mixes. *Lone Ranger* was rated number eight recently, got 28.4 national Nielsen TV rating.

General Mills was so impressed with adult interest in the *Lone Ranger* films that it re-ran a series during this past summer. They were scheduled for the later evening hours of nine and 10 p.m. when, presumably, junior would be doing his riding in dreamland. WNHC-TV, New Haven, Conn., for example, screened the re-runs at 10:00 p.m. Sunday nights, carried current films at 6:30 p.m. Saturday.

Cisco Kid is an equally ambitious project of the Frederic W. Ziv Co. Cost per picture, however, is boosted to \$15,000 apiece because each one is done on 35 mm color film, then reduced to 16 mm. This forward-looking policy is typical of the *Cisco Kid* operation, which also signed up stars Duncan Renaldo and Leo Carillo for seven years in advance. The Kid is seen on 14 stations for sponsors like Gioia Macaroni Co. in Buffalo, New England Bakeries in Providence, and Coca-Cola in New Orleans.

Ziv's handling of *Cisco Kid* is unique in that the company owns all rights to Cisco, has the stars under contract, makes its own transcribed, syndicated radio platters, and films TV dramas at its own location in Pionertown, California. The only Westerner

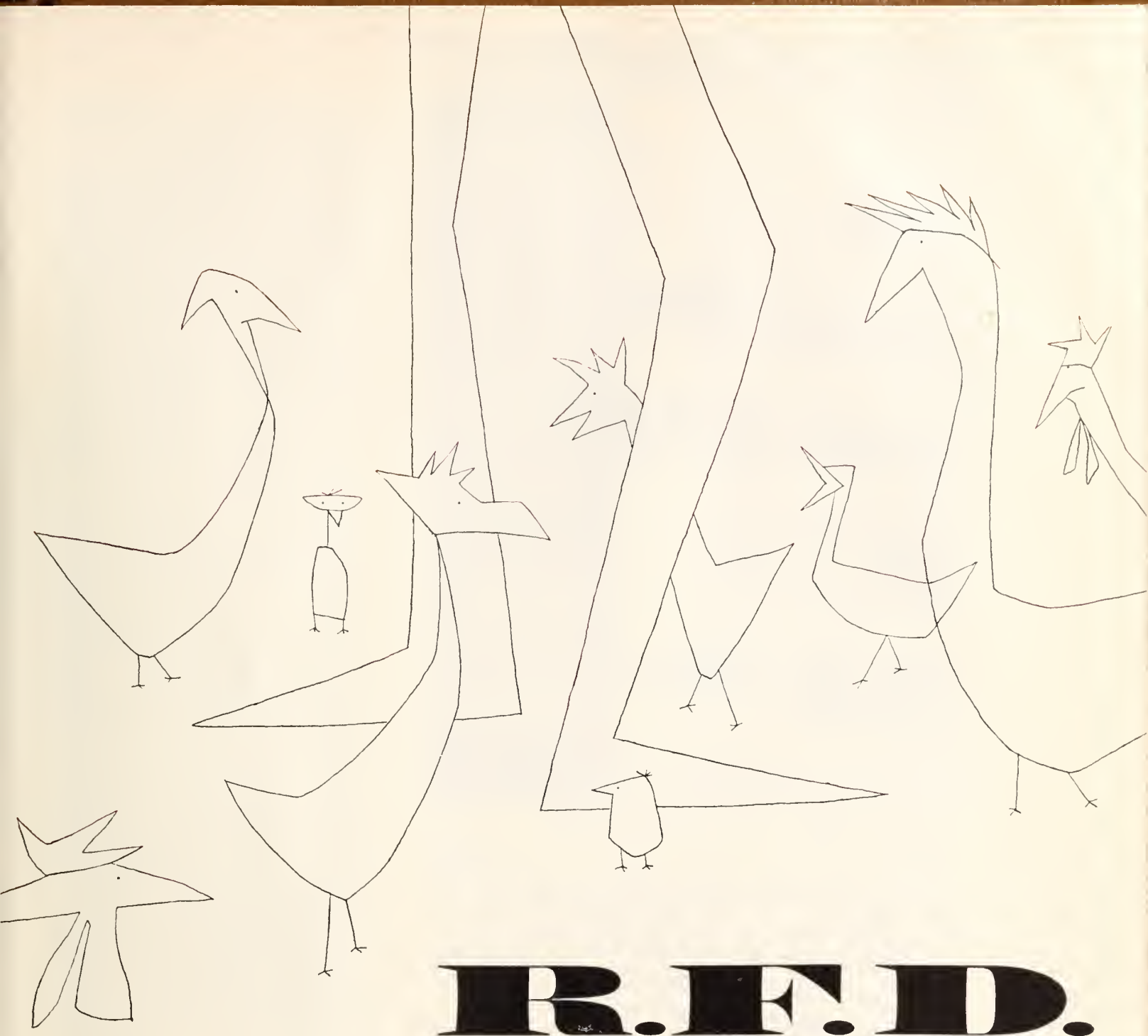
to approach such concentrated control in all phases of character exploitation is Gene Autry. Main difference between Cisco and Autry is that the latter has a live network show of the variety type, rather than syndicated dramatic sagas like *Cisco Kid*.

Unlike Hopalong Cassidy, who, despite ratings like 51.9 on KTLA, Los Angeles, is not making any new films for TV, movie rider Gene Autry already has 14 in the can. Autry's price is not nearly as high, it's believed, as the \$100,000 per picture reportedly demanded by Bill Boyd.

The Gene Autry films are being produced by Flying A Pictures, an Autry corporation. Already, 29 markets around the country are showing the films. William Wrigley, Jr. Co., sponsor of the Autry AM show *Melody Ranch*, is in six Eastern outlets on TV; the Brach Candy Co. has 14 Midwest markets; assorted other advertisers are bankrolling the remaining nine. Two such are Wiseman's Appliance Co. and W. J. Lancaster Co. (Motorola distributors) on KGO-TV, San Francisco. Radio Sales is handling film bookings, while Ruthrauff & Ryan represent Wrigley and J. Walter Thompson's Chicago office represent Brach Candy Co.

Autry is one of the busiest screen cowboys in the country. Besides Hollywood movies, TV films, a network radio show, and a product licensing business, he appears in the Rodeo. As a tie-in, mammoth Gimbels in New York is running a contest for three weeks from 17 September to 14 October. The kid giving the best answer to "I like Gene Autry because . . ." will win a trip to Hollywood with his parents, and a screen test by the Autry TV film company. Second prize will be a pony, third prize Autry merchandise, and 200 others will get Rodeo tickets. Gimbels, which has a Gene Autry department, insists that kids get their official blanks from the store.

There are certain to be a mounting stream of Western films expressly produced for TV. Only this month Stephen Slesinger, Inc., the creators and owners of Red Ryder, offered TV rights for live, TV transcription, or film dramatizations of "America's Famous Fighting Cowboy." Only reason for the Slesinger company's late start in television is its previous promise not to exercise TV rights while movies for theatre presentation were underway. Now Slesinger is working



R.F.D.

Rural Free Delivery — Where in the world but in Southern California would a television transmitter get located on a mountain top? Mount Wilson, to be exact. And from nearly 6000 feet up, KTTV's signal goes out to plenty of folks with an RFD on the mail box. *Our* mailbox sees loads of letters postmarked Santa Barbara, Bakersfield, San Diego, Riverside — places far beyond the normal 40-mile radius. And those RFD people are very important to all advertisers, who know (or should know) that Los Angeles County is the wealthiest agricultural county in these United States. KTTV reaches out farther... with a Rural Free Delivery that means television advertising impressions on both cities and farms. Find out more from us or Radio Sales.



KTTV

Los Angeles Times • CBS Television

NO ORCHIDS FOR WAVE IN BUD (Ky.)!

At WAVE we don't get orchids for broadcasting to Bud (Ky.). We can't even be heard down there, so naturally we soft-petal Bud!

Make no mistake about it, though, we *are* heard throughout the Louisville Trading Area. We pull record results from 27 really important counties. Annual sales in this territory amount to nearly one billion dollars—almost as much as the rest of our State combined!

Since you'll hardly sell a bloomin' thing in Bud, anyway, why not pick Louisville and WAVE? We know we can help you to make your business grow.

LOUISVILLE'S WAVE

NBC AFFILIATE

FREE & PETERS, INC.,



5000 WATTS . 970 KC

NATIONAL REPRESENTATIVES

up a complete newspaper, magazine, and merchandising tie-up with the projected television show.

Some of the smaller TV film producers are undoubtedly turning out Westerns along with other small-budget pictures. Besides adding to the small supply of Westerns, these films have the virtue of special television techniques. This means concentration on medium and close-up shots, simple sets with a minimum of expensive backgrounds, and split-second production schedules that use actors and equipment to the maximum. And, being tailor-made to fill a certain time slot, these TV films will eliminate the time consuming and often expensive job of editing Hollywood lengths down from about 80 minutes to nearer 50 minutes.

Cost is still a big stumbling block to more Western TV films; they run between \$12,000 and \$18,000 *each* for a half-hour. But several re-runs in each market over a period of years, and syndication can cut the cost per run down to a reasonable figure. There is no reason why tailor-made TV Westerns can't become what Hollywood Westerns are now: one of the best selling vehicles for the money on television.

Until tailor-mades are available in large number, Hollywood films will remain the mainstay of Western programming on TV. The paragraphs that follow cover typical Hollywood film programs at a number of stations.

A local Western film program slanted toward the younger set is doing very well for Dr. Posner's Shoes on WPIX, New York. Stamford, Conn., school children this spring voted Westerns their favorite entertainment on TV; the Posner program, *Six-Gun Playhouse*, their number-three program favorite. From March to July of this year, 38,750 "Texas Ranger Repeaters" were given away by the 200 New York stores which carry Posner shows. These inexpensive cardboard guns, with cricket noisemakers inside, plugged Flying Aces shoes and the 5:30 p.m. Saturday broadcasts of *Six-Gun Playhouse*.

Mr. James B. Zabin of the Posner-Zabin Advertising Agency reviewed his reasons for using the Saturday evening Western film program as a sales vehicle: "We considered the program a good buy for the size audience it would draw and we knew it would appeal especially well to children. Saturday seemed good because we figured

SPONSOR

it would draw a good-sized adult audience too."

The Posner stanza of *Six-Gun Playhouse*, which runs Monday through Friday for participating sponsors, incorporates a rather elaborate live opening and closing. Master of ceremonies is Danny Webb as "The Little Professor," which has long been the trademark of Dr. Posner Shoes. As a "living trademark," Webb delivers easy-going commercials for Dr. Posner's "Flying Aces" shoes. A half-dozen youngsters are invited to each broadcast, provide additional window-dressing for the show.

Every TV station has some sort of Western film program, many going by names like *Six-Gun Playhouse* or *Frontier Theatre*. WABD, New York's *Frontier Theatre* runs from 6:30 to 7:30 p.m. on Saturdays for participants like Pepperell Sheets, Pall Mall cigarettes, and *TV Guide*. Slides and film commercials carry the advertising messages on this show.

In Philadelphia, WPTZ's *Frontier Playhouse* is aired daily from 6:00 to 7:00 p.m. Nearby Washington, D. C., boasts *Frontier Theatre* from 6:00 to 7:00 p.m. Monday through Saturday on WMAL-TV. Rating of this WMAL-TV Western film show was over 40 Hooper points during last winter. Five participations a day plug sponsors like Skippy Peanut Butter, Schneider Bakers, Logan Motors, Schindler's Peanut Butter, Bergmann Laundry, Rock Creek soft drinks, Sealtest Milk, Clark Candy Bars, Hot Shoppe Restaurants, Birdseye Frozen Foods, Fleers Chewing Gum, Briggs Meat, the *Evening Star*, and Pepsi-Cola. WMAL-TV reports several sponsors still with the program after two years; has few availabilities.

The highly successful *Ghost Riders* program on WCAU-TV in Philadelphia is one of the many using live openings which incorporate commercial and "kid club" appeal. At 5:30 every weekday evening, youthful rangers can tune in Channel 10, see a full-length Western, and keep up-to-date on the activities of The Ghost Rider's Club. After only seven months, there are 24,000 members. Each of them receives a membership button and card, and 10 "performance cards." These performance cards are mailed in each week, tell whether the young Ghost Riders watched each day's film and how many good deeds he did that day. Each card also has a space for the

**SPORTS
NEWS
MUSIC
DRAMA
CIVIC
and
COMMUNITY
INTEREST
PROGRAMS**

*All presented
in balanced
fashion on
WTT^{*}S
Bloomington, Indiana*



We had some other copy in here originally. It told about additional power . . . spreading coverage . . . how we are on the air 20 hours a day, etc., but of more importance at the moment is this:

Effective October 1, 1950

Station WTT^{*}S becomes an Affiliate of

ABC

THE SARKES TARZIAN STATIONS

WTT^{*}S

WTTV

**BLOOMINGTON
INDIANA**

**Represented Nationally by
ROBERT MEEKER ASSOCIATES, INC.**
New York • Philadelphia • Chicago • San Francisco
Los Angeles (Tracy Moore)

WHEN YOU BUY
K-nuz
YOU BUY A
TOP
PERSONALITY



"BUZZ" BERLIN

was voted most popular disc-jockey in Houston in a recent contest* conducted by a Houston newspaper.

In the same contest, hillbilly was voted the best-liked music.

*Contest details on request.

Paul Berlin appears on:
"K-NUZ Corral," 11 AM to 1 PM,
Monday thru Friday, and the
"Paul Berlin Show", 4 PM to 5
PM, Monday thru Friday. One
quarter-hour segment is now avail-
able, Monday thru Friday.

*Before you buy the Houston mar-
ket check the top Hooperated
availabilities K-NUZ offers. You'll
be dollars ahead in sales and
savings.*

CALL, WIRE OR WRITE

FORJOE: NAT. REP.

DAVE MORRIS, MGR.

CE-8801

k-nuz

(KAY-NEWS)

9th Floor Scanlan Bldg.

HOUSTON, TEXAS

boy's mother to make some comment on his behavior, which helps decide who the winners of weekly prizes will be. Best weekly performance card brings the boy a complete Gene Autry cowboy suit, a General Electric TV set, and a day's outing at the Buck & Doe Run Valley Ranch at Unionville, Pa. (eastern annex of fabulous King Ranch in Texas). Since then Roy Rogers has added prizes of his own merchandise—Round-up Kits, horse-shoe pitching sets, trick lassoes, and branding iron sets.

Mothers are enthused at the success of the masked Ghost Rider pledge: A true Ghost Rider does one good turn for Mother each day.

He does his homework early.

Orderly and tidy habits mark his path.

Studying is important to a real Ghost Rider.

Thoughtfulness of others is part of his code.

Riders brush their teeth every day.

Industrious and active minds make an alert Rider.

Doing little chores that Mother asks.

Every Rider cleans his dinner plate at mealtime.

Remember to watch for the Ghost Rider every day at 5:30 p.m., on Channel 10.

And participating sponsors Gaudio Brothers (frozen foods), Ranger Joe, Inc. (cereal), Ludens, Inc. (cough drops), Fifth Avenue Candy Bar, and Hood Rubber Co. (sneakers) are just as happy at the terrific selling job.

Mystery Rider is a 15-minute WOR-TV, New York, kid Western patterned after the same idea. Five or six boys and girls are invited to each 6:30 p.m. broadcast on Tuesday through Saturday. Mounted on saddles, they give an oath as "Deputy Riders," administered by the masked *Mystery Rider* himself. Then follows a segment from some standard Western, which has somewhat the same effect as a serial.

Chuckwagon on WCBS-TV is an hour-and-a-quarter sustainer seen daily from 5:00 to 6:15 p.m. There is no oath or junior audience present on the show, but Sheriff Bob Dixon opens each telecast with bits of Western lore, has his dog and a deputy to help out. Then follows a full-length Western film. The Levi-Strauss Co. has dropped its participation for Levi denim trousers, but Dixon makes out handsomely

with Sheriff Bob Dixon Products Corp. Unlike most other product tie-in arrangements, Dixon licensees ship their goods to his warehouse. The corporation then ships to local department stores like L. Bamberger in Newark, Pepper Bros. in Plainfield, N. J., and Quackenbush in Paterson, New Jersey. Recently, Bond Clothes in New York approached the Dixon company, asked to handle their line of blankets, holsters, and hats. Other Dixon products: comic books, chocolate syrup, and records. Begun as a local show, it has stayed that way, yet word of its drawing power is already spreading beyond the WCBS-TV coverage area. Requests to handle the Sheriff Bob Dixon line have already come in from Boston and Philadelphia.

One of radio's big merchandising operations, *Bobby Benson* (Mutual), now has its own TV show on WOR-TV. Bobby Benson products get healthy plugs on this live show, with one spot, so far, sharing the limelight. Single spot right now is "U-Bet Syrup." The Benson show is a live half-hour variety-type telecast Fridays at 7:30 p.m.

There are other live TV Westerns on the air, but this type of programming is so far in the minority. The staple is old Hollywood film, with the new tailor-mades coming along fast. But, whatever the type of programming, if it's got cowboys, it's got to be good—for sponsors. ★★★

SPOT RADIO CLINICS

(Continued from page 31)

biggest national advertisers told the Clinic audience that his company makes a Hooperating of five the dividing line. A rating of five is a long way from the top, but it provides plenty of ears and sales nevertheless.

Almost without exception, advertisers expressed keen interest in early-morning time (6 to 8 a.m.). "Those that didn't praise the results they got from early-morning time, asked questions about it."

As a result of all the questions, NARSR compiled a list of Conlan ratings of stations around the country for the 6 to 8 a.m. hours. These are available from all NARSR member firms. (There are no coincidental ratings which operate regularly during these hours; actually, the best estimates of early-morning time effectiveness can be



A million people waiting at the station! (STATION KSL)

In Intermountain America, you need go no further than 50,000-watt KSL to sell the more than a million people.

All week long, inside Salt Lake City, KSL is the listeners' first choice with 50% more listeners than any other station.* Throughout all Intermountain America, KSL is the listeners' first choice by more than three to one . . . captures the biggest audience in 68.1% of the weekly quarter-hours!***

And that's not all. KSL delivers its big audiences where you deliver your product. For KSL's primary BMB listening area matches the vast Salt Lake City Wholesale distribution area almost exactly, county for county.

To make your customers in this 750-million-dollar market stop and shop for your products, get aboard 50,000-watt KSL. You'll make headway with more customers at less cost than any other station or regional network!

KSL SALT LAKE CITY
50,000 WATTS
CBS REPRESENTED BY RADIO SALES

*Salt Lake City Hooper, December 1949—April 1950.

**From the only complete study ever made in the entire Salt Lake City marketing area — Benson and Benson Diary Study, 1949.

Best Buy in SOUTHERN NEW ENGLAND WTIC

**FAMILIES
in the WTIC
BMB* Area
spend each year
\$217,063,000**
in General
Merchandise Outlets.
This is part of total
annual retail sales of
\$2,317,525,000.****

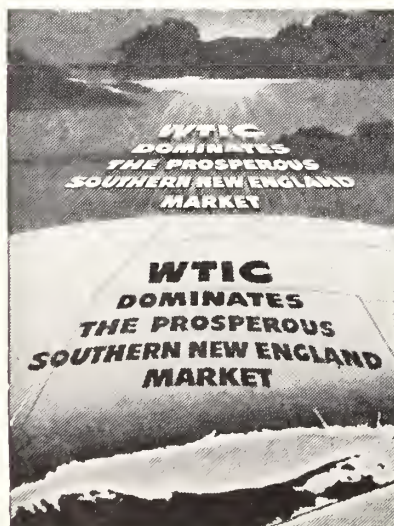
**SUGGESTION — For complete
WTIC-BMB Study call
Weed & Co.**

PAUL W. MORENCY
Vice President — General Manager
WALTER JOHNSON
Assistant General Mgr.-Sales Mgr.

WTIC's 50,000 Watts
Represented nationally by
WEED & COMPANY

*BMB Study No. 2, 1949

**Copyright Sales Management
Survey of Buying Power, May 10th, 1950



based on the successful experience of advertisers who've used it.)

One advertiser tied the growth of interest in morning time to the development of television. With the advance of TV, he said, morning news is going to spurt ahead. "Morning news time will eventually be Class 'A'. Evening time, on the other hand, will be less costly."

Another generalization coming out of the Clinics is that advertisers want more facts and figures about spot radio. In particular, they appreciate market figures printed side by side with station ratings and coverage information.

One executive proposed that NARSR pay more attention to gathering experience stories of advertisers who've used spot effectively. He said that his own chief source for such material was SPONSOR and other trade papers. Accumulation of such stories by NARSR, he pointed out, would provide valuable guidance for agencies and advertisers, because "not all executives are thoroughly familiar with how spot works and what it does."

Here, in brief, are some other important observations by advertisers.

1. "No dealers are able to name location of billboards or can tell you which newspapers we are advertising in. . . . Radio's greatest asset is the fact that it is the dealer's favorite."

2. "You get an unknown plus in spot. An announcement in a town may be carried 50 miles outside the area; but newspaper circulation drops off from total saturation of families in town limits to a fraction outside."

3. "We buy all the news adjacencies we can get. Before going on the air, we test our commercials; they are transcribed, and in many cases dramatized. We don't want to put live announcements in our program when we know transcribed announcements would step up our sales. When transcribed announcements can't be used on news shows, we buy adjacencies to the news shows which are better for us."

It was Fred Hague, sales manager of the George P. Hollingbery Company, who first suggested the Spot Clinic idea in the spring of 1949. Hague was acting in his capacity as chairman of the Sales Strategy Committee of NARSR. He felt that there were many advertisers, particularly those with products ranging in price from five cents to a dollar, who could

use spot radio (or more spot radio) advantageously. Why weren't they? That's one of the things the Clinics are designed to bring out.

The members of the Sales Strategy Committee of NARSR are Bob Eastman, John Blair and Company; Hanque Ringold, Edward Petry and Company; Tom Campbell, The Branham Company; Russ Walker, John E. Pearson Company.

Their conclusion, after a year and a half of attending Clinic sessions, is that the reasons for slighting spot vary with each company. Some are holding onto network properties they consider too valuable to drop in favor of spot. Others just haven't been educated to the power of spot radio as a full-fledged national medium. (One advertiser, who subsequently bought into spot radio heavily, said, "This Clinic marks the first time I've ever had spot radio brought to my attention face-to-face.")

In the opinion of the committee, some of the reasons advertisers give for not giving spot radio full-scale usage, are based on muddled thinking. The members are salesmen through and through, but their point of view is worth considering when you take into account the facts they've got to back them up. The representatives can't understand the companies which say that expansion of spot advertising budgets is blocked by the need for more money to spend on the sales force.

"What's one got to do with the other?" they ask. "Why not spend more to make more sales, when the evidence is strong that spot radio does just that for the company?"

Hague points out that many companies put the cart before the horse where their spot-radio plans are concerned. They estimate the budget for a market on the basis of last year's sales, more or less as if the advertising money were a reward. Perhaps that's a safe way to prevent waste of funds where the potential is small, but it's not an aggressive technique suitable for expansion of markets. (Hague knows of one case where a sales territory war awarded a 13-week contract for a local radio show because it won a sales contest.)

Perhaps the biggest single stumbling block in spot radio's path, Hague believes, is the extra effort required to buy it. It's human nature to do it the easy way and spot radio buys require

News that reaches you in less than a second!

**How mobile television vans flash
pictures from the field**

**No. 8 in a series outlining high
points in television history**

Photos from the historical collection of RCA

● A fire starts miles away from your home, yet you are on the scene in a jiffy—perhaps as fast as the first hook-and-ladder!

This is television reporting—virtually, by any practical measurement, instantaneous—and making all other methods of news coverage seem slow. Behind it are basic research developments from RCA Laboratories.

“Eyes” of the mobile television vans which gather spot news are supersensitive RCA image orthicon television cameras, which “see” in the dimmest light. This sensitivity, since the light at a news event is usually outside human control, is a definite *must*.



Bowl-shaped antennas at the parent television station pick up the microwave beam from the remote mobile van.



Mobile television van operating “in the field”—note complete camera facilities, and microwave relay apparatus.

Developed by RCA scientists on principles uncovered by the invention of its parent the *iconoscope*, an image orthicon pick-up tube is essentially three tubes in one. A phototube first converts the visual image into an electron image. This is then “scanned” by the electron beam of a cathode-ray tube—creating a radio signal. An electron multiplier next takes the signal and amplifies its strength for the trip through circuits to the transmitter.

Such compactness is characteristic of every operation inside a mobile television van, and RCA engineers have designed equipment—which might fill entire rooms in a standard studio—to fit the limited space of a truck. Yet every studio facility is present, even monitoring equipment and cameras that can swing quickly from a wide-angle view to a close-up.

Interesting, too, is the technique by which these mobile television vans flash what the camera sees back to the point from which it is telecast. Sharply focussed directional radio beams are used to carry the signal with a minimum loss of power.

More and more, as television spreads across the country, you may expect it to play a larger part in getting news to the public *fast*. And you may expect, from RCA laboratories, developments which will continue to increase the effectiveness of mobile television vans.



Radio Corporation of America
WORLD LEADER IN RADIO—FIRST IN TELEVISION

Three Proven Salesmen— **TOM, DICK & HARRY**

have received *over a million* letters and post-cards indicating that both women and men enjoy listening to their zany radio "crackrobatics." A well arranged combination of novelty and old favorite tunes well spiced with comedy, TOM, DICK & HARRY is a fresh and listenable variety show. It is the type of show which has been tried and proven—proven that it *sells!*

The following transcribed shows now available:—

- | | |
|--|--|
| • TOM, DICK & HARRY
156 15-Min. Musical Programs | • CHUCKWAGON JAMBOREE
131 15-Min. Musical Programs |
| • RIDERS OF THE PURPLE SAGE
156 15-Min. Musical Programs | • STRANGE WILLS
26 30-Min. Dramatic Programs |
| • JOHN CHARLES THOMAS
156 15-Min. Hymn Programs | • FRANK PARKER SHOW
132 15-Min. Musical Programs |
| • DANGER! DR. DANFIELD
26 30-Min. Mystery Programs | • MOON DREAMS
156 15-Min. Musical Programs |
| • STRANGE ADVENTURE
260 5-Min. Dramatic Programs | • BARNYARD JAMBOREE
52 30-Min. Variety Programs |

TELEWAYS RADIO PRODUCTIONS, INC.

Send for Free Audition Platter and LOW RATES on any of the above shows to:
8949 Sunset Blvd., Hollywood 46, Calif.

Phones CRestview 67238—BRadshaw 21447

TV or RADIO ADVERTISERS **TV or RADIO MEDIA**

HOLLYWOOD • L.A. • BEVERLY HILLS • BRENTWOOD • PASADENA
WESTWOOD • PACIFIC PALISADES • EAGLE ROCK • MUSCLE BEACH
wherever you are . . .

WANT SOME HELP?

After October 1 . . . as soon as I can abandon the canyons of New York City, here's expert promotion experience

- . . . 13 years' promotion with America's leading network, including
- . . . 5 years' worth of proving that leading network's glory in television, and
- . . . 2 years as a large California clear channel station's Promotion Manager.

(And letters, affidavits, samples, awards and the like to confirm it)

You can discuss duties, salary and all that when you know you need the air's top promotion—built by one who'd rather be back on the Coast. Write or wire Box 19A.

many more steps than comparable newspaper purchases. But the great majority of the advertisers who have appeared before the Spot Clinics say that spot produces such good results that it's worth the work involved.

There are still many agencies and sponsoring companies which haven't gotten around to this point of view. Hague likes to tell about the chief media buyer of a large agency in the Southeast who made the following confession about spot radio. Though the media buyer personally felt that spot radio could deliver precisely the audience his clients needed at the lowest possible cost, he often bought newspapers instead. He explained this on the basis of expediency. Hague thinks of it as waste of the clients money.

Situations like this are in Fred Hague's mind every month when he calls another Spot Clinic Session to order at one of the private dining salons of the Hotel Biltmore. He hopes that through the indirect yet powerful education provided by the Clinics, there'll be fewer and fewer cases of "expedient" media buying.

Already, there have been tangible results. At least three of the companies which attended the Clinics have since gone into spot radio for the first time or expanded their schedules. And representatives are so enthusiastic about the clinics that they've been taken up by the TV salesmen. (The TV Spot Clinics are held monthly, with Keith Kiggins of Petry as chairman). ★★

HOW BMB IS USED

(Continued from page 35)

Timebuyers have been using the two procedures just described ever since BMB first went into operation in 1946. And many advertisers and agencies have developed other formulae as well. But Procter & Gamble and their advertising agencies have developed an involved formula which they consider one of the most accurate yet devised for selecting stations. P & G wanted some means of selecting stations, with the help of BMB figures, which would not discriminate against lower-powered stations with low BMB listening levels.

Frederic Apt. special consultant to Benton & Bowles' radio department, explained the P & G formula to SPONSOR. (Before plunging into it, non-technical readers should bear in mind the fact that the term "cut-off point"

used below refers to the arbitrary percentage set to separate acceptable counties from unacceptable ones. That is, those counties whose BMB listeners comprise a certain percentage total less than the cut-off point are rejected; those counties with percentages above the cut-off point are accepted in the timebuyers' tabulation for a particular station.)

Here is Apt's explanation of the P & G formula:

"We assume that most stations deliver a satisfactory radio signal in their home county. Therefore, practically all differences in home-county station BMB levels are a direct reflection of their relative popularity and acceptance.

"On the basis of their home county performance, all stations can therefore be graded to establish individual 'cut-off' points that do justice to their physical potential. For example, station A, with a home-county BMB of 80%, might be assigned a lower limit of 50% as the minimum acceptable out-of-home-county cutoff point. Station B, located in the same town, with a home county BMB of only 55%, could not possibly qualify under the standards set for A. Its cut-off point would be substantially lower than 50%, possibly around 35%.

Looking at the P & G formula one way, it might seem that a station with greater popularity and acceptability is being penalized by having to meet higher listener percentages in outside counties. Actually, the intent is to be fair to the "under-dog" stations who may not have top over-all programing or as many years on the air as some of its competitors. The assumption is, as Apt stated, that a station with a high home-county percentage of listeners should be expected to have relatively high out-of-home-county listener percentages as well. That is, unless the station has a strictly rural or urban program slant. And, similarly, stations with lower home-county percentages would be expected to have proportionately lower out-of-home-county listener percentages.

This is a general explanation of the P & G formula as it is used by most of the Procter & Gamble agencies. Actually, there are exact ratios used to determine cut-off points for various home-county BMB levels. These have been put down in table form for easy use and speed up station selection so



Everybody at the Fair knows WGR

● Hundreds of thousands see WGR in action at every big event during the year in Western New York . . . at parades, sporting events, exhibitions, public gatherings.

For example, Erie County's Fair . . . the *biggest* in New York State . . . keeps WGR in the public eye before record-breaking crowds of from 125,000 to 150,000 persons.

These continual public appearances boost WGR's high Columbia and local broadcast audiences ratings to levels which make WGR the outstanding "buy" for radio advertisers covering the prosperous Niagara Frontier.

Leo J. ("Fitz") Fitzpatrick
I. R. ("Ike") Lounsberry



Broadcasting Corporation

RAND BUILDING, BUFFALO 3, N. Y.

National Representatives: Free & Peters, Inc.

COLUMBIA NETWORK

that P & G timebuyers can quickly tell what counties are acceptable as part of a station's primary coverage. All counties with a percentage of listeners above the cut-off point are acceptable, all those under the cut-off point are rejected.

This original P & G formula has been supplemented, since the last BMB report, with a second test. Once counties are selected on the basis of coverage, they are further examined on the score of listener loyalty. That is, do listeners in a particular county tune

in only once during a given week or do they listen more often? Since BMB now separates radio families into those listening one to two days a week, three to five days a week, and six to seven days a week, loyalty can be measured. The ratio of this more frequent listener group to the total listeners indicates whether a station has many regular listeners or only a large number of occasional listeners. With this "loyalty ratio," a second standard is established with which to re-examine counties originally accepted on the basis of cov-

erage alone. These counties must also pass the second test to be included as part of a station's primary coverage.

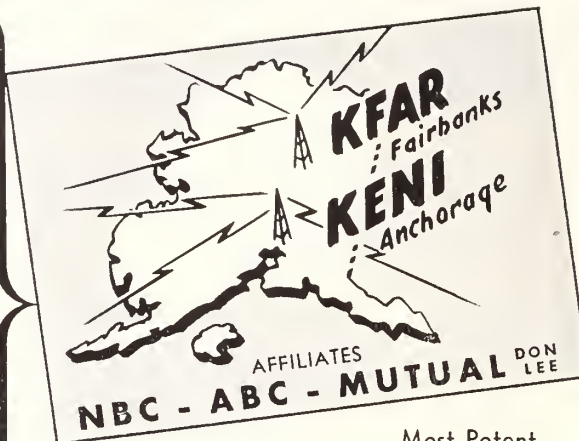
Smaller stations around the country will undoubtedly be heartened at this Procter & Gamble station selection policy which attempts to judge the individual stations on their own merits. Power alone is not enough for the Procter & Gamble timebuyers.

On the selling side, stations and representatives find BMB ideal for promotion purposes. As one representative expressed it: "Before BMB we had no data that was universally accepted by stations and advertisers. Everybody worked up their own figures so as to put themselves in the best light and advertisers, naturally, were suspicious."

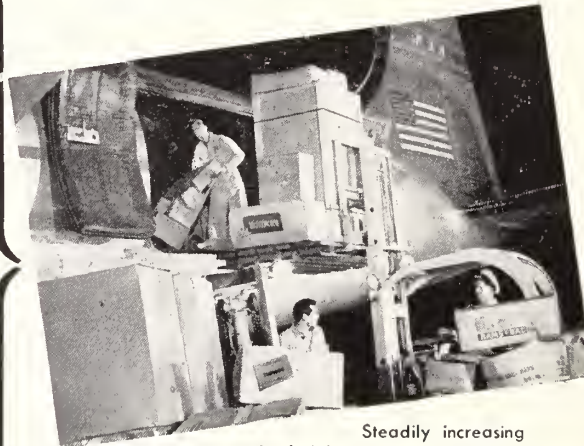
Coverage maps for day and night-time listening are used quite widely. CBS, for example, has an attractive folder for each affiliated station. On one page, daytime listening is indicated by coloring counties in a dark shade

**VITAL
SALES
VOICES**

**of the
NEW
ALASKA**



Most Potent sales force in all Alaska is the powerful KJAR-KENI combination. No other advertising medium can as effectively tap the new riches of this fast-growing new market of above-average consumers.



Steadily increasing air freight tannage is another sure sign of the growing importance of the NEW Alaska where, to reach the key markets of Fairbanks and Anchorage, Pan Am, Northwest and Scandinavian Airlines all make consistent and exclusive use of KJAR and KENI.

MIDNIGHT SUN BROADCASTING CO.

KJAR, FAIRBANKS
10,000 Watts, 660 KC

KENI, ANCHORAGE
5,000 Watts, 550 KC

(Sold separately—or in Combination at 20% Discount)

GILBERT A. WELLINGTON, Nat'l Adv. Mgr.
5546 White-Henry-Stuart Bldg., Seattle

ADAM J. YOUNG, Jr., Inc., East. Rep.
New York • Chicago

**LANG-WORTH
FEATURE PROGRAMS
SELL SOAP!**



LANG-WORTH

FEATURE PROGRAMS, Inc.

113 W. 57th ST., NEW YORK 19, N. Y.

Network Calibre Programs at Local Station Cost

for 50 to 100% listening, a medium shade for 25 to 50% listening, and a light shade for 10 to 25% listening. Total radio families for each of these coverage groups is given cumulatively for one to seven, three to seven, and six to seven listening days each week. The same is done on another page for the nighttime audience.

Edward Petry and Company has done a more complete presentation for 10 of its 18 stations who are BMB subscribers. Coverage and listening figures are prominently displayed on the front cover of their folder in easy form for comparison and a table of the exact total weekly audience percentages by counties is included on the last page. With this latter table, an advertiser can look up any county covered and read off the exact percentage of listeners, rather than depending on the broad categories of 50-100%, 25-50%, and 10-25% found on most maps. Agency men who have used the Petry folders find them very handy, praise them highly.

Careful preliminary checking among many agencies helped Petry come out with a set of station reports referred to by Morey, Humm & Johnstone's Miss Shanahan as "a good time saver . . . serves our purposes better than anything of its kind we have seen." George Perkins of Schwab & Beatty echoed this with: "Very excellent. Clear, concise and easy to see the picture at a glance. A nice presentation to attach to a recommendation to our clients."

Free & Peters, Inc. has several types of folders for its stations. Some combine a daytime audience map with a program schedule. Others leave out programing, include both day and night maps. For both kinds, exact county percentages are written on maps and audiences are broken down by number of counties and number of radio homes, in 10 percentile levels.

Station WOR's research director, Robert Hoffman, is working out a use of BMB figures which, if successful, may well revolutionize timebuying. Following Dr. Hans Zeisel's pioneer analysis showing a connection between BMB data and Hooper "share of audience" figures (SPONSOR, 5 June 1950), Mr. Hoffman seeks to project ratings beyond the area in which they were measured. He would like to tell a prospective advertiser: This program rates a 15 in New York City and, according to our computations, pulls in

In baseball, the "cellar" team in the league will beat the champs once in a while

...but it's the way they finish the season that counts

**day after day
year after year...**

WMC STAYS OUT FRONT!

It is practically impossible to be the only radio station in a major market these days. But if WMC can't be the only one, it can be—and is—the best. At least, that's the verdict of advertisers, as proven by this fact.

**EACH YEAR, FOR THE PAST FIFTEEN YEARS, WMC
HAS CARRIED MORE LOCAL, REGIONAL AND
NATIONAL SPOT BUSINESS IN TERMS OF
DOLLAR VOLUME
THAN ANY OTHER
RADIO STATION
IN MEMPHIS.**

For more than 10 CONSECUTIVE YEARS
—a "selective" local department store has broadcast 52 weeks each year, for a total of 3,432 quarter hour programs over Station WMC.*
(Name furnished on request.)

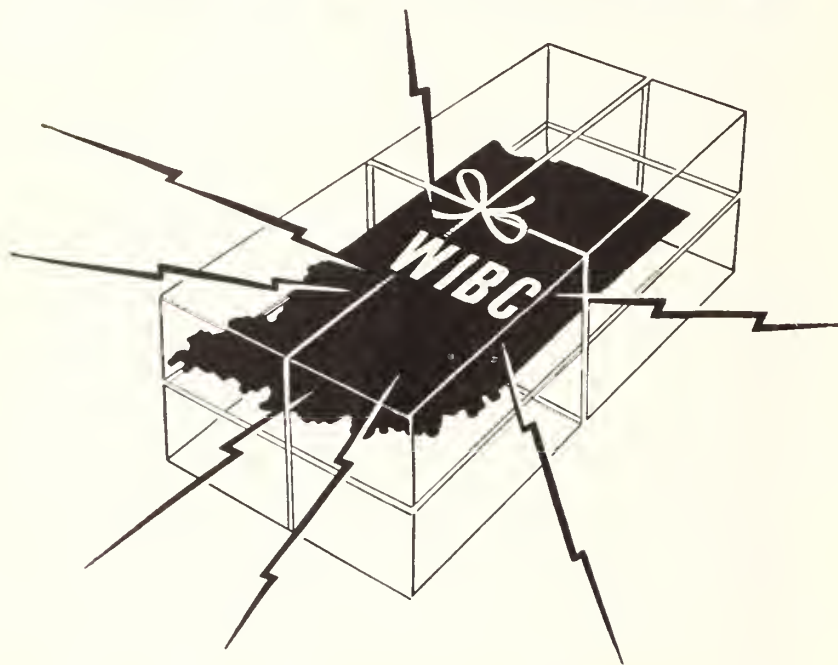
**NBC-5000
WATTS-790**

**WV/MW
MEMPHIS
WMC-F
WMC-T**

260 KW Simultaneously Duplicating AM Schedule

First TV Station in Memphis and the Mid-South
National Representatives, The Branham Company
Owned and Operated by The Commercial Appeal

WIBC Indiana's First and Only 50 KW Station



WIBC offers *all* of Hoosierland in *one* profitable package—plus important out-of-state “bonus” coverage—and at the *lowest* rates of any 50 KW station in the middle west.

Within WIBC's 0.5 MV contour live 1,068,166 radio families* . . . with total buying power of \$4,985,952,850.00.**

*1949 BMB

**1950 Sales Management Survey of Buying Power

Ask your John Blair
man about valuable
time, big coverage,
low rates at...



50,000 more people from outside New York City. An advertiser would then have a reasonably complete idea of how many people his show was reaching.

Hoffman's first step will be to have a rating organization, like Pulse, provide figures for about 10 individual counties. These ratings will cover a two-hour evening period during January and February 1949 (when the BMB study was made) for WOR and one other station. If the listening figures obtained by Pulse and the BMB data agree, then the assumption is that ratings can be projected for the rest of the evening. If there is such a correlation between ratings and BMB listening figures in the 10 test counties, then WOR will feel safe in using this factor to project ratings to all WOR-covered counties.

Such projections are already being made, in a rough and ready way, by representatives and others. But there are definite shortcomings to such a procedure. For example:

1. Listening habits probably vary as between city, suburban, and rural families.
2. Local competition for an audience varies throughout a wide coverage area. Where listeners prefer their local station, ratings of long-distance metropolitan stations may dip outside the metropolitan coverage area. On the other hand, ratings may be up in a rural area for the metropolitan station with the strongest signal.

3. The size of research budgets puts a limitation on the thoroughness with which studies by BMB and the rating services can be made. Sample sizes vary, sometimes widely, making it hard to match BMB and rating figures of equal accuracy from county to county. That is, a BMB figure may be very accurate in one county, the rating figure only moderately so; this may be reversed in the adjoining one.

There are other uses made of BMB figures which are not nearly as controversial. Here is a sampling of how radio stations apply BMB data:

1. Compare stations on a “cost-per-thousand” basis. Average daily BMB audience totals are divided by the cost of an hour of air time.
2. Compare average daily audience figures and printed media circulation totals.
3. Do breakdowns of the market area covered by a station, in terms of

population, income, retail sales, and so on.

4. Help advertisers allocate air-advertising costs to various sales districts, if this type of accounting is used. A station can tell how much of its total audience lies in each of several sales districts.

5. Help advertisers to decide whether station coverage in individual areas warrants heavy promotion or merchandising.

There are undoubtedly other applications of BMB in addition to those just mentioned. One of the most interesting reported to SPONSOR involves not an advertiser and a station; but a station, its representative, and a network. The representative was commissioned by a 5,000-watt station, to convince the network that it should be their outlet in this area in preference to a 50,000-watt station in another city.

The gist of the rep's argument on behalf of the 5,000 watter: your network advertisers presently have to aim at 136,600 BMB radio family market from an outlet which itself has only 81,530 radio families. This is not only less effective than having an outlet in the larger market itself, says the representative, but it costs more.

To prove his point, the representative computes the cost of reaching a thousand people in the cities and home counties of both cities, using BMB radio families as the size of each station's potential audience. Conclusion: the potential cost per thousand in the larger market is about 25% cheaper in daytime and 35% cheaper at night than in the smaller one.

To counter the argument that a 50,000 watt signal from the smaller city covers the larger anyway, so what's all the fuss about, the representative turns to BMB figures again. Using the 50,000 watter's 6.7 times weekly listening figures in both cities, he shows that the 50,000-watt station is only 41% effective in big city as home city.

The network is looking over this presentation now and is reported to be "impressed" with many of its conclusions. Regardless of the result, the presentation indicates the range of applications possible with BMB data.

Like every research tool, Broadcast Measurement Bureau figures aren't always as detailed as scientific purists would like. But from the wealth of day by day manipulation of BMB data go-

- **COMPARE . . . the Coverage with the Cost and You'll discover Why this Greater "Dollar Distance" Buy is Ringing More Cash Registers than ever for Advertisers!**



- **Covers a tremendous Population Area in 5 States at the Lowest rate of any Major Station in this Region!**

"It's The DETROIT Area's Greater Buy!"

Guardian Bldg. • Detroit 26

ADAM J. YOUNG, JR., INC., Nat'l Rep. • J. E. CAMPEAU, President

ing on in the offices of advertisers, agencies, stations, representatives, and networks. SPONSOR concludes only one thing. BMB data is an invaluable aid to broadcast advertising buyers and sellers and one that the radio industry has long needed. ★ ★ ★

BAKERS ON THE AIR

(Continued from page 25)

company had to revise its contract with Irene Beasley. She simply couldn't handle the mail under the original

package cost arrangement, which included mail processing. So Continental, not exactly dismayed, assumed part of the burden of the added cost.

But success, continuing to rear its handsome head, was nearly bashed in from the frustrating results. The number of letters received kept climbing; finally reached 435,000 in one week. At that point, *it cost more to handle the mail than to air the show.* An immediate conference was called for all parties concerned.

Now, mail is accepted only during

two weeks out of each 13. But the show still gets huge quantities, and employs 15 girls whose sole task is to process the letters. The show remains among the top ten in New York City Hooperatings.

Over 25% of Continental's ad budget goes to spot radio. Spot announcements and programs are aired in all markets where the company has plants, a total of 84. They use an average of 12 announcements a week on 129 stations for their Wonder Bread; about 6 announcements a week on 64 stations for their Hostess Cake. They use a total of about 150 stations.

The company is just beginning to mix TV into their advertising batter. TV spot announcements are currently used in New York and Detroit: *Hop-along Cassidy* in Davenport; a film, *Kitchen Magic*, is now going around the country.

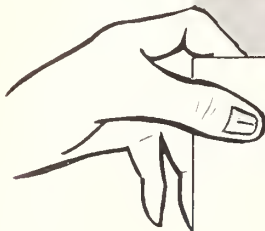
Continental ties in its radio and TV activity with its point-of-sale material; for example, bread wrappers, posters, and promotional pictures of *Grand Slam* winners taken in the local stores.

Continental is the only baking company sponsoring a major radio network show, though the others are active with plenty of spot programming. The local and regional activity is by far the most extensive. For example, the Ward Baking Company of New York City, for its Tip-Top bread and cakes, spends a large share of its \$1,000,000 ad budget for radio and TV announcements. According to a recent Rorabaugh Report, Ward uses radio spots in 22 states over 104 stations, have used a combination of over 800 programs and announcements weekly. Also active in television, the company has used shows and announcements on 16 TV stations. Sales last year were approximately \$80,000,000.

WDBO in Orlando, Florida, can offer at least one explanation for Ward's terrific use of the air. "Ward's have used 10 spots per week, morning and afternoon and have been a steady advertiser since 1947," says the station. "From 27 December 1949 through 16 January 1950, the company ran a giveaway calendar offer. The giveaway was mentioned on their one-minute announcements only—one daily. We received 1,600 requests from 15 announcements."

The General Baking Company in New York City is another large user

In North Carolina WSJS Delivers



231,480 Radio Homes (Day)
238,680 Radio Homes (Night)
(0.5Mv/M contours)

More Value For Your Advertising Dollar

WSJS

The Journal-Sentinel Station

WINSTON-SALEM

AM-FM

NBC Affiliate

Represented by:
HEADLEY-REED CO.

FM STATION OPERATORS!

Here's what one
FM broadcaster
says about
Zenith,
its distributors
and its dealers...

Radio WFMW Station

"The Radio Voice of The Messenger"
OWNED AND OPERATED BY
MESSENGER BROADCASTING COMPANY
INCORPORATED
Madisonville, Ky.
16 Mar. 50

PHONE
1885

Zenith Radio Corporation
Attention: Mr. Ted Leitzell
Chicago, Illinois

Dear Sir,

This station will broadcast all of the
baseball games of the "Madisonville Miners"...a member
of the Kitty League...on all of the road games. The
baseball corporation will not allow us to broadcast
the home games.

The Madisonville Miners is a farm club of
the Chicago White Sox.

We had also planned to carry the St. Louis
Cardinal games, however due to the fact that we are in
a "Dry" territory and the sponsor is a beer company,
we have had to drop these.

The games we carry will be sponsored by a
local coal mining company, and we as well as the
sponsor will welcome any and all cooperation.

We also wish to take this opportunity to
thank the Zenith Corporation for their untiring
efforts in the promotion of FM broadcasts. YOUR
PROMOTION HAS HELPED US PUT THIS STATION ON A
PAYING BASIS IN LESS THAN ONE YEAR OPERATION.

Yours very truly,
Radio Station WFMW

H. W. Wells
H. W. Wells, Station Mgr

The Zenith Distributor in your territory is anxious to
work with you to get more good FM sets throughout your listening area . . . to build bigger,
better audience for you. Get in touch with him now . . . or write direct to Advertising Manager

ZENITH RADIO CORPORATION • 6001 Dickens • Chicago, Illinois

of spot programing. According to Charles Dalton, account executive (BBD&O). "We cover 32 plant cities with spot radio, use anywhere from a few to 30 announcements in each per week. Since our business is such that we can only cover about 100 miles with each plant, we find spot radio a near-perfect medium for us." The company has gone into a limited use of TV with station breaks and time signals in one or two markets. Sales last year were over \$100,000,000.

Others, like Langendorf United

Bakeries, Inc., in San Francisco, Purity in Chicago, and Interstate in Kansas City follow the same advertising pattern. Much of Langendorf's \$1,200,000 ad budget goes for radio and TV. The same is true for Purity and Interstate, whose sales last year amounted to approximately \$65,000,000 and \$55,000,000 respectively.

Promotion and advertising is by no means confined to the large national bakers. The smaller regional and local firms, for the most part, are pitching just as hard. And their radio and

TV coverage is proportionately as great.

Arnold Bakers, Inc. in Providence, R. I., is a prime example of a hard-hitting regional bakery. Dean and Betty Arnold formed the company 10 years ago with a \$500 investment. Today they employ over 600 people, and serve a territory that extends from Boston to Washington, D. C. Over half their ad budget is devoted to TV, with some radio; and their plans call for even further use of the air in the near future. No small-fry when it comes to major TV programming, the company currently sponsors: The Robert Q. Lewis show over five stations of the CBS-TV network, Sunday nights at 9:00; *Captain Video* over DuMont on Monday nights from 7:00 to 7:30; *Josephine McCarthy* on WNBT in New York, Mondays, Wednesdays, and Fridays at 9:45 a.m. Beginning 4 October, the company will sponsor *Life Begins At 80* over 5 stations of the ABC-TV network, Wednesday nights, 8:00 to 8:30.

The company uses a small number of radio spot announcements. But the

*The Henry Schultes
of Enid, Oklahoma
live 67 MILES
from Oklahoma City*

...but they're a part of the
WKY-TV
Undivided AUDIENCE!



WKY-TV CHANNEL 4 OKLAHOMA CITY
OWNED AND OPERATED BY THE OKLAHOMA PUBLISHING CO.
WKY, OKLAHOMA CITY — THE DAILY OKLAHOMAN
OKLAHOMA CITY TIMES — THE FARMER-STOCKMAN
Represented by THE KATZ AGENCY, INC.

Mr. Jim Brown
Batten, Barton, Durstine, and Osborn
New York City

Dear Jim:

Be sure ter notice my new clothes, 'cause I'se mighty proud uv them. They contains a mighty important message fer folks what buys time on radio stations an' who likes ter see what they've bought. Y'see, Jim, yuh pays less'n half as much fer WCHS then yuh wud effen yuh bought all th' other four Charleston stations, but yuh gits a hang sight more! At night WCHS delivers 28 percent more lisseners then th' other four combined, an' 15 percent more in daytime! Ain't thet good news fer fellers like you what has programs on West Virginny's number one station? Jest keep thet in mind when yuh wants sumthin' else in Charleston!

Yrs.
Algy

WCHS
Charleston, W. Va.

major part of its advertising is on TV. Merchandising tie-ins are used extensively, such as car cards picturing Robert Q. Lewis devouring a slice of Arnold's bread.

Exactly how much radio advertising is done by the local baker, it is impossible to determine. The recent SPONSOR survey came up with several examples of outstanding efforts. For instance, The Omar Baking Company in Columbus, Ohio, has used WBNS for several years, currently uses nine announcements a week plus a five-minute news program Mondays through Fridays. The company will also sponsor the Ohio State University football broadcasts in the fall. It is also on WBNS-TV daily with a 10-minute weather program. Omar's commercials are largely institutional, emphasizing home delivery service.

WBNS promotes the football broadcasts by means of car cards, newspaper ads, on-the-air announcements. The Omar news program is advertised along with other newscasts. The station plugs the baker (it has four as sponsors), promotes bakery products in a monthly merchandising paper, *Wave Length*. The paper is sent to over 1,400 grocers and druggists. WBNS is but one of many stations that promote baked products.

WEEU told SPONSOR about Maier's Bakery in Reading, Pennsylvania. Its ad budget is about \$20,000; \$12,000 goes into radio. The company has used radio consistently for 20 years, has continuously increased its appropriation for it. Maier's uses primarily announcements, promotes bread and a complete line of sweet goods to a female and all-family audience. According to Dee Hassler of the Beaumont, Heller & Sperling agency in Reading, "Radio has done a good job in helping Maier's grow."

Then there's Alexander Brothers Baking Company in Topeka, Kansas, a local baker with a limited budget. They began their radio campaign two years ago on a 13-week test over KTOP in Topeka; they're still going strong. They have continuously used time breaks 12 times a day, six days a week. Cost, \$6 a day.

Co-ops, associations, national and local bakers have all contributed to the baking industry promotion-wise. But none more so than the advertising firm of The W. E. Long Co. in Chi-

To put your finger on the heart of this great northeastern market...



WGY's total weekly audience is over 2½ times greater than that of the next best station in Daytime and at Night.

WGY's daily audience is 3 times greater than that of the next best station — 191% greater in Daytime, 211% greater at Night.

WGY has 36% more audience in Daytime and 45% more at Night than a combination of the ten top-rated stations in its area. (WGY weekly audience: 428,160 Daytime; 451,230 Night.) (10-station weekly audience: 313,080 Daytime; 310,970 Night.)

WGY has the largest audience in every single county in the area at Night and in all but one county in Daytime.

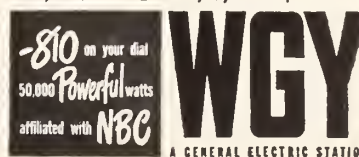
WGY has in its primary area, Day and Night, 23 counties to Sta. B's 5 counties, Sta. C's 3 counties, Sta. D's 3 counties.

WGY has almost twice as many counties in its primary area as any other station in the area has in its entire area.

WGY has 8 counties in its Daytime area and 9 in its Nighttime area which are not reached at all by any other Capital District station.

Your best
radio buy
is WGY

Represented Nationally by NBC Spot Sales





Here's Johnny "Sparrow", our sensational new "Jive Jockey", amazed as you'll be when he found out WDIA's August 1950 sales up 75.4% locally, 80% nationally over August 1949.

To name a few we're especially proud of:

B C Headache Remedy—New
Ballard & Ballard—Renewed
Wonder Bread—Renewed
Dentyne Gum—Renewed

Here's one reason why — *sustained Top Hoopers!*

HOOPER RADIO AUDIENCE INDEX
(6 mos. avg.)

City: Memphis, Tenn. Feb. 1-July 31, 1950

Time	SETS	WDIA	A	B	C	D	E	F
M-F 8AM-6PM	19.0	26.0	19.7	16.5	13.5	11.3	7.2	3.9

"WDIA, Memphis, Tennessee, Bert Ferguson, Mgr., Harold Walker, Com'l Mgr., John E. Pearson, Rep."

Tops for
• **Promotion**
• **Showmanship**
• **Programming**

KDYL
NBC Network
SALT LAKE CITY, UTAH

National Representative: John Blair & Co.

A cross-section of bakeries on the air

SPONSOR	STATION	PROGRAMING	SCHEDULE	REMARKS
Snowflake Bakeries San Diego, Calif.	KFMB-TV	15-min prog	5 a wk	children's show
Schulze Baking Co. Omaha, Nebr.	WOW	30-min prog	3 a wk	Cisco Kid, 6:00 p.m.
	WOW-TV	30-min prog	1 a wk	Cisco Kid, 7:30 p.m.
Manor Baking Company Kansas City, Mo.	KCKN	30-min prog	1 a wk	Red Ryder show
Van's Bakery Company Edmond, Okla.	WKY (Oklahoma City)	30-min prog	1 a wk	children's show
Goodhue's Bakery Worcester, Mass.	WTAG	anncmts	3 a wk	Tu, Th, mornings
Hartford Bakery Evansville, Ind.	WEOA	30-min prog	1 a wk	All-Star Western
Erickson Bakers La Crosse, Wis.	WKBH	60-min prog	6 a wk	Kiddie Hour; 19th yr
Spang Baking Company Cleveland, Ohio	WJMO	anncmts	6 a wk	mornings
Charlotte Bread Company Charlotte, N. C.	WAYS	30-min prog	1 a wk	Red Ryder show
Frudeger Bakery Burlington, Ohio	KBUR	anncmts	2 a day	cost, \$42.50 a wk
Aunt Jennie's Bake Shop Rochester, N. Y.	WHEC	anncmts	1 a wk	on variety show
Interstate Bakeries Des Moines, Ia.	KRNT	30-min prog	3 a wk	Cisco Kid, 7:00 p.m.
Tender-Crust Bakery Monroe, La.	KTRY	30-min prog	1 a wk	Red Ryder show
Bell Bakeries Daytona Beach, Fla.	WDBO (Orlando, Fla.)	anncmts	15 a wk	alternating wks
Franz Baking Company Portland, Ore.	KGW	anncmts	5 a wk	plug products
Alexander Bros. Baking Co. Topeka, Kan.	KTOP	anncmts	72 a wk	4-sec time breaks
Arnold's Bakery Providence, R. I.	CBS-TV (5 stns)	15-min prog	1 a wk	Robert Q. Lewis
	DuMont WNBT	30-min prog anncmts	1 a wk 3 a wk	Captain Video Josephine McCarthy
	ABC-TV (5 stns)	30-min prog	1 a wk	Life Begins At 80
Continental Baking Co. New York, N. Y.	CBS (47 stns) (150 stns)	15-min prog anncmts	5 a wk average 6 to 12 a wk ea stn	Grand Slam nat'l coverage
	(104 stns)	anncmts & progs	total over 800 a wk	nat'l coverage
Ward Baking Company New York, N. Y.	(104 stns)	anncmts & progs	total over 800 a wk	nat'l coverage

cago. This advertising firm of "baking engineers" has been one of the foremost pioneers in modern bakery merchandising and advertising. For one thing, the company conceived and promoted the idea of wrapping bread at the bakery, also, of slicing bread at the bakery. It was an exponent of the nutritional idea of adding vitamins

to the bread content. The Long Company's radio department has serviced bakery accounts successfully all over the United States for the past 16 years.

The Zinsmaster Baking Co., an example of a Long client, operates in two markets. In the Minneapolis-St. Paul area, it uses 50% of its budget for radio; in the Duluth, Minnesota-



How to avoid Christmas Mourn

First, be sure your gifts to business friends make a hit. That's easy! Give Zippo . . . the Windproof Lighter that always lights with a zip . . . the lighter that's unconditionally guaranteed!

Second, make sure you get your Zippo gifts in time. That's easy, too. Just *act now!* Order Zippo Lighters and *do it early*. Then nobody will be mournful on Christmas morn.



*Plus tax on sterling silver and gold models only.

ZIPPO the one-zip windproof lighter

ACT NOW ON SPECIAL DESIGNS! Your company trade-mark or special insignia—even actual signatures of friends—can be engraved on Zippo Lighters at surprisingly low cost! To insure delivery before Christmas, orders should be placed before October 15th. Zippo lighters are priced from \$3 to \$175*—engraving \$1 extra. Attractive discounts on quantity purchases.

SEND FOR THIS FREE BROCHURE TODAY! ↓



Dept. SP-1

Zippo Manufacturing Co., Bradford, Pa.

Send me a free copy of your Business Gift Brochure which shows Zippo Lighter models, with prices.

Firm Name.....

Address.....

City.....Zone.....State.....

Your Name.....

Superior, Wisconsin area, 66⅔%. The company uses both programs and spot announcements, scatters them throughout the day to reach as diversified an audience as possible.

"We use radio to create consumer acceptance," says Aaron J. Peterson, advertising manager, "and give our Zinsmaster dealers maximum support." Most of the commercial copy is of an institutional nature. The theory is that if the housewife hears the brand name often enough, it becomes familiar and acceptable to her. Newspapers, billboards, and point-of-sale displays are tied in to the radio copy.

The John J. Nissen Bakery Company opened in Worcester, Mass., in June of 1945. After consultation with the Long Company, they set up the ad budget as 4% of sales, 30% of this to radio. Until recently, they stuck strictly to announcements, used 10 a week over WTAG in Worcester. On 4 September they began sponsorship of the WTAG 7:00 a.m. newscast, Mondays through Fridays. For its Flower Fresh bread, aired on transcribed musical jingles, Nissen set up demonstration stations in various stores throughout their sales area. An attractive girl

in attendance, "Miss Flower Fresh," greeted customers, gave them miniature loaf samples, and tied in the radio's pitch of "... as fresh as a rose in the summer."

The local nature of the bakery business fosters widespread use of transcriptions. Most of the transcription companies report that bakers are one of the most numerous categories among their accounts. Harry S. Goodman lists no less than nine different shows sponsored by bakers (among others) throughout the country. *All-Star Western Theater*; *Jim Ameche Storyteller*; *Your Gospel Singer*; *Helpful Harry* (spots); *Jump-Jump of Holiday House*; *Mystery House*; *Red Ryder*; *Streamlined Fairy Tales*; *What's in a Name*. Other firms, like Wm. F. Holland Productions in Cincinnati, report nationwide coverage. Bakers are one of the top clients for Holland's *Firefighters*.

The Frederic W. Ziv Company points out that its first transcribed show was sponsored by a baker, *The Freshest Thing in Town* by the Rubel Baking Company of Cincinnati back in 1936. Today the company has bakery sponsors in 291 markets for popular shows

like: *Korn Kobblers*; *Boston Blackie*; *Cisco Kid*; *Lightnin' Jim*; *The Old Corral*.

All in all, bakeries are conscious of the value of advertising and promotion. All five types—retail, house-to-house, multiple-unit, chain, wholesale (these are not strict classifications as many bakers do business as more than one)—contribute to the industry promotion-wise. They are not without their problems. Rising costs and the competition of bread and cake mixes add to their woes. To the market at large, the baker is both manufacturer and consumer. Fortunately for all, the baking industry has maintained its *status quo* of the last several years, a far cry from that of the 1900 period. More promotion and advertising, individually and cooperatively, is indicated; radio will continue to get a large slice of the advertising loaf.

★ ★ ★

SIMULCASTS

(Continued from page 27)

ly. Witness the large number of AM shows with TV counterparts that are programed separately. To name a few: *Martin Kane—Private Eye* (U.S. Tobacco); *Quiz Kids* (Miles Laboratories); *Stop the Music* (Admiral Corp., P. Lorillard); *Lone Ranger* (General Mills); *Suspense* (Electric Auto-Lite Co.); *Big Story* (American Cigarette & Cigar Co., Inc.).

This is not to say that the simulcast is passing out of existence. Certain types of shows are highly adaptable to simulcasting, with *Arthur Godfrey's Talent Scouts* a stellar example. Its success is due in great part to Godfrey's captivating personality, as well as the logical appeal of the talent acts to both eye and ear. *The Voice of Firestone* (Firestone Tire & Rubber Co.) continues to be successfully simulcast. The WLW stations in Cincinnati, Columbus and Dayton air three popular simulcasts; two are daily women's participation shows, *50 Club* and *Morning Matinee*, the other a weekly 15-minute news program.

One network show is scheduled to be simulcast for the first time this fall. In October, *Sing It Again* will air simultaneously on CBS and CBS-TV for Carter Products, Sterling Drug Co., Luden's Inc. This show has many visual elements, including a lineup of talent "natural" for TV: MC Dan Seymour, Alan Dale, Eugenie Baird, Bob



That's the final count — 12,441 slogans submitted in WSYR'S Anti-Hoarding Slogan Contest.

A joint promotion of WSYR-AM and WSYR-TV, the contest ran two weeks — drew entries and interested comments from all over Central New York.

People in the rich Central New York market watch and listen to WSYR. It's a wonderful way to put your own promotion across.

WSYR ACUSE
AM • FM • TV

The Only Complete Broadcast Institution in Central New York
NBC Affiliate — Headley-Reed, National Representatives

Howard. Ray Block. It will of course be greatly enhanced pictorially, experiments in such techniques currently being made via kinescope.

A cross-section study reveals that these are the types of shows most easily adapted to simulcast:

1. *Amateur and talent shows*, because they feature performance acts which are good entertainment both aurally and visually.
2. *Audience participation shows*, including quizzes and giveaways, for which studio-audience tickets have always been in heavy demand. However, these must be built with the visual medium in mind and not be merely a telecast of the radio show.
3. *Musical shows*, serious and popular, but only with the usual provision of adding eye-appeal.
4. *Newscasts*, if the TV version includes visual background material in addition to non-static shots of the newscaster.
5. *Panel quizzes*, with interesting TV personalities.

What about sports and news events with relation to simulcast? From a spot check, it was learned that the networks do very little simulcasting (in the strict sense) along these lines, except for such happenings as UN sessions and Presidential speeches. In AM/TV sportscasts of football, baseball, basketball, hockey, the problem of the announcer over-detailing his commentary for TV has been solved by using two announcers, one for each medium. WNHC-TV, New Haven, will broadcast the Yale football games this fall in this manner. The 1950 Kentucky Derby was broadcast over CBS at the time of the event, later shown on film via CBS-TV, with a different commentator for each version.

WSAZ-TV, Huntington, W. Va., is an exception. It reports that all local basketball and football coverage has been very successfully done by simulcast. In an experiment, it was found the TV audience liked and demanded the same rapid-fire play-by-play given the AM listeners.

In all simulcasting, obligations to both media must be constantly remembered. The precepts underlying successful programing for each medium are at odds with one another: radio must achieve its effects via sound alone, while effective TV leans heavily on visual elements. A radio broadcast

**KIEM
Reports**

17.6*
RATING

produced by

**"THE
CISCO
KID"**

FOR

MASTER BREAD!

*[CONLON, APRIL, 1949]

"Since 1946, Cisco Kid has proved to be one of America's greatest salesmen" . . . says Dick Koenig, Manager of Master Bakers.

"Cisco" is amazingly successful at sparking sales crews—enthusing dealers—building great kid (and adult) audiences—zooming sales—boosting profits! Write, wire or phone for proof of "Cisco Kid's" sensational business-building performance!

**SENSATIONAL PROMOTION
CAMPAIGN**

. . . From buttons to guns
—is breaking traffic records!

LOW PRICED!

½-Hour Western Adventure
Program . . . Available:
1-2-3 times per week. Trans-
cribed for local and regional
sponsorship.



FREDERIC W. **ZIV** COMPANY
Radio Productions
1529 MADISON ROAD • CINCINNATI 6, OHIO
NEW YORK HOLLYWOOD

Here's the Sensational

LOW-PRICED WESTERN

That Should Be On Your Station!

must move much faster verbally (painting a word picture) than a TV show. If a good radio pace is maintained, it is apt to result in over-talkative television, whereas if the TV version is catered to, it is likely to slow up radio too much.

Another element is the need for a greater variety of faces on a TV show than of voices on a radio program. *The Voice of Firestone* formerly had one or two singers who did most of the performances. Now its policy permits

no singer more than four or five engagements a year.

How must a simulcast show be "dressed up" for TV? The following changes, in addition to the new singer policy, were made in programing *The Voice of Firestone*: (1) Addition of a chorus; (2) Use of rear projection slides for scenery; (3) Selection of music in which the chorus could join and which lent itself to scenery; (4) Use of costumes for chorus and featured artists.

Simulcast costs have gone up since the September 1948 report with the rise of TV costs. When *Break the Bank* started to simulcast on ABC two years ago, the extra costs for TV were almost negligible. In its 17 July issue, SPONSOR reported that a simulcast today means a 25-30% increase in talent costs over and above the radio show, and almost double the time costs on a station-to-station basis. *The Voice of Firestone*, lavishly produced, incurs the following costs for the TV operation:

Additional to orchestra	\$ 750
Production costs	3,300
Additional fees to orchestra conductor, singers, announcer, etc.	1,500
Television network time	7,500

Firestone plans to continue its simulcasts, reasoning that they are less expensive than two separate shows, and that there are so few musical shows on TV. More important, since they've been on television, their radio rating has increased.

Why have some sponsors stopped simulcasting?

When *We the People* booked "acts" for its simulcast, it had difficulty in finding ones that met the requirements of both media. When someone was merely telling a story in a straight interview, it did not always go over well on TV. Then, too much of any one act is a viewer-chaser. So the producers tried to angle the show toward the viewer as well as the listener, with the result that their radio ratings began to suffer while the TV ratings rose. In June 1949 the radio show had a 6.9 Pulse in New York; in June 1950, its Pulse was 4.3. In July of this year, they split the AM and TV segments into separate shows; the radio show is now taped for broadcast, and TV show is done live. The latter continues in its successful format of having colorful, newsy human interest stories told by the people directly concerned. The radio version concentrates on dramatizing in detail either a leading story of the TV version or an altogether different tale.

Cooperatively sponsored *America's Town Meeting of the Air* was simulcast over ABC and ABC-TV from October 1948 to March 1949. It went off TV when ABC-TV reduced its broadcast time on Mondays and Tuesdays (*Meeting* night), is still on AM. With reference to the simulcast, one

KRNT . . .

**THE STATION WITH THE
FABULOUS PERSONALITIES**

**AND THE
ASTRONOMICAL HOOPERS**

**HOOPERATING
HIGHER***

● **MORNING**
● **AFTERNOON**
● **NIGHT**

**THAN ANY OTHER
STATION IN**

DES MOINES

**ANY KATZ MAN
WILL TELL YOU THE FULL
FABULOUS SALES
RESULTS STORY!**

*C. E. Hooper Audience Index, City Zone — June-July 1950

KRNT

DES MOINES — THE REGISTER AND TRIBUNE STATION
REPRESENTED BY THE KATZ AGENCY

Town Hall executive said: "The TV side of our simulcast did just fairly. fluctuated in appeal. We do not believe that forums have developed a TV formula as yet. They must be 'jazzed up' for TV; the picture of a man talking is not enough. Right now TV does not interest us except in a purely speculative way. We are discussing ways and means of making the show suitable for TV."

Band of America, NBC (Cities Service Co.) was simulcast on NBC and NBC-TV from October 1949 to January 1950. Though satisfied with their simulcast, Cities Service dropped TV as they couldn't clear all the stations they needed for sufficient coverage. *Who Said That?*, NBC quotation quiz featuring famous personalities, has been simulcast on and off for about two years on NBC and NBC-TV. is currently on TV only, cooperatively sponsored in 25 markets, by Pure Oil Co. in 14. *Twenty Questions* (Ronson Art Metal Co.) was simulcast on Saturday nights from December 1949 through March 1950, Mutual and WOR-TV. It was then decided that TV was better on Friday night than Saturday from keen-competition standpoint, so the TV show was moved: the TV sound track was recorded and re-broadcast on AM Saturday (this might be called a "semi-simulcast").

How did these simulcasts affect the radio ratings of the show? By and large favorably, especially immediately following the debut of the TV show. Take *Twenty Questions*. In the last month of the radio-only broadcast (November 1949) its average New York Pulse was 5.3; the first month of simulcast (December 1949) it jumped to 6.0. In the latest New York Hooper. (July-August 1950) this radio show is No. 2 with a 6.1 rating. *Band of America* averaged a 3.8 New York Pulse for the four months (June-September 1949) preceding simulcast, raked up a 5.0 during its 13-week TV showing (October 1949-January 1950).

Bullseye simulcast fare is *Arthur Godfrey's Talent Scouts* which has consistently maintained top ratings in both media. New York Hooperatings for January-February 1950 put it No. 1 on the radio list (21.3) and No. 2 on the TV rating chart (45.3), beat out here only by the fabulous Berle.

On the other hand, sometimes as a result of simulcast or a separately-on-



His Joint Efforts Make Good Radio Connections

Selling pipe joints directly isn't one of his additional enterprises—but it symbolizes the direct connection that he lines up between his sponsors and their customers. As stated by the Empire Tire Company to KBMY, both of Billings, Montana:

"We have found that the prestige of an outstanding commentator has increased our 'drop-in' trade by at least 300%. In addition, Fulton Lewis, Jr. has served as an 'introduction' for our salesmen in their calls on business and professional men in and around Billings.

"Our sales have shown a very marked increase since we started . . . and we have experienced at first hand a tremendous amount of good will arising from the program. These splendid results are most pleasing to us and will be the decisive factor in our future advertising plans."

The Fulton Lewis, Jr. program, while currently sponsored on more than 300 stations where waiting lists may exist, presents opportunities for sponsorship in other MBS localities. Since there are more than 500 MBS stations, many local advertisers may still take advantage of the ready-made audience, the network prestige, and the low cost of this news co-op. Check your local Mutual outlet or the Co-operative Program Department, **Mutual Broadcasting System**, 1440 Broadway, NYC 18 (or Tribune Tower, Chicago 11).

ABC
AMERICAN
BROADCASTING
COMPANY
IN LOUISVILLE



WK★LO

Louisville, Ky.

JOE EATON, MGR.

Represented Nationally by
JOHN BLAIR & CO.



**HEALING
POWER**

If your client's product suffers from the dreaded malady "Slow Movement" KATL's new 5000 watt coverage will insure complete recovery at reasonable cost. Write, wire, or phone Independent Metropolitan Sales or:

Houston's Oldest Independent

KATL
HOUSTON, TEXAS

TV trial of an AM program, the TV version has proven more successful or is retained in preference to the AM show for various reasons. Cases in point are:

The Goldbergs (CBS-TV, General Foods, Sanka): On AM for 17 years, this veteran show went on TV in January 1949. It has consistently rated as one of the top shows on TV. Will not continue on AM, instead will expand TV operation to more outlets for greater coverage.

Kay Kyser's College of Musical Knowledge (NBT, Ford Dealers of America): An old, established AM show. Has been on TV only since December 1949.

The Show Goes On with Robert Q. Lewis (CBS-TV): Was semi-simulcast (the TV show sound track was recorded for AM rebroadcast). TV version only sold to Columbia Records last April, to American Safety Razor Corp. this month.

In line with the trend to pay separate program respects to TV, many shows with AM counterparts have just started or will shortly go on TV. They include. CBS-TV: *The Horace Heidt Show, Truth or Consequences* (both Philip Morris & Co., Ltd.), *The Vaughn Monroe Show* (R. J. Reynolds Tobacco Co.); on NBC-TV: *You Bet Your Life* with Groucho Marx (DeSoto Plymouth Dealers), *Your Hit Parade* (American Tobacco Co.); on ABC-TV: *Breakfast Club* with Don McNeill (Philco); *Chance of a Lifetime* with John Reed King (Bendix).

How are these and other "separates" being broadcast? There are a number of ways. Some are done live for both radio and TV (*Original Amateur Hour, Stop the Music*). In some, the sound track of the TV show is simply rebroadcast on the radio (*Twenty Questions*). Some are done live for AM, another version filmed for TV. (*Truth or Consequences, Horace Heidt Show*, both traveling shows which usually can't be conveniently televised.) Detective program *Martin Kane—Private Eye* is a transcribed package for AM, a live show for TV. Both versions differ entirely in writers, directors, cast, except for star William Gargan. In an interesting experiment *You Bet Your Life* will have one hour of film and recording made for each broadcast, from which appropriate sound segments will be ex-

BIG!

To SELL the PEOPLE Who Buy

The MOST in the **BIG**
MIDDLEWEST

POPULATION

Over 4 Million

RETAIL SALES

Over 2 Billion

Use The **BIG**
STATION



Available!

The Happy Kitchen, one of the Midwest's oldest and best liked women's programs, is conducted by Nancy Goode.

This 9:15 a.m. week-day feature has been on the air for almost 15 years. The program is deftly handled by Nancy Goode, homemaker, mother and active clubwoman. Her recipes, food and household hints are of great interest to KMBC-KFRM listeners. Nancy also conducts a weekly demonstration before an audience.



Nancy Goode

Fleischmann's Yeast and K. C. Power & Light are current sponsors, but additional participations are now available!

Promotion and merchandising aids are also a part of the participation. Contact us, or any Free & Peters "Colonel" for details!

KMBC
of Kansas City

KFRM
for Rural Kansas

tracted for AM and the best film sections for TV, both half-hour shows.

The Aldrich Family does both shows live. Here's how the TV version differs from the AM as regards cast and production problems. Part of the same cast and production talent is used for both versions. Homer, Mr. Aldrich, announcer and music conductor are the same. Henry, Mary Aldrich, Mrs. Aldrich and directors are different. The TV show, of course, includes sets, makeup, costumes, camera angles, lighting, actors who can act visually and memorize lines.

Rehearsals for one video show come to about 21 hours, as compared to the three or four hours needed for radio. One of the biggest problems is to keep actors within a small chalked area. Another problem is that their TV show has no live audience; it is quite difficult for an actor used to audience reaction to perform without it. (The radio show has a studio audience).

Sponsors have found that programing separately, though it usually costs appreciably more than simulcasting, pays in the long run. The costs vary with the number of elements that differ in both versions, what methods of broadcasting are used, the elaborateness of production—and it is possible for a sponsor to economize in many ways. A spokesman for *Break the Bank* reports that the cost of their separately programed TV show comes to about 44% of the cost of the radio program, estimates that a simulcast would run them approximately 35% of radio cost. They economize by using the same talent and orchestra on both shows; pay hikes all around for talent, directors, production staff (orchestra gets twice as much), duplication of prize money for two shows, plus TV time costs are the "extras" for their TV show.

Though the problems involved in separate TV programing are many, simulcasting poses even more. Unless a show falls within certain categories and can meet certain rigid require-

ments, it faces the danger of impaired effectiveness in one or both media. To decide to simulcast merely because he can get a TV time slot opposite his AM time and wants the additional coverage of TV at the lowest possible cost may in the long run cost a sponsor dearly—in audience and prestige.

Look what the producers of *We the People* had to do to adapt the show for simulcast: (1) They had to book acts with visual as well as aural appeal (2) They had sets made each week as background for each act; (3)

They started using costumes for many acts; (4) They hired extra people, including boys to print the script cards from which the guests "told" their stories; (5) They had visual commercials made for TV; sometimes adapted same commercial to both media, a very ticklish procedure. Now they've decided to program *We the People* separately, to improve the show in both media.

The show's the thing. First decide whether it has that essential dual personality. ★ ★ ★

Why do it the hard way?

- Let's look at the facts devoid of any hokum. Of course you can reach a large part of this market without buying WSM. There is nothing to prevent you from selecting a complicated combination of newspapers and small radio stations throughout the Central South Area.
- But, still looking at the facts, that's the hard way to do it. That's the expensive way.
- The simple, economical method is to choose the one medium that gives full coverage of this rich market. And that one medium is WSM.
- The reasons are these: WSM operates on a I-A Clear Channel taking your sales story to the Central South Market with the greatest power permissible under today's FCC regulations. To hold the interest of its millions of listeners WSM specializes in producing local originations with particular appeal to this section of America. Through 24 years of live-talent broadcasting this station has developed a staff of entertainers that is unique both in its quality—some of the country's biggest names, and quantity—over 200 people.
- Yes, WSM is different. WSM is the one medium that offers both the coverage and programming facilities to sell your products throughout the Central South Market.

CLEAR CHANNEL
50,000 WATTS
Basic NBC Affiliate



IRVING WAUGH
Commercial Manager
EDWARD PETRY & CO.
National Representative

WANTED AT ONCE: Replacement for reserve army man whose duties now include: Farm editor, announcer, special event organizer, and assistant to station manager. WTCH Broadcasting, 107-113 E. Green Bay St., Shawano, Wis.



Uncle Dudley

...Sez:

Folks sure are a-listenin to me each morning from 5 to 6 on the COTTON BELT GROUP over KTFS-KDMS-WGVM, which means folks from East Texas to the Mississippi Delta. Try out my program on a two week cancellation clause, 'cause if I don't get you results then I don't want you to spend your money foolishly. Good portions are now open so write or wire or phone for the availabilities. It's just gonna cost yu \$105.00 a week to find out!

COTTON BELT GROUP

Box 1005
TEXARKANA, TEXAS
Phone: 35-124

GROWING GROWING GROWN

Now First in Mobile

MORNING PERIOD*

PLUS...

a 14.8 Over-all Audience
Increase Since 1949

ANOTHER BONUS FOR ADVERTISERS...

Special merchandising
department for extra
promotion of sales.

*January, February, 1950 Hooper

WABB AM 5,000 Watts
FM 50,000 Watts

AMERICAN BROADCASTING
COMPANY

OWNED AND OPERATED BY
THE MOBILE PRESS REGISTER
NATIONALLY REPRESENTED BY
THE BRANHAM COMPANY

TOOLS *available to readers*

Here are informational tools that SPONSOR feels can be of use to you. Requests for material must be made within 30 days.

A 100 "The 1950 Iowa Radio Audience Survey" Includes the location and operating power of Iowa stations, basic information on set ownership, station and program preference, and listening habits in detail on multiple-set ownership, TV ownership, and car radio users.

A 101 "Spot the Sponsor" Thomas-Varney Inc. has produced a brochure explaining a unique television program. It's a digest of program information, station availabilities, participation costs, audience response to the program, and cost and impact of series. Briefly, the program is a one-minute brand name memory game that awards three \$23 cash prizes daily to viewers for remembering the brands and packages of participating sponsors.

A 102 "This is KFAB" Book includes information for the sponsor seeking market data on the Nebraska and Midwest area. Latest consumer surveys, listening studies, population figures, and farm income, along with complete market data are included.

A 103 "The Quebec City Radio Audience" Radio Station CHRC has published a study of the French-language radio audience of Quebec City. The study, by the Audience Research Division of the Canadian Opinion Company, includes useful information in planning radio advertising in Quebec and the surrounding districts. Background of radio listener behavior, amount of radio listening, and the radio day in general are some of the topics that are treated, including figures.

A 104 "Pioneering in Television" This booklet brings together speeches and statements of Brigadier General David Sarnoff, president and chairman of the board of Radio Corporation of America. Here is a historic record of the progress of television. The contents lists stories from leading magazines that range in topics from "War Developments to Aid Television" to "Color to Come Later."

A 105 "What Makes A Radio Station Great?" WCCO, Minneapolis-St. Paul, has published a report containing Hooper Rating and diagrams showing domination of the Twin Cities radio. The booklet contains network program information, local favorite shows, audience reaction, and coverage compared with five other Minnesota stations.

A 106 "The Million-and-a-Half" Research Service Inc., Denver, has released for the first time in radio history a survey of program audiences in the states of Colorado and Wyoming. The complete study reports total number of listeners in both states, percentage of population listening, economic status of listeners, and other data uncovered by The Colorado-Wyoming Diary Study.

SPONSOR

510 Madison Avenue, New York 22, N. Y.

To obtain any of the tools listed, insert number of items desired in spaces to right

NAME

COMPANY

ADDRESS

CITY & STATE

510 Madison

(Continued from page 6)

published in the 30 January SPONSOR.

Since we are not regular subscribers to your publication, but are very interested in obtaining a copy of this article, would you kindly have it sent to my attention at the above address.

BUD ROSENBERG
Vice President
Gensler-Lee Jewelers
San Francisco

TV MAP FOR SPONSORS

In your 17 July issue of SPONSOR you have listed the hours on the air, etc., of various television stations. Your information on WGAL-TV is about a year old.

For quite some time WGAL-TV has been signing on Monday through Friday 3:30 p.m. to 12:10 midnight, Saturdays 11:30 a.m. to 12:30 midnight, and Sundays 3 p.m. to 12:10 midnight. With the start of the pro football season our Sunday schedule will be increased from 1 p.m. to 12:10 midnight.

Our Monday through Friday sched-

ule starting 25 September will be 2 p.m. to 12:10 midnight.

J. ROBERT GULICK
General Sales Manager
WGAL-TV
Lancaster

The double page spread you had on existing television stations is undoubtedly fine service to advertisers. However, there is a mistake insofar as either KRLD or ourselves is concerned. You list KRLD Monday, for example, 2:00-9:35 p.m. and Tuesday 11:00-10:05 p.m. Similarly, you list us Monday 5:00-9:30 p.m., Tuesday 5:00-10:15 p.m. Actually, KRLD operates only 4:30 p.m. to about closing time, with all the time prior to that being test pattern. In our own case, we also have test patterns, starting at 11:00 a.m.; but we don't think you want that information, consequently the listing on KRLD is inaccurate.

Further, will you please, in any future reference to our representative, list it as Edward Petry & Company instead of Adam Young, Incorporated.

MARTIN B. CAMPBELL
General Manager
WFAA & WFAA-TV
Dallas

SPONSOR TV MAP

Kindly send to my attention five copies of your TV Map for Sponsors: Fall 1950.

I also want to take this opportunity to compliment you on the excellent edition in which the map appeared. It is certainly most helpful and informative.

NANCY CLIFFORD
Time Buyer
Newby & Peron Inc.
Chicago

JARO HESS PICTURES

After four years I would also like to thank you for the five pictures SPONSOR gave me in Atlantic City. They have been framed and have adorned my office walls ever since. I believe they are so good that they could stand revival. Many, many people have asked me if there was any possible chance of getting a copy of them.

WILLIAM E. WARE
President
KSTL
St. Louis

* Reader Ware refers to set of five Jaro Hess caricatures available to new and renewal subscribers free upon request, \$4 to non-subscribers.

ask

JOHN BLAIR & Co.

about the
HAVENS & MARTIN
STATIONS
IN
RICHMOND

WMBG-AM

WCOD-FM

WTVR-TV

First Stations of Virginia

BMI

PERFORMINDEX

A terrific time-saver for any program director, disc jockey or broadcaster who programs music . . . and for the TV producer.

PERFORMINDEX is an important section of the entire BMI repertoire. It is a careful compilation of BMI-licensed music titles that have been performed most consistently in recent months.

PERFORMINDEX contains the songs you've used on your own shows. They're arranged by title, alphabetically for convenience and simplicity. And for the station that uses phonograph records, PERFORMINDEX has the necessary record data.

If PERFORMINDEX has been misplaced in your station library, write immediately to BMI for another copy.

BROADCAST MUSIC, INC.

580 FIFTH AVE., NEW YORK 19
NEW YORK • CHICAGO • HOLLYWOOD



"There's no business like the radio business these days!" Things are really that good at KQV where, in recent weeks, we have sold a dozen good program availabilities. Get details from Weed & Company and join the switch to KQV, Pittsburgh's Aggressive Network Station!

KQV

Pittsburgh, Pa.

MBS — 5,000 Watts — 1410



**Let's put all media under
the same microscope!**

Is management in a position to measure advertising audiences adequately?

Far from it, say experts Darrell B. Lucas of NYU and BBD&O and Stuart H. Britt of McCann-Erickson in "Measurements of Advertising Audiences" published in the September 1950 *Harvard Business Review*.

"Actually," say the co-authors, "there seems to be no dimension of radio or television which is quite comparable to the circulation of a publication, especially from the point of view of advertisers. Either some new procedure must be developed to provide information comparable with that of the ABC, or there must be a broadening of the whole concept of circulation or coverage to provide a common basis for major media. . . . With individual media spending tens of thousands or even hundreds of thousands of dollars per research study, advertisers might well demand more work on the fundamental problem of size of advertising audience."

In its 31 July issue, SPONSOR followed the same line of reasoning and advocated a common-denominator measurement for newspapers, magazines, television, and radio.

This is not an entirely new idea. Alfred Politz, noted researcher, had a similar idea several years ago which was submitted to a radio network.

Specifically, SPONSOR recommended that advertisers themselves, through their trade associations, finance stud-

ies in sample markets designed to reveal exactly what share of the 1,440 minutes in a 24-hour day is devoted to radio, to TV, to magazines, to newspapers.

Researchers can develop workable methods for accomplishing this. In a single market or, for that matter, for the whole U. S. at once, the general technique consists of taking a continuous, "coincidental" measurement showing for one typical day just how much time people devote to each of the major media. To be sure, this kind of measurement is not cheap. Sound and adequate measurements never are. But the fact that on a national scale it would cost over \$1,000,000 need not frighten advertisers and agencies away from its promise as a local or regional measurement—or even as an experimental one.

It isn't often that SPONSOR devotes its full editorial page to a single subject. But "Let's put all media under the same microscope" isn't a subject to be kissed off with a few words. We hope that the share-of-time concept gets full airing at the current ANA meeting in Chicago. A common-denominator for measuring advertising audiences will stand all advertisers in good stead.

Electronic systems such as A. C. Nielsen's Audimeter or Sindlinger's Radox already can measure minute-by-minute radio and TV audiences. Personal interviews or diary studies can be devised to cull accurate information on all media, whether printed or air.

SPONSOR's suggestion does *not* include measurement of components of a media (such as the relative ratings of four stations in an area). These are abundantly available. The overwhelming need, we feel, is for basic circulation evaluation of each medium as a whole within the area. And these should be made by the ANA, AFA, or other representative advertiser groups that, after determining relative standings, can make them stick without the stigma of bias or recrimination.

Broadcasters tell us that they are willing to stand or fall on such findings. After vitriolic claims and coun-

terclaims, they want to know how they really rate. If they're as good as they suspect, why shouldn't advertisers know it? If they don't measure up, it will be a rude but useful awakening.

Radio stations are especially bitter at the recent ANA attack on their rate structure, followed by a calm acceptance of general magazine rate increases. The ANA meeting currently in session in Chicago is taking up the question of radio rates. Radio circles generally regard the evidence as biased, even if unintentionally so.

Following our original suggestion to use "share of minutes in a day" as a common denominator, Robert T. Mason, president of WMRN, Marion, Ohio, wrote:

"This is the first basic, sensible article I have read on the radio-TV competitive situation. I have stated right along that we are not any more interested or afraid of TV competition than we are of movies, magazines, newspapers, bridge, gin rummy, or canasta. What we are competing for is the customer's time. Let's continue the philosophy that we are competing for the *time* of the audience."

Gordon Gray, vice president of WIP, Philadelphia, wrote: "Researchers, supported by and for broadcasting, both aural and video, continue to restrict their comparisons to two forms of broadcasting so far as share-of-time is concerned. Why don't they produce the share-of-time picture to include newspapers and magazines, not to mention many other competitors for Mr. and Mrs. America's *time*? The writer most decidedly believes that the principal reason that broadcasting has been in the past, and is today, the most under-priced, under-sold, and under-appreciated of all media is spotlighted in your article . . . and that reason is the invidious comparison made by our own researchers."

As a trade publication dedicated to serving radio/TV advertisers and their advertising agencies, SPONSOR wants its readers to get a fair appraisal of the air media—and all others.

If the *share-of-time* concept is adopted at this ANA session (or some subsequent one) we earnestly say, "Let the chips fall where they may." We think they'll fall airward.

THE KANSAS CITY MARKET

Does Not Run in Circles!



Daytime half-millivolt contours shown in black.

The Spring 1950 Kansas City Primary Trade Area Survey — a coincidental survey of over 146,000 telephone interviews in one week by Conlan—just off the press—shows The KMBC-KFRM Team even further ahead of its nearest competitor than a year ago!

It's a Rectangle...

**and Only The KMBC-KFRM Team
Covers It Effectively
and Economically!**

It's one of the most comprehensive listener studies ever made, and one of the most revealing. It provides irrefutable proof of The Team's outstanding leadership . . . current proof . . . not moth ball evidence. Contact KMBC-KFRM, or any Free & Peters "Colonel" for complete substantiating evidence.



The **KMBC-KFRM** *Team*

6TH OLDEST CBS AFFILIATE — PROGRAMMED BY KMBC

This is CBS in 1950....

Leading all radio in ratings last season, with 15 of the 20
most popular programs nighttime, 9 of the top 15 daytime

the stars'

And for the new season, such established hits
as Truth or Consequences, Morton Downey, Harold Peary
join the list of the great stars already on CBS.

address for 1951

And the great new stars, the best new shows will continue
to come from the CBS Package Program operation,
most successful in all radio.



OCT 1 1950

Bristol-Myers spots the trends—p. 32

When quizzes loomed big, B-M knew what to do

SPONSOR

For buyers of broadcast advertising

SP 10-49 12220
MISS FRANCES SPRAGUE
NATIONAL BROADCASTING
30 ROCKEFELLER PLAZA
NEW YORK 10 N Y

BREAK THE BARR

**Sal
patica**

GENTLE, SPEEDY
Liquid Laxative
SCENT SALINE

Sponsor
Reports

page 3

Queries

page 7

Men, Money
and Motives

page 10

Mr. Sponsor:
Lee Mack
Marshall

page 16

Are Myster-
ies Still
Best Buy?

page 23

Hormel's
Radio
Formula

page 26

Animated
Commercials
on TV

page 28

Farm Di-
rector: Top
Salesman

page 30

Bristol-
Myers' 25
Years on Air

page 32

Pitchman
on TV

page 34

TV Results

page 38

Mr. Sponsor
Asks

page 42

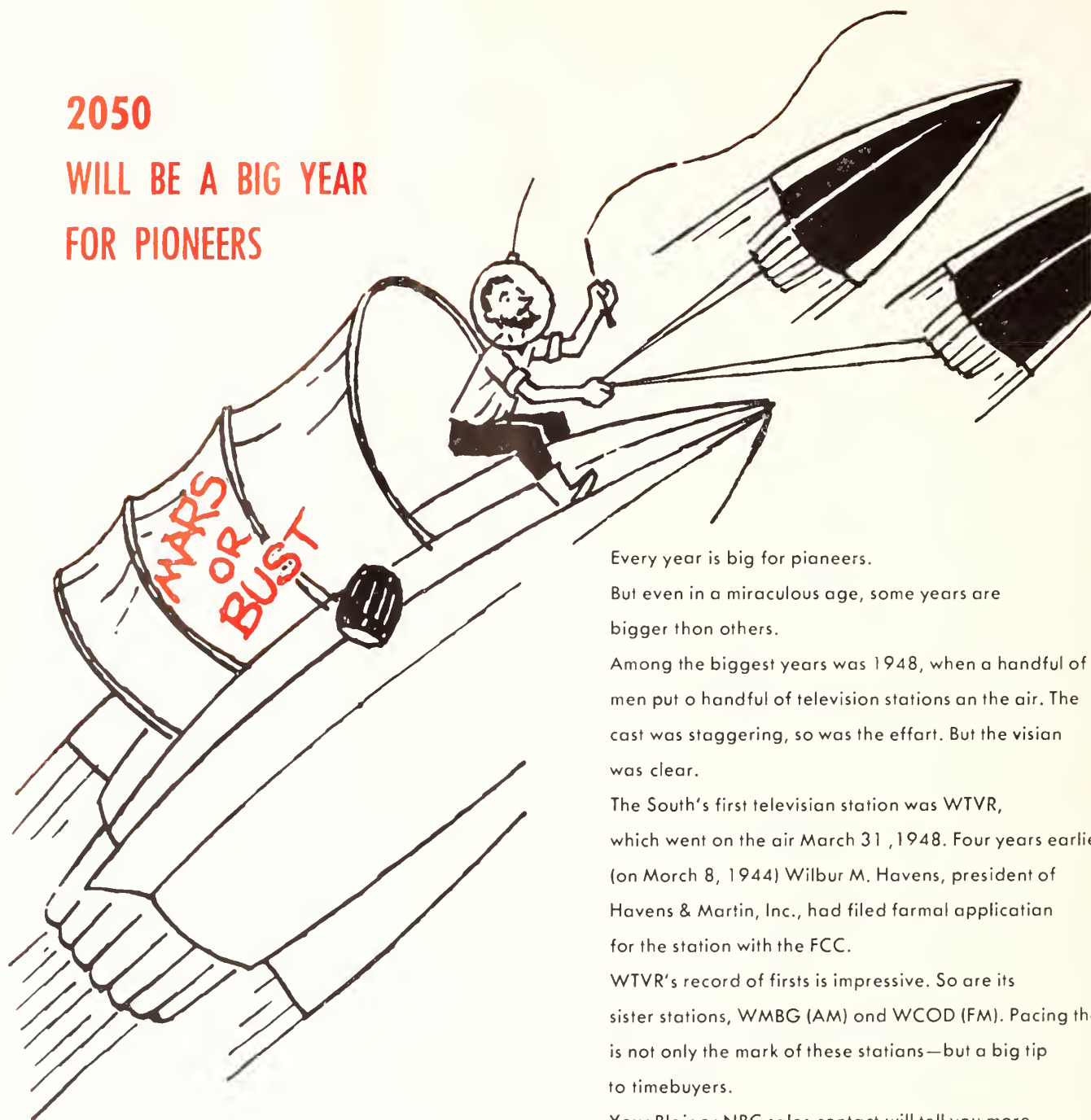
Roundup

page 46

Sponsor
Speaks

page 50

2050
WILL BE A BIG YEAR
FOR PIONEERS



Every year is big for pioneers.

But even in a miraculous age, some years are bigger than others.

Among the biggest years was 1948, when a handful of men put a handful of television stations on the air. The cast was staggering, so was the effort. But the vision was clear.

The South's first television station was WTVR, which went on the air March 31, 1948. Four years earlier (on March 8, 1944) Wilbur M. Havens, president of Havens & Martin, Inc., had filed formal application for the station with the FCC.

WTVR's record of firsts is impressive. So are its sister stations, WMBG (AM) and WCOD (FM). Pacing the field is not only the mark of these stations—but a big tip to timebuyers.

Your Blair or NBC sales contact will tell you more.

WMBG AM

WCOD FM

WTVR TV

FIRST STATIONS OF VIRGINIA

Pioneer NBC outlets for Virginia's first market.
Represented nationally by
John Blair & Company

SPONSOR

510 MADISON AVENUE, NEW YORK

REPORT

9 OCT 1950

BRITISH FIRMS INVADING U. S.—Look for influx of English products in 1951. Newest is large pharmaceutical manufacturer slated to test laxative in 3 New York state markets first of year. Radio, TV, newspapers will compete in novel test, with one medium used in each market. More markets will be added later. Pears Soap, Hovis, Ltd. (bakers), Hillman-Minx, Austin are representative of growing foreign advertisers. . . . **ELGIN BUYS BIG ON WOR-TV, BUT**—Can Elgin Watch out-Bulova Bulova with TV buys like 51 daily time signals on WOR-TV, New York? Answer is "no," since Bulova is already solidly entrenched on 80 of 107 TV outlets on air—result of four years' activity by traveling specialist Fritz Snyder. Typical Bulova schedule is eleven 20-second films and 10 time signals daily on WNBT, N. Y. Benrus moved in early with fair success, but station expert Adrian Flanter has now moved to Bulova as sales promotion executive.

HORMEL REACHES 19% RADIO HOMES MONTHLY—Cumulative effect of Hormel's 2-network sponsorship of "Music with the Hormel Girls", gauged by recent Nielsen research. About one in every 5 U.S. homes tune in program each month. Broadcast first over ABC, show is taped for CBS repeat, added on premise that high percentage of additional families can be reached without extra program cost. . . .

RADIO STILL ALSO-RAN IN FLORIDA CITRUS \$1,500,000 MEDIA SPLIT—Switch in Florida Citrus Commission advertising from Benton & Bowles to J. Walter Thompson results in added emphasis on selective markets, but mostly to newspapers' advantage. Ads planned for newspapers in 93 east-of-Mississippi cities; announcements on 21 radio stations in 8 cities; TV participations in 3 cities. Newspapers scheduled to get \$450,000; air \$100,000. Magazines (Life, SEP) still get lion's share, \$850,000.

SUNKIST GIRDING FOR HEAVY AD ACTION—In move to make full and exclusive use of famous Sunkist trademark, California Fruit Growers' Exchange paid over \$1,000,000 to California Packing Corp, co-user. Agreement effective after distribution of Calpak 1950 crop. Both fresh and processed fruits handled by Exchange will bear Sunkist name thereafter (only fresh fruits included heretofore). Sunkist ad budget, averaging \$3,000,000 annually, may be increased to take full advantage.

WILL NY BE TV CENTER USA?—Campaign started by former New York Mayor William O'Dwyer to promote city as far-and-away leader in video originations is backed by Acting Mayor Vincent Impellitteri. City heads are giving TV production wants tangible helps. At NBC Center Theater opening 25 Sept. the acting mayor said:

SPONSOR REPORT for 9 October 1950

"We feel that N.Y. is logically and from every viewpoint the television center of the entire world. We want to keep it exactly that way." . . . **TWO SMALL-STATION NETWORKS IN MAKING**—Liberty Broadcasting and Progressive Broadcasting Systems, both beginning operations this fall, intend to add another 600 or 700 stations to national network affiliate ranks. Almost all will be in 250 and 1,000-watt categories. Liberty, sparkplugged by youngsters Gordon McLendon and James Foster, has mushroomed regionally several years with baseball re-creations. Progressive, headed by West-Coaster Larry Finley, specializes in transcribed shows to be line-linked. Kickoff for latter planned 12 November. . . . **EXECUTIVES' RADIO SERVICE EXPANDS "FACTUARY"**—Complete radio/TV net sponsor listings, including programs and agencies under each sponsor newly added to periodical FACTuary on programs, agencies, networks published by Executives' Radio Service, Larchmont, N.Y.

ADVERTISERS AND AGENCIES PREDICT INCREASED ADVERTISING—Confidential replies by 159 ANA members on first quarter 1951 ad outlook revealed 2 to one ratio in favor of anticipated ad budget increases vs. decreases. Ten firms predicted spot radio increases; 3 predicted decreases. Network radio tallies showed 2 increases, 6 decreases. TV stole "guesstatorial" with 32 contemplated increases, no decreases. Agencies look for record 1950 ad volume, according to another survey. New York Times reported 13 September, agency execs predict 1950 expenditures at least 5 billion dollars ahead of previous record. Continued heavy volume for rest of 1950 prompted optimism. . . . **RADIO RATES REDUCTIONS PROBLEM LEFT TO INDIVIDUAL COMPANIES**—Action on question of night radio rates reductions during Chicago ANA sessions in late September didn't materialize, despite spirited discussion. But don't conclude issue is forgotten. Although ANA jointly is leery of anti-trust action, sentiment of individual members is plain. They've got to be shown radio values aren't declining; what they've been hearing about TV inroads adds up for them, rule of thumb, as impaired radio value. Some firms rabid on subject. Burden of proof, SPONSOR informed, is up to networks and stations. . . . **ADVERTISERS/ AGENCIES DECRY RADIO RESEARCH CONFUSION**—Broadcasters urged to reduce babel of research methods, adopt standards, in straight-from-shoulder ANA talks by Ben Duffy and Fred Manchee, BBD&O president and exec vp respectively. Advertiser, they argued, placed in position of deciding arbitrarily which method gives correct picture, at cost both industry, advertiser find increasingly difficult to absorb.

ALL-PURPOSE DETERGENT ENTERS BATTLE ARENA—Battle of the detergents, zealously being waged by Soap's big three (with P&G fighting C-P-P for top position and Lever moving up from way back) may be influenced by new element. Relatively small Purex Corp., L. A., has put all-purpose detergent "News" on Calif. market with theme "One suds for all washing." Big Three divide products into "light" and "heavy" detergents; haven't plugged an all purpose entry to date. "News" testing heavily with radio and newspapers via Foote, Cone & Belding, L. A. . . . **STATION GOODWILL TOURS MAKE TRAVEL COMPANIES RADIO-CONSCIOUS**—Rash of international,

(Please turn to page 48)



BILL KLEM

In Umpiring,*—

WHEC

In Rochester

**LONG TIME
RECORD FOR
LEADERSHIP!**

* In 1905 Klem started calling them for the majors. He umpired 37 consecutive years 1905-1941. Klem also umpired the most world's series — 18! Klem's record has never been topped since!

In 1943 Rochester's first Hooperating reported the decided WHEC listener preference. This station's Hooperatings have never been topped since!

WHEC is Rochester's most-listened-to station and has been ever since Rochester has been Hooperated! Note WHEC's leadership morning, afternoon, evening:

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
MORNING 8:00-12:00 Noon Monday through Fri.	43.9	17.2	9.6	6.6	17.8	3.1
AFTERNOON 12:00-6:00 P.M. Monday through Fri.	38.2	24.8	7.9	15.2	9.6	2.8
EVENING 6:00-10:30 P.M. Sunday through Sat.	40.6	27.7	8.0	9.6	12.9	
WINTER-SPRING 1949-1950 HOOPERATING						

Station
Broadcasts
till Sunset
Only

BUY WHERE THEY'RE LISTENING:—



WHEC



of Rochester

N. Y.

5,000 WATTS

Representatives: EVERETT-McKINNEY, Inc. New York, Chicago, LEE F. O'CONNELL CO., Los Angeles, San Francisco

SPONSOR

DIGEST OF 9 OCTOBER 1950 ISSUE

VOLUME 4 NUMBER 21

ARTICLES

Are mysteries still the best buy?

Radio's classic low-cost program buy still delivers most homes per dollar. Emphasis today is on character, cleverness, authenticity

23

Hormel's triple-threat girls

From meat company's drum-and-bugle corps grew a highly effective sales and merchandising force, plus a traveling network radio show

26

The inside story of an animated commercial

Step-by-step account of how a cartoon commercial is made, from idea to art. Includes cost factors and tips on techniques

28

The farm director: what a salesman!

Radio farm directors have hitched up their powerful influence in rural communities to the sale of products

30

How Bristol-Myers rides the trends

A quarter century of broadcast advertising based on a flexible formula has bucked stiff competition for this old drug and toiletry firm

32

Pitchman in the parlor

Advertisers are finding that street-corner technique of demonstrating their products on TV brings in floods of mail orders

34

COMING

How Bristol-Myers rides the trends: Part II

More about Bristol-Myers' 25-year history of broadcasting advertising, their unique advertising chain of command and their TV strategy

23 Oct.

Mystery programing on TV: Part II

How are sleuths and things supernatural doing on TV, and what's the outlook? SPONSOR is readying the answer

23 Oct.

Is your class-product ripe for mass sales?

As ravioli, fritos, and chop suey have done, "kosher" wines have burst their ethnic bonds, are realizing broader-market sales

DEPARTMENTS

QUERIES	7
MEN, MONEY & MOTIVES	10
NEW AND RENEW	13
MR. SPONSOR: LEE MARSHALL	16
P. S.	20
TV RESULTS	38
MR. SPONSOR ASKS	42
ROUNDUP	46
TOOLS (BROCHURES) AVAILABLE	79
EDITORIALS	80



COVER: "Break the Bank" sells on NBC, both radio and TV, for Bristol-Myers. (See page 32)

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YES-SUH!

WGRC NOW

LOUISVILLE'S

HOT-SPOT

"THAT'S US!"

**WE ADMIT...WE'RE
POWER
GLAD**

with our new assignment
on 790 KC, LOUISVILLE'S
BEST FOR REGIONAL COVERAGE

WGRC COVERS

"79"

**COUNTIES IN
NORTH CENTRAL KENTUCKY
AND SOUTH CENTRAL INDIANA**



WE GET RURAL COVERAGE!

Seen our Coverage Map?

ASK THE WALKER CO.

Seen our new Rates?



COVERAGE is Two-Faced!

... and in Omaha both
faces are mighty happy!

ONE FACE OF THE COVERAGE PICTURE is that KMTV blankets the rich Omaha market with its 30,000-plus television sets. In addition, mail response shows that KMTV even reaches into Iowa, Missouri, Kansas and South Dakota. In this great agricultural area where income far exceeds the national average, you'll find *more spendable money* for your products and services.

THE OTHER FACE IS THE OVERWHELMING popularity enjoyed by KMTV in the area it serves . . . offering viewers the cream of programs from *two great networks*—CBS and ABC.

TENTATIVE FALL LINEUP INCLUDES Don McNeil, Arthur Godfrey, Ken Murray, Perry Como, Paul Whiteman, Ralph Edwards, Art Linkletter, Studio One, Ford Theater, Lone Ranger, Wrestling, Boxing, Hockey and Top Locally Produced Shows. With favorites like these there is no guessing who gets the big TV audience in Omaha.

Get All the Facts from
Your KATZ Man
National Representatives

KMTV

TELEVISION CENTER

2615 Farnam Street
Omaha 2, Nebraska

Here Are Facts About
KMA Radio Station!

Conlan measurements and mail results prove that KMA has the most listeners in the rural and small town areas surrounding Omaha. Use KMA to reach the 184 county BMB area in Nebraska, Iowa, Kansas and Missouri.

KMA—Shenandoah, Iowa

Under Management of
MAY BROADCASTING CO.
Shenandoah, Iowa

510 Madison

ONE PROGRAM, TWO SPONSORS

Station WOKY here in Milwaukee has a program which is broadcast twice daily with a different sponsor for each airing. Aside from sales messages, the broadcasts are identical. Is this situation unique in radio advertising?

The program is *Playtime for Children*, presented at 9 a.m. by Bitker-Gerner, a local women's and children's store, and at 5 p.m. by the Gridley Division of the Borden Co.

JOYCE JAEGER

Gerald A. Bartell Associates
Milwaukee

• SPONSOR will appreciate hearing from stations that reproduce the same sponsored program for another advertiser. Is WOKY's technique a first?

STATION MERCHANDISING

We were very interested in your 11 September issue carrying the story on promotion and merchandising done by various radio stations.

However, we were quite disappointed not to find mention of WWL, Louisiana's 50,000 watt clear channel station, which is reputed among both clients and agencies to have one of the finest promotion and merchandising departments in the country. Thousands of dollars are spent each year by our department on billboards, mailing pieces, street car and bus dash cards, displays in groceries, brochures and full page newspaper ads.

For your further information we are enclosing detailed "proof positive" of our endeavors which have gained us our reputation.

BOB TOMPKINS
Promotion Director
WWL
New Orleans

• We're convinced! Reader Tompkins' "proof positive" covered an overwhelming number of impressive merchandising treatments.

FOOTNOTE FROM APS

We have gone through your recent and very excellent edition of *FALL FACTS* with great interest and we were particularly pleased to see Associated's "Shows That Sell" so favorably mentioned in your story under "Music Libraries" on page 56. I think that we as an industry collectively owe you a

vote of thanks for once again pointing out what we believe to be an absolute fact: that programing for profit is now an accepted sales-truth in radio.

Because the article was so pleasing, I hope you won't consider the following a complaint, rather let us call it an observation. Under the question: "Are music libraries expanded to include other types of programs available for sponsorship?" you list World Broadcasting as having introduced musical weather jingles, musical time jingles and feature program signatures. It sounds very exclusive and yet Associated has gone World one better, we believe, by ironing out all the bugs from such invaluable production aids and presenting them to our subscriber stations in a much more usable, *sellable* form than is available from any other e.t. library. Not only do we have the time and weather jingles and program signatures, but we have now introduced *two* complete sets of what we call Advertiser Lead-Ins—sparkling musical introductions for commercial announcements, covering 12 basic businesses (food stores, jewelers, furniture outlets, appliance outlets, etc.). I was under the impression that we had sent this material to you but apparently we did not. I am, therefore, taking the liberty of sending you our combination "promotion piece-production" chart for the Time and Weather jingles and Advertisers Lead-Ins.

I will certainly appreciate it whenever a future comparison can be made to show that Associated is *at least* equal with if not ahead of the rest of the field in specially produced income-building features.

LESLIE F. BIEBL
Program and Promotion Manager
Associated Program Service
New York

MAIL ORDER ON RADIO

Recently you published an article dealing with mail order selling by radio on the West Coast. For weeks now, I've been trying to lay my hands on the issue containing the article, but have had no success. I'd much appreciate your forwarding that issue to me.

ROBERT W. BLUMENTHAL
Lewis Advertising
Worcester

• Reader Blumenthal is directed to "Mail orders by the millions" contained in our 22 May Issue.

Queries

Reader inquiries below were answered recently by SPONSOR's Research Dept. Answers are provided by phone or mail. Call MU. 8-2772; write 510 Madison Ave., New York 22, N. Y.

- Q.** We will soon be starting a Christmas sales promotion on radio covering a group of Western toys that will sell for \$1 a set. We intend to merchandise these toys nationally. Can you tell us which stations have had success with toy mail order items?

Toy concern, Pittsburgh

- A.** "Mail orders by the millions" in our 22 May SPONSOR lists the stations used successfully by RCW Enterprises. It should aid you in your selection of stations.

- Q.** A few months ago you mentioned, in a story on giveaways, a firm producing TUNE-O. What is the name and address of that organization?

Radio station representative, New York

- A.** Richard H. Ullman Inc., 295 Delaware Ave., Buffalo 2, N. Y.

- Q.** We plan to run a half-hour live drama series using local talent; where can we obtain some good half-hour radio scripts?

Advertiser, Kitchener, Ontario

- A.** Contact National Research Bureau Inc., Burlington, Iowa; Radio Script Services, 218 North Duke Street and Radio Writers Laboratory, RWL Building, both in Lancaster, Pa.; and Radio Events Inc., 535 Fifth Avenue, N. Y. Radio Events charges \$10-15 per script.

- Q.** Did you carry any "soap opera" stories in SPONSOR from July to September 1950?

Advertising agency, Philadelphia

- A.** There were no "soap opera" stories during that period. In 1949 we carried a continuing five-part story: "The secret life of a soap opera," 11 and 25 April, 9 and 23 May, 6 June.

- Q.** How much does it cost to produce a half-hour TV Western film like Hopalong Cassidy?

Public relations organization, Chicago

- A.** Actually, Hopalong Cassidy films are not made expressly for video but are his old Hollywood films. The average cost of a half-hour Western film runs roughly between \$12,000 and \$18,000. For TV cost breakdowns and the latest on the TV film situation see "Television program costs" in our 22 May issue and "Sensational but scarce" in the 5 June SPONSOR.

- Q.** Can you give us some late figures on TV set installations throughout the country?

College student, Milwaukee

- A.** The latest figures on TV set installations, according to N.B.C. as of 1 September are as follows: U. S. total 7,529,000; New York 1,555,000; Los Angeles 638,000; Chicago 595,000; Philadelphia 565,000; Boston 490,000; Detroit 306,000 and San Francisco 85,300.

- Q.** We've seen an ad in many newspapers plugging Edwin C. Hill's radio show. Who is his sponsor?

Radio station representative, New York

- A.** Edwin C. Hill's *The Human Side of the News* is sponsored by the Pan American Coffee Bureau (M-W-F, ABC).

To

One

Million

People

CBS

Means

WDNC

DURHAM,
North Carolina

5,000 WATTS

620 K.C.

PAUL H. RAYMER, REP.



5000 WATTS OR 250... AP NEWS lands big

"Latest Contract for Associated Press News Means Complete Sellout of All WLAM News Programs."

FRANK S. HOY
General Manager
Station WLAM (5000 Watts)
Lewiston, Me.

"Associated Press Service Keeps Contracts Coming In."

GRANVILLE WALTERS
General Manager
Station WAML (250 Watts)
Laurel, Miss.

WLAM and WAML . . . like many other stations . . . rely on AP news exclusively. And . . . like many others . . . they find Associated Press news easy to sell because it sells for sponsors.

Hundreds of the country's finest stations announce with pride . . . **"THIS STATION IS**

contracts



WLAM carries a total of 87 sponsored AP newscasts weekly, including ten 15-minute programs for women and 14 others on Sports.

Mr. Hoy says:
"We have just closed a contract with the Oldsmobile, Cadillac and Chevrolet dealers for the only AP newscast we had left—at 10 P.M., seven nights a week. "Associated Press news programs are the easiest to sell."



These WAML sponsors use Associated Press news continuously:
 Electric Appliance Co.
 Lott Furniture Co.
 Burton's Jewelry Store
 Hauenstein Insurance
 Hicks Drug Store
 Fine Bros.-Matison Dept. Store
 Marcus Furniture Co.
 Bush Dairy
 Buick Dealer
 Stone Service Station
 McCrory Insurance
 Plymouth-DeSoto Dealer
 Carter-Heide Dept. Store

Mr. Walters says:
"Our success is due largely to the excellent writing and accuracy of The Associated Press radio report."

MEMBER OF THE ASSOCIATED PRESS."

If you are a sponsor not using AP news . . . if you are a sponsor who wants the best . . . switch your schedule to stations with AP news.

If you are a station not using AP news . . . if you are a station that can qualify for AP membership . . . join the one news association that charges each member only its exact share of the cost of providing service.

When you can have the best, why be satisfied with less?

Associated Press resources and facilities include:

A news report of 1,000,000 words every 24 hours.

A staff of 7200 augmented by staffs of member stations and newspapers—more than 100,000 men and women contributing to each day's report.

Leased news wires of 350,000 miles in the U. S. alone.

The only state-by-state news circuits in existence.

100 news bureaus in the U. S.—offices and news men around the world.

A complete, nationwide election service, employing 65,000 special workers.

FOR FURTHER DETAILS, WRITE

**RADIO DIVISION
 THE ASSOCIATED PRESS**

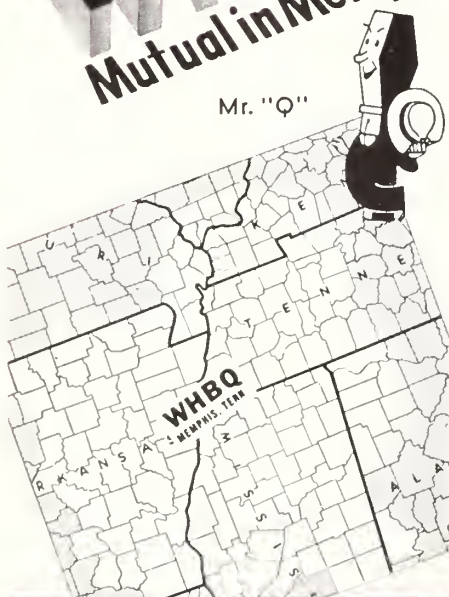
50 Rockefeller Plaza
 New York 20, N. Y.



SEE WEED



Mr. "Q"



**WHBQ—IN THE SOUTH'S
GREATEST MARKET**

Men, Money and Motives

by
Robert J. Landry

It may not be polite to say so out loud, but an excess profits tax, which now seems sure, is no catastrophe to radio, or television, or any other advertising medium. To the contrary. Excess profits taxation not only eases time (and space) buying but it is the daddy of scores and scores of "institutional" campaigns.

We are not now considering the unhappy confusion in the outer world which makes necessary such drastic taxation. Nor denying the understandable anguish of corporations which cannot retain their accumulated cash reserves. These are separate matters. All we're talking about right now is the side-effects of an excess profits tax upon the merchants of advertising time and space. These side-effects are not unpleasant.

* * *

Indeed in their private conversations admen will concede as much, but always privately, since they do not wish to be detected in undue elation over a law which encourages greater open-mindedness to the suggestions and proposals of advertising business-getters.

In practical effect, excess profits taxation neutralizes, temporarily, the harsh negatives of corporation treasurers and efficiency experts. They are deprived of their veto. Their cold puritanical joy in saying "no" to all expansions and innovations is given indefinite furlough. In short, with the watch-dogs leashed, a kindlier atmosphere develops between buyer and seller. Buyers actually lift the luncheon check. Hard-faced vice presidents willingly okay expense accounts. Thousands of self-centered heathen suddenly warm the wistful hearts of salesmen and treat them as if they were human.

Best of all from the standpoint of the long-pull advantage of advertising, many of the program suggestions, proposed campaigns, and merchandising schemes which are suddenly endorsed and tried out prove brilliantly successful to the pleasant surprise of the hard-faced vice presidents who previously vetoed on cost alone. Thus skeptics are slipped into experiences they have long fought but learn to enjoy. The habit of advertising is established in new soil. Watered at the outset by excess profits money, the plants live on (or many of them) into normal times and tax repeal.

* * *

While in today's mood of giving the devil his due, it is an ironical fact that our American economy is now jumping under the stimulation of the added 10-billions (and more to come) for military purposes. Thus, and not for the first time, the Communist brain-trusters in Moscow, invigorate the very system they wish to destroy. None of this is the ideal way to organize either life, prosperity, or international amity. From the long-term view, much that now is happening is of dubious future consequence; which is to say, we may not like the price. Still, it is wise to live each day for itself and on that basis we have to recognize the strange paths of prosperity. Right now the pulsations of our economic vitality are growing. The immediate outlook is excellent. The outlook for three or four years into the future is good.



Effective Oct. 1

The **KATZ AGENCY**

represents **KCMO**

*Kansas City's ONE and ONLY
50,000 Watt Station*

*One Does It.
in Mid-America*

- ONE station
- ONE rate card
- ONE spot on the dial
- ONE set of call letters

50,000 WATTS
DAYTIME

810 kc. 10,000 WATTS
NIGHT

Here's news for advertisers.

Effective October 1, 1950, KCMO will be represented nationally by the Katz Agency, Inc.

Katz offices are located in New York, Chicago, Atlanta, Dallas, Detroit, Kansas City, San Francisco and Los Angeles.

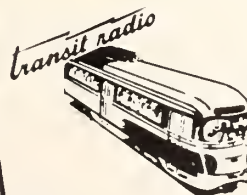
The nearest Katz office can give you complete information on how KCMO is consistently gaining listeners in its coverage of the Metropolitan areas of Missouri and Kansas *plus* rural Mid-America. Ask the Katz man for specific program information for your product.

New National Representative:
THE KATZ AGENCY

KCMO

KANSAS CITY, MISSOURI
Basic ABC Station For Mid-America

KCMO-FM...94.9 Megacycles



Operating Transit Radio
in Greater Kansas City...
reach them...sell them...
on their way to buy...at
new low costs!

Contact Transit Radio, Inc.

WIN WITH A WINNER

1. High Hoopers*—6th highest Hooperated station in the nation between 6 and 10 P.M. In Milwaukee consistently No. 3 Morning, Afternoon and Evenings. No. 1 on individual program ratings competitive to National Network Shows.

2. Lower Costs—No other station in Milwaukee delivers audience at a lower cost per 1000. At the 250-time frequency, \$9.75 buys a Nighttime minute—\$7.50 a daytime minute.

3. Top Programming—24 Hours of Music, News and Sports. Continuous popular, familiar music native to Milwaukee, interrupted only by clear, concise 5 minute newscast and leading play-by-play Sports broadcasts.

4. Personnel—Highest Paid Program Staff with exception one Network Station. Air Salesmen — not announcers. Full time local news staff.

**Based on Dec.-April Hooperatings and May-June Index*

WEMP

24 Hours of Music - News - Sports

HEADLEY REED, Nat'l. Reps.

HUGH BOICE, Gen'l Mgr.

New and renewed

SPONSOR

9 October 1950

These reports appear in alternate issues

New on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
American Tobacco Co	BBD&O	NBC-TV 47	Your Hit Parade; Sat 10:30-11 pm; 7 Oct; 52 wks
Armour & Co	Foote, Cone & Belding	NBC-TV 14	Stars Over Hollywood; W 10:30-11 pm; 6 Sep; 52 wks
Arnold Bakers Inc	Benton & Bowles	ABC-TV	Life Begins at 80; T 10-10:30 pm 3 Oct; 52 wks
Atlantic Refining Co	N. W. Ayer	NBC-TV 11	Football Games; Sat 1:15-3:15 pm; 30 Sept; 9 wks
California Prune & Apricot Growers Assoc	Long	CBS-TV	Homemakers Exchange; Th 4-4:30 pm; 7 Sep; 31 wks
California Walnut Growers Assoc	McCann-Erlekson	CBS-TV	Homemakers Exchange; F 4-4:30 pm; 13 Oct; 26 wks
Allen B. DuMont Laboratories Inc	Campbell-Ewald	DuMont	Saturday Night At The Garden; Sat 8:30-11 pm; 7 Oct; 52 wks
A. C. Gilbert Co	Charles W. Hoyt	CBS-TV	Boys Railroad Club; Sat 7:30-45 pm; 28 Oct; 8 wks
Kaiser-Frazer Corp	William H. Weintraub	DuMont 10	Ellery Queen; Th 9-9:30 pm; 19 Oct; 52 wks
Knox Gelatine Co	Charles W. Hoyt	CBS-TV	Homemakers Exchange; W 4-4:30 pm; 13 Sep; 13 wks
Lewyt Corp	Hicks & Grelst	CBS-TV	Homemakers Exchange; M 4-4:30 pm; 9 Oct; 6 wks
Minute Maid Corp	Doherty, Clifford & Shenfield	NBC-TV 46	Kate Smith Show; Th 4:30-4:45 pm; 28 Sep; 52 wks
Arthur Murray Studios	Dorland	DuMont 40	Arthur Murray's Party Time; Sun 9-10 pm; 15 Oct; 13 wks
Quaker City Chocolate & Confectionery Co	Adrian Bauer	CBS-TV	Lucky Pup; W 5-5:15 pm; 13 Sep; 13 wks
Quaker Oats Co	Ruthrauff & Ryan	NBC-TV 47	Zoo Parade; Sun 4:30-5 pm; 1 Oct; 25 wks
Renuzit Home Products	McKee & Albright	CBS-TV	Homemakers Exchange; T 4-4:30 pm; 5 Sep; 39 wks
Revere Copper & Brass Inc	St. Georges & Keyes	NBC-TV 46	Meet the Press; Sun 4-4:30 pm; 8 Oct; 36 wks
Roma Wine Co	Kastor, Farrell, Chesley & Clifford	NBC-TV 17	Party Time at Club Roma; Sat 11-11:30 pm; 7 Oct; 13 wks
The S.O.S. Co	McCann-Erickson	NBC-TV 36	Saturday Night Revue; Sat 9:50-10 pm; 9 Sep; 39 wks
Suchard Chocolate Co	Foltz-Weissinger	CBS-TV	Homemakers Exchange; T, Th 4-4:30 pm; 26 Sep; 13 wks
Swift & Co	J. Walter Thompson	CBS-TV	Homemakers Exchange; F 4-4:30 pm; 6 Oct; 4 wks
Toni Co	Foote, Cone & Belding	CBS-TV	Arthur Godfrey & His Friends; W 8-8:15 pm; 27 Sep; 52 wks
United Fruit Co	BBD&O	CBS-TV	Homemakers Exchange; W 4-4:30 pm; 20 Sep; 13 wks

Renewals on Television Network

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Aluminum Cooking Utensil Co	Fuller & Smith & Ross	CBS-TV	Homemakers Exchange; M 4-4:30 pm; 9 Oct; 12 wks
General Electric Co	Young & Rubleam	CBS-TV	Fred Waring; Sun 9-9:30 pm; 24 Sep; 52 wks
Lincoln-Mercury Dealers	Kenyon & Eckhardt	CBS-TV	Toast of the Town; Sun 8-9 pm; 24 Sep; 39 wks.
Jules Montanier Inc	Earle Ludgin	CBS-TV	What's My Name; Sun 10:30-11 pm; 8 Oct
Olney & Carpenter Inc	Fuller & Smith & Ross	CBS-TV	Homemakers Exchange; F 4-4:30 pm; 13 Oct; 52 wks
Philco Corp	Hutchins	NBC-TV 59	Philco Television Playhouse; Sun 9-10 pm; 15 Oct; 52 wks
Westinghouse Electric Corp	McCann-Erlekson	CBS-TV	Studio One; M 10-11 pm; 11 Sep; 52 wks

Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
KCMO, Kansas City, Mo.	ABC	The Katz Agency, N. Y.
KECK, Odessa, Texas	Independent	Forjoe & Co, N. Y.
KSO, Des Moines	CBS	Edward Petry & Co, N. Y.
WCNX, Middletown, Conn.	Independent	Devney & Co, N. Y.
WHYU, Newport News, Va.	Independent	Devney & Co, N. Y.
WPIT, WPIT-FM, Pittsburgh	Independent	Forjoe & Co, N. Y.

- **In next issue: New and Renewed on Networks, New National Spot Radio Business, National Broadcast Sales Executive Changes, Sponsor Personnel Changes, New Agency Appointments**

New and Renewed Spot Television

SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
American Chicle Co	Badger & Browning & Hersey	KTTV, L. A.	20-sec film; 2 Oct; 13 wks (r)
Anthracite Institute	J. Walter Thompson	WTOP-TV, Wash.	20-sec film; 5 Oct; 47 wks (r)
Atlantic Commission Co	Paris & Peart	WTOP-TV, Wash.	One-min film; 16 Oct; 5 wks (r)
Beaumont Co	Harry B. Cohen	WNBQ, Chi.	20-sec film; 3 Oct; 22 wks (n)
Borden Co	Young & Rubicam	WRGB, Schen.	Stn break; 16 Sept; 52 wks (n)
Borden Co	Young & Rubicam	WNBT, N. Y.	One-min annemt; 26 Sep; 52 wks (n)
Borden Co	Young & Rubicam	WPTZ, Phila.	One-min annemt; 27 Sep; 52 wks (r)
Chesapeake & Potomac Telephone Co	N. W. Ayer	WTOP-TV, Wash.	20-sec film; 7 Oct; 13 wks (r)
Clark Candy Co	BBD&O	WCAU-TV, Phila.	One-min annemt; 22 Sep; 13 wks (n)
Colgate-Palmolive-Peet Co	Sherman & Marquette	WAFFM-TV, Birmingham	One-min annemt; 7 Oct; 13 wks (r)
Curtis Circulation Co	BBD&O	WCAU-TV, Phila.	One-min annemt; 27 Sep (n)
Eversharp Inc	Biow	WCBS-TV, N. Y.	20-sec film; 2 Oct; 52 wks (r)
Gruen Watch Co	Stockton, West, Burkhart	WNBW, Wash.	Stn break; 26 Sep; 52 wks (n)
P. Lorillard Co	Lennen & Mitchell	WCAU-TV, Phila.	One-min film; 30 Sep; 9 wks (r)
C. F. Mueller Co	Duane Jones	WTOP-TV, Wash.	20-sec film; 3 Oct; 52 wks (r)
Peuick & Ford Ltd	BBD&O	WPTZ, Phila.	Stn break; 28 Sep; 26 wks (n)
R. J. Reynolds Co	William Esty	WPTZ, Phila.	Ten-sec film; 26 Sep; 52 wks (n)
R. J. Reynolds Co	William Esty	WBTB, Charlotte	20-sec film; 2 Oct; 13 wks (r)
Schneider Baking Co	Quality Bakers of America	WNBW, Wash.	One-min annemt; 17 Sep; 26 wks (n)
TWA	BBD&O	KTTV, L. A.	20-sec film; 2 Oct; 52 wks (r)
Simmons Co	Young & Rubicam	WCAU-TV, Phila.	One-min live annemt; 26 wks (n)
Sunshine Biscuit Co	BBD&O	WCAU-TV, Phila.	One-min film; 18 Sep; 13 wks (n)
United Fruit Co	BBD&O	WCAU-TV, Phila.	Five-min program; 21 Sep; 13 wks (n)
Ward Baking Co	J. Walter Thompson	WBZ-TV, Boston	Stn break; 26 Sep; 52 wks (r)
Ward Baking Co	J. Walter Thompson	WNBK, Cleve.	20-sec film; 28 Sep; 52 wks (r)

Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Ed Becker	J. Walter Thompson, N.Y., acct exec	Hal Short & Co, Portland, acct exec
Jimmy Blair	WOIC, Washington, D. C., dir, prod	Lamb & Keen, Phila., prog dir
Lysheth Tee Blankenship	William Esty Co, N. Y.	Dancer-Fitzgerald-Sample, N. Y., copy writer
Donald A. Breyer	Brisacher, Wheeler & Staff, S. F., vp	Ted H. Factor, L. A., exec vp
Paul K. Brown	Young & Rubicam, N. Y., acct exec	Leonard E. Sturtz, N. Y., acct exec
Barney Capehart	Independent pub rel counsel, Chi.	Ruthrauff & Ryan, Chi., dir of pub rel
Donald G. Cutler	Burke Dowling Adams, Montclair, N. J., acct exec	Charles Dallas Reach, Newark, acct exec
Thomas K. Denton	Casler, Hempstead & Hanford, Rochester	Dancer-Fitzgerald-Sample, Chi., vp
Phyllis Duskin	Shop-By-Television Inc, N. Y.	Ray-Hirsch Co, N. Y., radio, tv dir
Fred Golden	Blaine-Thompson Co, N. Y., head of theatre dept	Same, vp
Martin W. Jacobson	General Outdoor Advertising, N. Y., acct exec	Moss Assoc, N. Y., vp
Arthur A. Judson	Van Diver & Crowe, N. Y.	Head of new agency under his name, 345 Madison Ave, N. Y.
Mrs. Adrian Bryan Kuhn	Norman D. Waters & Assoc, N. Y., copy chief	Cecil & Presbrey, N. Y., radio-tv copy dept
David Levy	Young & Rubicam, N. Y., radio supervisor	Same, vp in charge talent and new programing
C. L. MacNelly	Pedlar & Ryan, N. Y.	Ted Bates, N. Y., acct exec
Jerry Martin	William Esty Co, N. Y.	Duane Jones Co, N. Y., tv dir
William C. Matthews	Foot, Cone & Belding, N. Y.	Abbott-Kimball Co, N. Y., acct exec
Estelle Mendelsohn	Hewitt, Ogilvy, Benson & Mather, N. Y.	Dancer-Fitzgerald-Sample, N. Y., copy writer
Robert L. Mobley	Keeling & Co, Indianapolis	Ross Roy, Detroit, acct exec
Beunett Moodie	Geare-Marston, Phila., copy chief, consumer accts	Geyer, Newell & Ganger, N. Y., copy dept
C. M. Morley	Ketchum, MacLeod & Grove, Pittsb., acct exec	Same, vp
Edwin T. Parrack	Ketchum, MacLeod & Grove, Pittsb., acct exec	Same, vp
John H. Pinto	Music Corp of America, N. Y.	Cecil & Presbrey, N. Y., radio-tv copy dept
W. Stanley Redpath	Ketchum, MacLeod & Grove, Pittsb., acct exec	Same, vp
A. D. Reiwitich	Gourfain-Cobb, Chi., exec	A. Martin Rothbardt, Chi., exec
Ted Rogers	CBS, Hlywd., prod staff	Dancer-Fitzgerald-Sample, Hlywd., asst to vp
Jerome F. Seehof	Dancer-Fitzgerald-Sample, N. Y., vp	Biow Co, N. Y., copy supervisor
Chuck Shields	KRNT, Des Moines, member of continuity dept	Bozell & Jacobs, Des Moines, script writer
Phillip Solomon	Blaine-Thompson Co, N. Y., acct exec	Same, vp
Kenneth D. Twyman	Red Top Brewing Co, Cincinnati, dir sls, adv	Ruthrauff & Ryan, N. Y., dir brewery, beverage div
William L. Wernicke	Stanley-Neal Productions, N. Y., tv dir	Morey, Humm & Johnstone, N. Y., tv dir
Walter F. Wiener	Consultant	Young & Rubicam, N. Y., pub rel and pub dept
David S. Williams	Wade, Chi., asst in media dept	Same, radio time buyer
Roy Winsor	Free lance writer, Chi.	Biow, N. Y., exec
Dr. Harry Wood		Don Henrich, Peoria, dir of pub rel div
Philip A. Young	N. W. Ayer, N. Y., copy chief	Calkins & Holden, Carlock, McClintock & Smith, N. Y., copy writer

A NEW IOWA SURVEY WITH RELIABILITY PLUS!

Combines Large Sample "Interview" and "Diary" Techniques

FOR years, the Iowa Radio Audience Surveys* have been recognized as thoroughly reliable and highly informative studies of Iowa listening habits. They have answered such provocative questions as "How much do people listen to car radios?" . . . "How much extra listening takes place in multiple-set homes as compared with single-set homes?" . . . and "What is the listener attitude toward commercials?", as well as the more conventional questions concerning program and station preferences.

The 1950 Edition of this famed Survey, now ready for distribution, was conducted with the same scientific sampling methods that distinguished the twelve preceding editions. However, the "interview" method of gathering facts, which was the basis of the earlier surveys, was this year combined with a new "diary" method. As a result, the 1950 Edition contains much new information and is even more reliable than in previous years.

INTERVIEW TECHNIQUE

The interview technique is based on a personal interview in the home, with one member of the family. It permits a large and statistically reliable sample to be interviewed at reasonable cost. It permits a correct proportion of replies from every segment of the State's population — geographical, economical, etc. It has two minor weaknesses, however; it depends upon the "recall" of the person being interviewed and it usually reaches only one member of the family.

DIARY TECHNIQUE

The diary technique as used in the 1950 Radio Audience Survey overcomes the handicaps inherent in the interview technique. It provides *each radio set in the home* with a diary which is filled in at the time of listening by the person in charge of the dial. This

diary is voluntarily kept for 48 hours.

The reliability of the 48-hour diary-type radio survey used in the 1950 Iowa Radio Audience survey was established by a study conducted in January, 1949, by Dr. Arthur Barnes of the State University of Iowa. He obtained a ten-day diary record from 368 families in 41 Iowa counties. A careful comparison of the first three days of listening with each corresponding day of the week (eighth, ninth and tenth days of the diary) showed no tendency on the part of diary families to "listen more" when the diary was first started.

COMBINED INTERVIEW-DIARY TECHNIQUE

The 1950 Survey combines the best features of both techniques by making every seventh selected home a "diary home," as well as an "interview home." This elimi-

nates the weaknesses of both methods and at the same time maintains a large and scientific sampling of the whole State by farm, village, urban and other categories.

The 1950 Iowa Radio Audience Survey is a "must" for every advertising, sales or marketing man who is interested in radio in general, and the Iowa market in particular. It is not only an invaluable study of *Iowa* listening habits, it is also an outstanding contribution to radio research in general. Write for your complimentary copy, *today!*

*The 1950 Iowa Radio Audience Survey is the thirteenth annual study of radio listening habits in Iowa. It was conducted by Dr. F. L. Whan of Wichita University and his staff. It is based on personal interviews with 9,110 Iowa families and diary records voluntarily kept by 930 Iowa families — all scientifically selected from Iowa's cities, towns, villages and farms.

WHIO

+ for Iowa PLUS +

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager



FREE & PETERS, INC.
National Representatives

From
 August 1, 1950
 through
 September 20th,
 North
 Carolina
 Farmers sold
480,728,068 Lbs.
 of Tobacco
 for

\$271,447,558.00

... and they
 still had over
300,000,000 Lbs.
 left to sell
 this season!!!

The JUICIEST part of
 this immensely rich Farm
 Market is covered by 5,000
 Watt, CBS Affiliated

WGTM

in
 the world's largest
 Tobacco Market . . .
 WILSON, N. C.

Write, Phone or Wire
 ALLEN WANNAMAKER,
 General Manager,
 for availabilities . . .
 or
 WEED & COMPANY
 National Representative



Mr. Sponsor

Lee Mack Marshall

Advertising Manager
 Continental Baking Company, N. Y.

Lee Mack Marshall is advertising manager of the largest baking company in the country; directs the spending of a \$4,000,000-plus ad budget. Over \$2,000,000 of that total goes to radio and television.

The air preference of Lee Mack Marshall and the Continental Baking Company is basic: Women are their customers; therefore radio/TV is the backbone of their effort. Marshall, a big man, more at home on a football field than at a tea party (he was on the Brown University varsity in 1930), says this of radio and the ladies: "It's the one medium that hits women most directly. Other media give us too much waste circulation."

The company spends close to \$1,000,000 for its morning CBS musical quiz show, *Grand Slam*, aired over 47 stations. Mail response for the show once hit 435,000 letters in one week. In addition, over 25% of Continental's ad budget goes to spot radio. The company places an average of 12 announcements a week on 129 stations for its Wonder Bread; about 6 announcements a week on 64 stations for its Hostess Cake. It uses a total of about 150 stations.

"Our ad budget shows what we think of radio as a medium to really sell bread and cake," says Marshall. He's been with Continental since he was graduated from Brown University in 1931.

He first went to work in the company's research department; conducted countrywide interviews in grocery stores, and sales and consumer surveys. In 1934, after selling bread on a route and special sales promotion work, he joined the advertising department.

Marshall's wide and varied bakery experience, plus his advertising know-how, contributed handsomely towards the company's sales volume of nearly \$140,000,000 last year. Net profit was \$5,543,196.

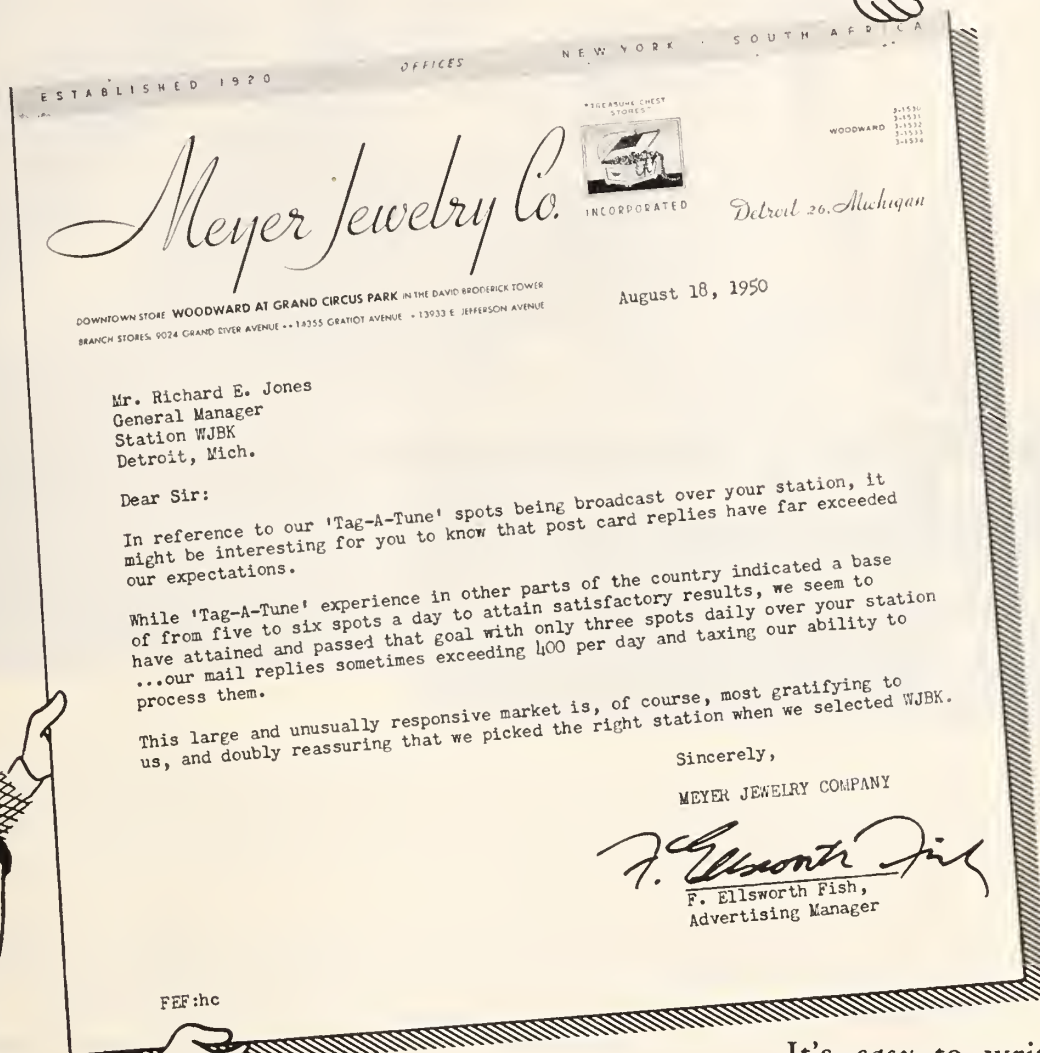
Marshall says widespread use of TV is planned for the near future. Continental is already testing the medium in New York and Detroit with announcements, and is airing *Hopalong Cassidy* in Davenport. It is also considering a TV network show, perhaps like *Grand Slam*.

Lee Mack Marshall has a knack for successfully tackling his business problems. It isn't quite so simple at his home in Rye, N. Y. "You see," he explains, "I like to get out and play a little football with my son. Guess who tackles who? At my age, I do a lot better at tackling my business problems."

MR. SPONSOR:

OVER 400 LEADS A DAY!

These are results to shout about, yet WJBK does it over and over again. Here's another letter we received from a happy sponsor.



It's *easy* to write letters like this (and we get 'em all the time) ... when you let WJBK give your message the sales punch that pays off. It's WJBK's superior programming and top-notch talent that makes for terrific listener-response to deliver the goods—your goods—with exceptional sales results. In Detroit the *natural* advertising medium for your product is WJBK.



**WJBK -AM
-FM
-TV** **DETROIT**

NATIONAL SALES HEADQUARTERS: 488 MADISON AVENUE, NEW YORK 22, ELDORADO 5-2455

Represented Nationally by THE KATZ AGENCY, INC.



YOU CAN'T BEAT LOCAL SELLING IN PACIFIC COAST NETWORK RADIO, EITHER!

THE LAWS OF NATURE AND LOGIC are all in favor of local selling on the Pacific Coast. Great distances between markets, mountain ranges (5,000 to 14,495 feet high), and low ground conductivity make it advisable to place network stations within each of the many vital marketing areas. The best, most economical coverage for the Pacific Coast is obtained with these local network radio outlets.

Only Don Lee is especially designed for the Pacific Coast. Only Don Lee has a local network station in each of 45 important markets (nearly as many as the other three networks *combined*). Thus, only Don Lee offers advertisers all the advantages of local selling and local influence. That's important in selling, and it's an exclusive Don Lee Network selling advantage.

With Don Lee, you write your own ticket to meet your specialized marketing problems. You buy coverage to fit your distribution. No waste. You buy what you need.

LEWIS ALLEN WEISS, *Chairman of the Board* • WILLET H. BROWN, *President* • WARD D. INGRIM, *Vice-President in Charge of Sales*

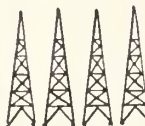
1313 NORTH VINE STREET, HOLLYWOOD 28, CALIFORNIA • Represented Nationally by JOHN BLAIR & COMPANY



Of 45 Major Pacific Coast Cities

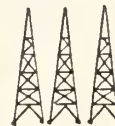
ONLY 10

have stations
of all 4
networks



3

have Don Lee
and 2 other
network stations



8

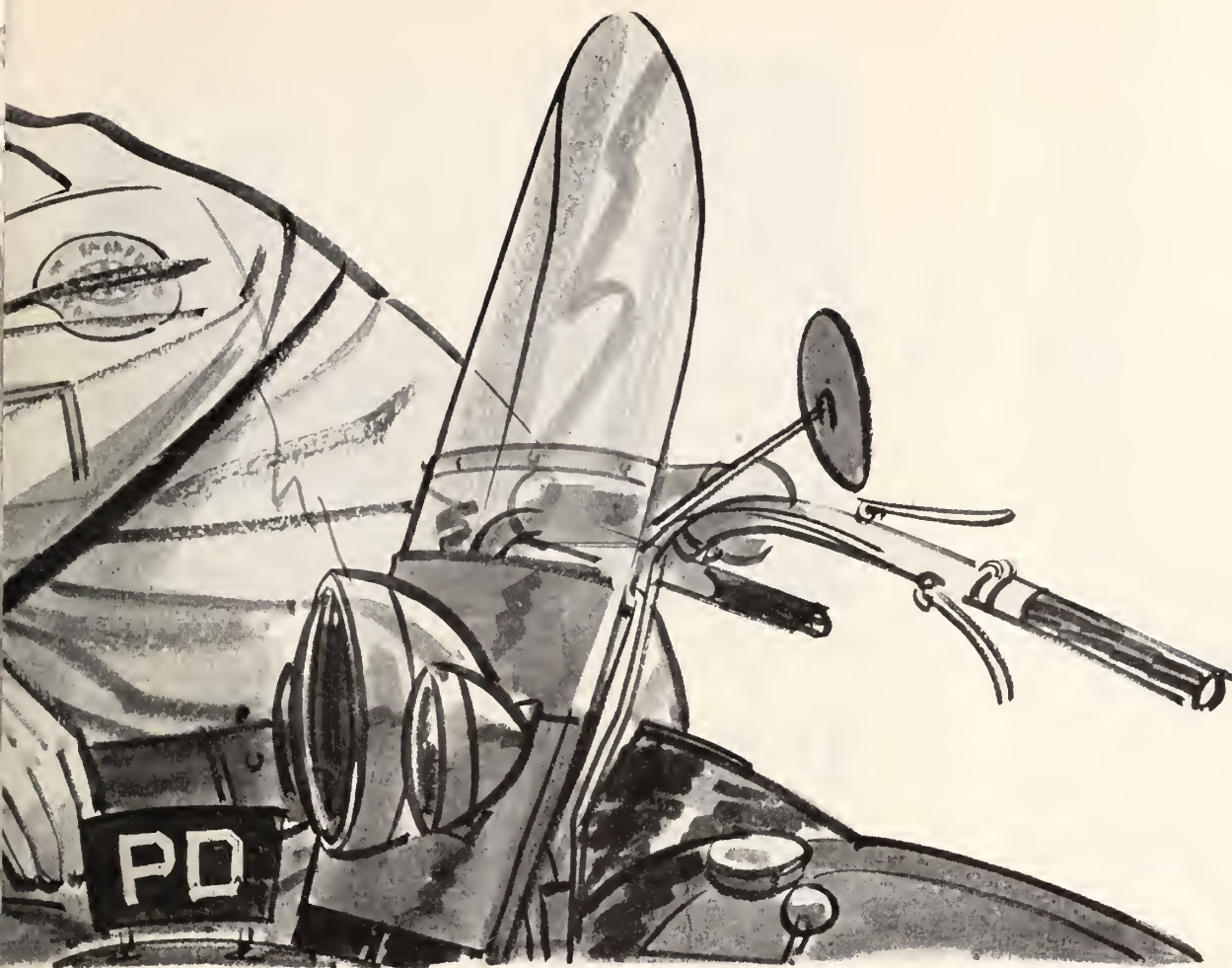
have Don Lee
and 1 other
network station



24

have Don Lee
and NO other
network station





Only Don Lee can broadcast your sales message to all the Pacific Coast radio families from a local network station broadcasting where they live—where they spend their money. It's the most logical, the most economical—the “sellingest” coverage you can get for the Pacific Coast.

That's why Don Lee consistently broadcasts more regionally sponsored programs than any other Pacific Coast network.

Don Lee Stations on Parade: KGB—SAN DIEGO, CALIFORNIA

For 19 years, KGB has served the people of San Diego County. Today, 534,000 consumers in San Diego County depend on KGB for tops in network shows plus local programming slanted to local preferences and needs. KGB is typical of the 45 stations in the Don Lee Network that serve over 99% of Pacific Coast families where they live, where they spend their money.

The Nation's Greatest Regional Network



Top-Rated SHOWS TEE OFF Early in America's Fastest Growing TV Market



Setting pace with the unprecedented TV market expansion in Columbus and 17 central Ohio counties, WBNS-TV is now scheduling top-rated shows like Irwin Johnson's "Early Worm" as early as 10:00 a.m.

The WBNS-TV schedule is now packed with high "Pulse" rated TV programs from mid-morning until midnight, assuring national advertisers of a ready-made and responsive audience in America's fastest growing TV market.

FOR FACTUAL MARKET DATA AND DETAILS OF OUTSTANDING SALES RESULTS FOR WBNS-TV ADVERTISERS, PHONE OR WRITE BLAIR TV INC., OR WRITE DIRECT.

WBNS-TV

COLUMBUS, OHIO • Channel 10

CBS-TV Network—Affiliated with
Columbus Dispatch and WBNS-AM
Sales Office: 33 North High Street

New developments on SPONSOR stories



BBD&O v.p. Pleuthner, UF home economics chief Lindman explain recipe techniques

p.s.

See: "No siesta for Chiquita"
Issue: 13 February 1950, p. 20.
Subject: Chiquita Banana

How well does daytime television pay off?

Last spring, the United Fruit Company decided to find out, bought participations on *Homemakers' Exchange* (CBS). UF was after requests at low cost and in large numbers for its banana recipe books and cards. The results: so good that a few days ago (end of September) UF launched the largest campaign on daytime women's demonstration shows in the history of television.

United Fruit backed its faith in women's shows on daytime TV with this precedent-setting policy: it bought time on any TV station in the country which was willing to send "the person who is to give the live demonstration to one of the four indoctrination sessions set up by United Fruit Company. . . ."

The UF campaign takes in double participations weekly on 33 local daytime shows plus a renewed use of *Homemaker's Exchange* (25 stations). Appropriation for first 13 weeks is around \$100,000.

One reason for the all-out campaign is the company's desire to cash in now on housewife interest in daytime demonstration shows. UF figures that there's no telling how long it will continue.

The over-all UF advertising strategy is built around Chiquita Banana (SPONSOR 13 February). Chiquita's job is to educate the public about proper uses of bananas and expand the market by presenting new uses. She carries out her mission on TV through lively 80-second animated film commercials which include the Chiquita banana jingles first made famous on radio. One of the participations on each of the UF buys will be devoted to the film commercials.

Second weekly participation on each UF show is devoted to a live banana recipe demonstration. R. G. Partridge, advertising manager of United Fruit and godfather of Chiquita Banana, insists that recipe demonstrators be expert. Hence the UF policy that all demonstrators attend indoctrination sessions. (Sessions were set up in New York, Cleveland, and Chicago.)

Length of the UF demonstrations is flexible. Said the company: "Some United Fruit Company recipes will be over five minutes, some under. United Fruit Company is not interested in minutes, only in over-all results . . . is entirely willing to have its recipes given on different days of the week, in fact prefers a staggered set-up."

DIX HARPER

knows farmers

ask

WEED & COMPANY

for proof on how this

standout farm director

*sells**

* Standout for WIOU, Kokomo (CBS).

North
Carolina
the South's
Number ONE
State

North Carolina
Rates More Firsts In
Sales Management Survey
Than Any Other Southern State.

More North Carolinians Lis-
ten To WPTF Than To
Any Other Station.

North
Carolina's
Number ONE
Salesman

WPTF

50,000 WATTS **680** KC
NBC AFFILIATE

★ also WPTF-FM ★

RALEIGH, NORTH CAROLINA

FREE & PETERS, INC. NATIONAL REPRESENTATIVES



"Suspense" has given listeners tense moments since 1942

Are mysteries still the best buy?

**Though they compete with themselves, radio mysteries
are still tops when it comes to most-homes-per-thousand**

over-all Radio advertisers are well aware that murder pays off.

Ever since *The Shadow* gave vent to his first fiendish laugh on CBS in 1931, and upped sales of Blue Coal for D. L. & W. Coal Company, radio scoundrels have shot their way over the airwaves in increasing numbers—and have been apprehended by a growing number of suave sleuths.

Not only did a substantial audience thrive on chillers from the very beginning—sponsors thrived, too. G. Washington Coffee began squiring *Adventures of Sherlock Holmes* back in 1930; Colgate-Palmolive-Peet snapped up *Gangbusters* in 1936 for four years; Bristol-Myers picked up the tab on *Mr. District Attorney* in April 1940, still does. These and other sponsors

were wild about the comparatively low cost at which such shows could be produced—and the huge audiences they delivered in return. No wonder mysteries fast acquired the distinction of reaching more-homes-per-advertising-dollar than any other evening fare.

What about today?

In spite of changed broadcasting conditions, radio mysteries still hold



19 years: "The Shadow" has been paying off since 1931; on now for Grove Labs

15 years: "Gangbusters" does public service job. General Foods current sponsor

this distinction. In January 1950, they topped the homes-per-dollar list (Nielsen) with 323; variety-music was second with 257; quizzes and audience participations hit third with 238 (for complete listing, see chart accompanying story).

Though it's true that mysteries are still the homes-per-dollar leader, the number of homes they now deliver per dollar is less than it was two or three years, or even a year, ago. The 323

figure of January 1950 was 456 in January 1948, 431 in January 1949. (Chart shows other program types have also dropped in this respect all along the line.) But a glance at the number of homes hearing the average mystery program gives another side of the picture. It shows that there were actually more homes reached in January 1950 (4,834,000) than in January 1948 (4,353,000). In January 1949, a high of 5,342,000 homes was

reached by mysteries (Nielsen).

Mystery sponsors are wondering how TV viewing has and will affect their AM spine-tinglers. So far, the "inroads" of TV has not made any notable changes in the mystery programming picture. Most radio mystery sponsors are still more than satisfied with their "thrillers" and plan to continue. To date, only one mystery is a TV "casualty," and this only indirectly. Philip Morris is dropping *Crime Photographer* in mid-October, having taken over two shows which will be on both AM and TV, thus necessitating a budget trimming.

Continuing satisfaction with their radio mysteries prompted Equitable Life Assurance Society (*This Is Your FBI*) and Whitehall Pharmacal (*Mr. Keen*), among others, to recently renew for 52 weeks. R. J. Reynolds picked up *The Fat Man* on 3 October. Last month the Wildroot Company launched a new whodunit on NBC, *Charlie Wild, Private Eye*, to replace *Adventures of Sam Spade*.

Some sponsors have gone a step further and launched TV versions of their radio mysteries, profiting on video from radio popularity. U. S. Tobacco has done this with *Martin Kane, Private Eye*; Electric Auto-Lite Company with the almost-epic *Suspense*; American Cigarette and Cigar Company with *Big Story*.

"Adventures of Sam Spade," on air four years, replaced by Wildroot with another crime drama. "Crime Photographer" will be dropped by Philip Morris to make room on its budget for TV



SPONSOR



13 years: "Mr. Keen," kindly Tracer, now solves crimes for Whitehall Pharmacal

"Dragnet" is noted for dramatizations.
"Mr. & Mrs. North" give bit of whimsy

"Philo Vance" is now available via Ziv a.t.
"Richard Diamond" (Powell) sleuths, sings

In January 1950, there were 24 sponsored network mystery programs on the radio air. In February, mystery hours accounted for 22% of total sponsored evening network time. These are good healthy figures. In fact, a recurring complaint is that the superabundance of mystery programs ends up in unprofitable competition with one another, and lower ratings. One indignant SPONSOR reader recently complained bitterly that his two favor-

ite mysteries, *Suspense* and *Dragnet*, were on at the same time (Thursday, 9-9:30 p.m.). By and large mystery sponsors have worked valiantly to avoid this calamity.

At the networks (during fall, winter, and spring) the total in mystery program during recent years hasn't changed much. Here's the record:

CBS: 1947, sample week, first quarter: 11.5% of total sponsored time devoted to mysteries.
1950, sample week, first quarter: 10.3% of total sponsored time devoted to mysteries.

NBC: February 1945: Mysteries accounted for 6% of sponsored programs (3 shows).

February 1950: Mysteries accounted for 10% of sponsored programs (5 shows). But fall 1950 may show as much as 15%.

Mutual: 1946: 7.5% of total programming (including sustaining) devoted to mysteries.

1950: 8.5% of total programming devoted to mysteries.

ABC: February 1946, first week: 6 sponsored, 4 sustaining mysteries.

February 1950, first week: 5 sponsored, 3 sustaining, one co-op mysteries.

In summer, the mystery picture changes. Being low cost, they jam-pack the air, and summer 1950 was

(Please turn to page 78)

How sponsored network mystery programs compare with all sponsored network programs

NIELSEN		Number of sponsored evening network programs		Nielsen "Average Audience" ratings		No. homes hearing average mystery program (000)	HOOPER		Sponsored evening network time		Average Hooperatings	
Month	Total programs	Mysteries	All programs (incl. mysteries)	Mysteries	Month*		Total hours	Mystery hours	All programs (incl. mysteries)	Mysteries		
January 1946	295	23	8.7	12.4	4,216	February 1947	73	13¾	10.8	11.0		
January 1947	267	31	8.8	11.5	4,918	February 1948	67½	12½	11.1	10.8		
January 1948	262	26	9.0	12.9	4,853	February 1949	66¾	12	10.6	12.1		
January 1949	254	24	10.4	13.6	5,342	February 1950	59	13	10.9	11.5		
January 1950	253	24	7.5	12.0	4,884	*Based on reports of 15 February in each case.						

*Based on reports of 15 February in each case.

Average homes-per-dollar delivered by each program type (Nielsen)

January 1947		January 1948		January 1949		January 1950	
Mystery-Drama	525	Mystery-Drama	456	Mystery-Drama	431	Mystery-Drama	323
Situation Comedy	371	Situation Comedy	414	Quiz & Audience Participation	359	Variety-Music	257
Quiz & Audience Participation	321	Quiz & Audience Participation	389	Situation Comedy	318	Quiz & Audience Participation	238
General Drama	280	General Drama	355	General Drama	306	Situation Comedy	227
Variety-Comedy		Variety-Comedy	312	Variety-Music	282	General Drama	224
Variety-Music		Variety-Music	306	Variety-Comedy	273	Variety-Comedy	197



HORMEL'S ALL-GIRL RADIO PROGRAM GREW OUT OF DRUM AND BUGLE CORPS SEEN HERE PARADING BEFORE MR. TRUMAN

Hormel's triple-threat girls

Meat company's drum and bugle corps became hard-hitting selling team, plus all the talent for a profitable network musical show



In 1887, a traveling salesman named George A. Hormel settled down in Austin, Minn., to be a pork packer. For years Hormel swung a meat cleaver in his own slaughter house. He ran his business with all the frugality of a man who's grown up in a family of 12 children. And, in neat fulfillment of the American legend, he prospered till he was one of the country's meat-packing giants. Today, the radio advertising policies of the George A. Hormel Company are a direct expression of the company founder's personality. Hormel's use of the air is frugal, homespun, and, yet, blazingly enterprising.

Consider the following facets of the company's air advertising:

- Hormel is a network advertiser sponsoring a half-hour traveling musical show. But the company isn't content to shoot its show just once and then throw it away. Instead, it airs the same transcribed show twice during the same week to reach different audiences on two networks (ABC and CBS) at an economical rate.

- Hormel's is an all-girl show featuring popular music and singing. But the girls aren't just hired to entertain. They do double duty as a hard-hitting sales task force. The same girls who sing and play on the radio show actually go out every working day and sell cases of Hormel meats to grocers.

- The format of the Hormel show provides opportunity for the maximum

number of commercial mentions. In fact, the company name is plugged each time a song by a "Hormel girl" is introduced. Yet, selling on the air isn't the only important thing the show accomplishes. It also serves to build up the effectiveness of the Hormel girls themselves as direct personal contact saleswomen. The more people who listen to the show, the bigger the impression the Hormel girls make when they visit a store. The bigger the impression they make, the more likely they are to land a new account. Thus Hormel influences both the grocers and the retail customers with one neat swing of its cleaver.

- Hormel gets 'em coming and going (Please turn to page 68)

Hormel girls tour U. S. selling and entertaining as they go



HORMEL GIRLS ARE SALES TASK FORCE AS WELL AS ALL THE TALENT FOR RADIO SHOW. THEY TOUR U.S. IN THIS CARAVAN



Logistics are complex when 85 girls travel, but results are worth it



Same girls who perform on air get out and sell Hormel line to grocers



Rehearsals are part of girls' busy schedule; they sing as well as sell



This view of the show tells the story; it's straight music and songfest

Sal Hepatica one-minute animated commercial

STEPS IN FILM PRODUCTION

Idea



Copy theme change makes new commercial necessary

Get-together



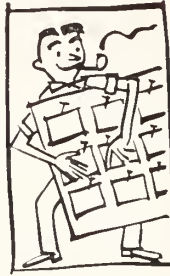
Animation decided upon because Laxative Lag theme might be in bad taste with live actors

Script



Written by agency (Young & Rubicam) copywriter over week-end

Story board



Film producer's (Tempo Productions) cartoon visualization of script with rough sketches

Casting



Agency chooses announcer, vocal group

Sound track



Recorded with split-second timing by film director

Director's sheet



Coordinates the sound track with drawings to come

PLANNING

(three weeks)

AUDIO

(one week)

The inside story of an animated

Building a cartoon film involves sundry steps and pitfalls.

But many national advertisers are mastering the art



Unwittingly, Walt Disney gave advertisers one of their most potent sales weapons: the animated cartoon.

In fact, many of the young men who animated screen classics like *Snow White*, *Dumbo*, and *Fantasia* are now busily sketching cigarettes, beer bot-

tles, and penguins. It's Disney with a TV commercial twist.

People like cartoons on the movie screen, and a large measure of that enthusiasm spills over into television viewing. One TV reviewer for the *New York World-Telegram* couldn't resist this aside from her report on

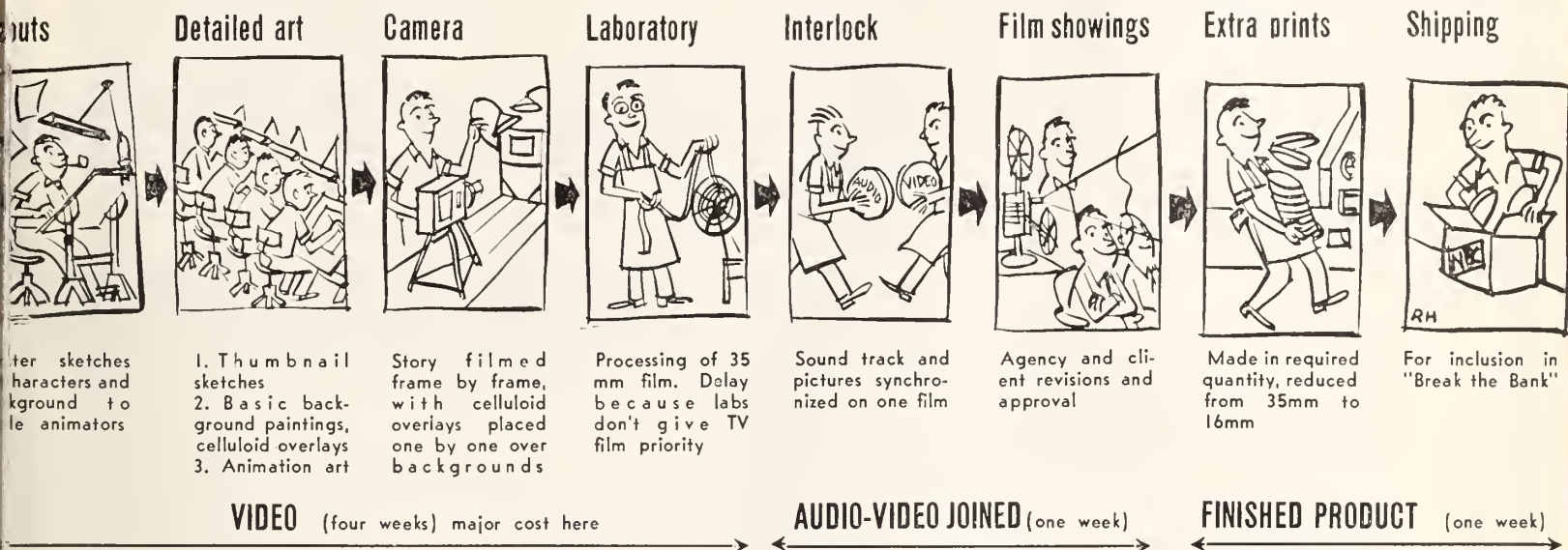
NBC comedians Martin and Lewis: "The animated 'message' cartoons are the most charming I've ever seen. I don't mind being sold toothpaste in this manner. Commercials are squeezed in whenever possible on this show, but the only ones likely to annoy you are those featuring Real Live People.

Petrillo bars strings, so clothespin-pinged glasses give Kool jingle

"Story board," producers first visualization of Sal Hepatica film commercial



om embryo to finished product



ommercial

PART ONE

OF A 2-PART STORY

"They're not half as nice to meet as the cartoon pixies."

Professional opinion is on the side of this enraptured reviewer of a Colgate-Palmolive-Peet cartoon. Clarence Hatch, Jr., vice president of D. P. Brother & Company, Detroit, told the 1950 Advertising Federation of America convention: "Trick photography, cartoon animation, use of puppets and pop-ins, all increase the entertainment and interest in the television sales message. Though it's expensive to produce, animation really pays off—really packs a Number One selling punch!"

SPONSOR made an extensive survey of TV film commercials and found there was so much to say about them that two articles were needed. The first (in this issue) explores animated films; the second will cover live-action and stop-motion commercials.

SPONSOR found agency men and film producers working with TV commercials were very busy indeed. Both groups of specialists are experimenting (Please turn to page 60)

Capsuled case histories of three animated films



Ballantine Beer and Ale

Series of four 60-second films produced by Depicto Films. Agency: J. Walter Thompson Co. Angle: history's famous people find the Ballantine "treasure chest." Estimated cost about \$2,200 each.



Sal Hepatica (Bristol-Myers)

Bristol-Myers commercial filmed by Tempo Productions through Young & Rubicam, Inc. Three 60-second films, two as series. Selling point: Laxative Lag. Estimated cost about \$15,000 for all three.

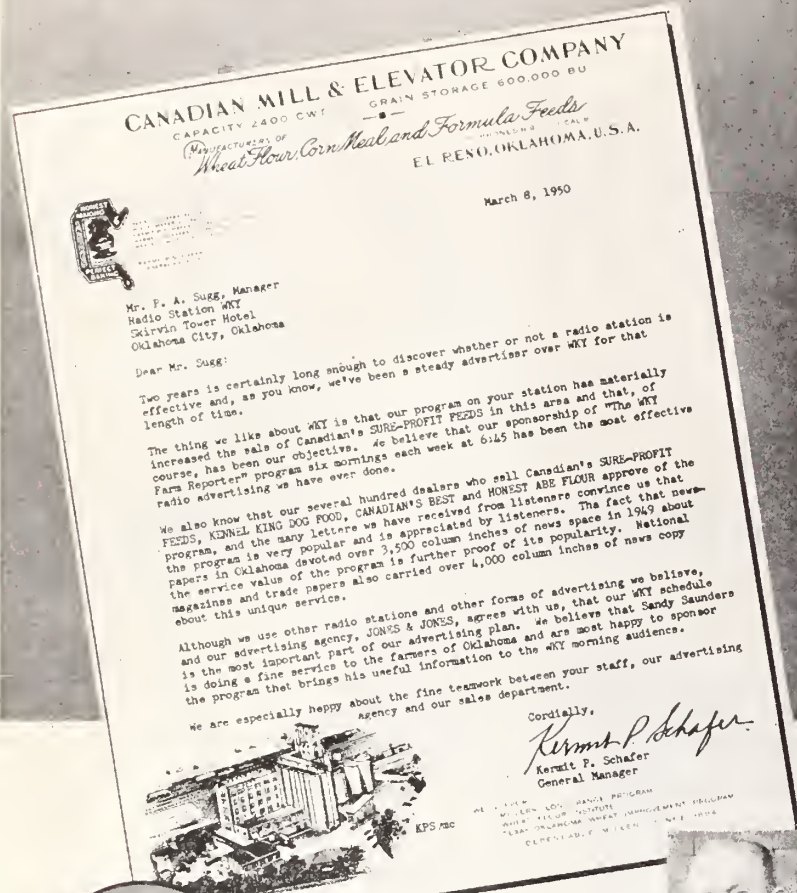


Kools (Brown & Williamson)

Twenty-five 10-second station breaks edited by Animation House from original 20-second films for Brown & Williamson Tobacco Co. and agency Ted Bates & Co. Cost about \$250 each; cost new \$750.

THE WKY FARM REPORTER

"the most effective radio advertising we have ever done!"



CANADIAN MILL & ELEVATOR COMPANY
CAPACITY 2400 CWT GRAIN STORAGE 600,000 BU
Manufacturers of *Wheat Flour, Corn Meal and Formula Feeds*
EL RENO, OKLAHOMA, U.S.A.

March 8, 1950

Mr. P. A. Suggs, Manager
Radio Station WKY
Skirvin Tower Hotel
Oklahoma City, Oklahoma

Dear Mr. Suggs:

Two years is certainly long enough to discover whether or not a radio station is effective and, as you know, we've been a steady advertiser over WKY for that length of time.

The thing we like about WKY is that our program on your station has materially increased the sale of Canadian's SURE-PROFIT FEEDS in this area and that, of course, has been our objective. We believe that our sponsorship of "The WKY Farm Reporter" program six mornings each week at 6:45 has been the most effective radio advertising we have ever done.

We also know that our several hundred dealers who sell Canadian's SURE-PROFIT FEEDS, KENNEL KING DOG FOOD, CANADIAN'S BEST and HONEST ABE FLOUR approve of the program, and the many letters we have received from listeners convince us that the program is very popular and is appreciated by listeners. The fact that newspapers in Oklahoma devoted over 3,500 column inches of news space in 1949 about the service value of the program is further proof of its popularity. National magazines and trade papers also carried over 4,000 column inches of news copy about this unique service.

Although we use other radio stations and other forms of advertising we believe, and our advertising agency, JONES & JONES, agrees with us, that our WKY schedule is the most important part of our advertising plan. We believe that Sandy Saunders is doing a fine service to the farmers of Oklahoma and are most happy to sponsor the program that brings his useful information to the WKY morning audience.

We are especially happy about the fine teamwork between your staff, our advertising agency and our sales department.

Cordially,
Kermit P. Schafer
Kermit P. Schafer
General Manager

KPS:mec

WKY
OKLAHOMA CITY
930
ON YOUR DIAL

THIS IS WKY'S 30th ANNIVERSARY YEAR!
Number 9 of a series

Unique listener loyalty gives station farm director powerful sales plus (see above)

Farm directors cover fairs, actually get to know listeners and their needs WHAS Farm Director is recording interview with tobacco farmers for broadcast

The farm director what a salesman!

**Few advertisers fully understand
hold that station farm experts
have on rural purse strings**



Ideas are the only crop that grows on Madison Avenue. Though there are still farms within the New York City limits, the Madison Avenue advertising community is further removed from the soil—intellectually—than any other place in America.

That's why timebuyers, account executives, and advertising managers have to be continually on guard against that peculiar form of provincialism which tends to obscure all the rest of the country outside New York.

And, in a nutshell, that's why SPONSOR has compiled this report on one of the most effective of rural salesmen, the radio station farm director.

Up till recently, few people thought of farm directors in terms of selling. They were regarded merely as public-service specialists. Largely as a result of pressure from the farm directors themselves, this concept is a vanishing one. The farm directors have hitched up their powerful influence to the sale of products; in fact, most of them





Dix Harper (top) meets farmer who listens to WIOU via tractor radio
George Roesner, KTRH, gives sponsor extra push by conducting tours

WLW (top) operates own profitable farm, conducts broadcast from it
Frank Cooley, WHAS, makes Armour awards for best cream production

insist on doing their own commercials.

This is a significant turn of events for national advertisers—though few of them have taken advantage of it. At a time when there's an increasing interest in spot programming, farm-service programs are almost overlooked by consumer-goods advertisers. The field has been left to the feed and farm-equipment manufacturers, with only occasional exceptions.

But what the farm director does for a farm-specialty advertiser, he can do just as well for a mass-sold soap or food product. Advertisers seeking effective participation programs as vehicles for their messages would do well to consider the many farm participation shows. And, the strong popularity of the farm director's programs should be considered when a timebuyer chooses slots for station breaks and one-minute announcements.

What's the secret of the farm director's sales effectiveness? It's basic—yet much overlooked.

A farmer is a technician and a businessman who wages a continual battle with the weather, the produce market, and the fickle productivity of his soil. To make money, he must keep in close touch with sources of news and in-

formation. His news isn't just something to talk about to the wife over breakfast; it's the vital factor that helps him decide whether or not the weather's safe to start haying; or which market to haul his crops to; or whether he should haul them at all.

The farm director is the source of that kind of dollars and cents news and knowledge. He's also the closest thing to a personal friend of the listener of any performer on radio. Most farm directors travel hundreds of miles each month visiting farmers in their communities. Their following is intensely loyal. When they sell a product, it gets the plus-push of a personal recommendation.

The paragraphs that follow tell how a number of farm directors have achieved this ideal relationship in their communities. Along with accounts of community service that pays off commercially, SPONSOR has gathered tips on farm commercials and programing from stations in many areas of the country.

"A man in New York cannot write for the farmer in Louisiana." That statement from George Shannon, WWL, New Orleans, farm director keynotes his commercial philosophy. (Please turn to page 74)

IPANA TROUBADOURS
Radio
Advertising
1928
BRISTOL MYERS CO.
MAKERS OF
IPANA TOOTHPASTE

When B-M was
new to radio



PART ONE
OF A 2-PART STORY

How Bristol-Myers rides the trends

When better program formulas are

built, B-M is usually in on the ground

floor. It has been since 1925

over-all

If a movie were ever made of Bristol-Myers' 25 years of radio/TV activity, it could only be done properly by Cecil B. DeMille . . . and in Technicolor.

To a remarkable extent, the quarter-century that has passed since Bristol-Myers first decided to experiment with the then-newfangled air medium has the epic quality and sweep beloved of the old master of celluloid extravaganza with the "sensational" touch.

There is enough pioneering on new frontiers and setting of trends to make for excitement, without making Bris-

tol-Myers seem reckless. There is plenty of stiff competition along the way, as there should be. Bristol-Myers has for over 50 years been in the most competitive business in the world: the manufacturing and selling of brand-name, trade-marked drug and toiletry products.

There could even be a typical Technicolored ending, with Bristol-Myers walking arm-and-arm into a golden future. Not, however, with a dewy-eyed Hollywood ingenue, but with television and that good old faithful friend, radio. Background music, if desired,

might well be the musical chiming of cash registers, racking up ever-increasing sales of such air-advertised B-M products as Ipana, Sal Hepatica, Vitalis, Mum, Trushay, and Resistab.

The DeMille analogy would even stretch one more important step without getting out in left field. "C.B." extravaganzas are noted, if not always for artiness, for the fact that they bring back their multi-million dollar budgets several times in box-office admissions. Happily, that holds true for Bristol-Myers' broadcasting.

The big drug firm has, for years, ex-



'34-'40: Fred Allen's was first net amateur hour; also one of first to take hiatus



'36: "Stoopnagle and Bud" were among low-cost shows B-M put on during summer



1940 TO PRESENT: "MR. DISTRICT ATTORNEY" IS OLDEST B-M SHOW. ITS WED. 9:30-10 P.M. TIME SLOT IS B-M TRADITION

pected to get back somewhere around \$5.50 in gross sales for every dollar spent in advertising. (This is a low return for other fields, but usual in drugs.) How well radio and TV are regarded can be judged by the fact that out of a current ad budget total of some \$8,000,000 network and spot radio/TV get the lion's share (about 30%). The return is nearly always

within the proportionate sales goal—and frequently it's ahead of the game.

Of the \$45,000,000 or so that Bristol-Myers will rack up in gross sales during the calendar year of 1950, at least a third of the sales will be due almost entirely to well-planned, hard-hitting broadcast advertising. SPONSOR's examination of the big drug firm's quarter-century on the air shows

that this is the real keynote of its broadcast advertising:

"Find a good idea or program formula . . . stick with it until it pays off . . . but don't be afraid to change if it loses its value or the field gets overcrowded."

Bristol-Myers' programing, in the past 25 years, has run the complete (Please turn to page 50)



0-'46: Eddie Cantor (with Dinah Shore) replaced Allen who refused to cut show



'43-'49: "Duffy's Tavern" sold Sal Hepatica, Minit-Rub till costs grew too high



NIMBLE FINGERS, SMOOTH LINE, AND SOFT SELLING TILL END OF PITCH CHARACTERIZE TV'S DEMONSTRATION SALESMEN

Pitchman in the parlor

Orders by thousands roll in when demonstrators deliver their spiel. But some operators are fly-by-nighters



"Move in a little closer, folks. That's right.

"Now, today I have a little item here that should be on every kitchen shelf. It's a dandy new vegetable slicer, something no good housewife should be without.

"Step in a little closer, folks, and I'll show you how it works. . . ."

Showing people "how it works" and

gently relieving them of their dimes, quarters, and dollars is an art practiced by that sizable army of experts, the pitchmen. And it works on the suitcase-circuit in rural areas and amid the rattling kitchenware in Macy's basement.

But even the smoothest pitchman seldom reaches more than 50 potential customers with a single demonstration



Are mail-order pitchmen danger to sponsors like Texaco? See text

and he rarely sells to as many as half that number. That is, until television came along. Today's TV pitchmen have sold as many as 3,000 one-dollar articles at a crack—with only a single five-minute spiel. Average weekly orders of between 6,000 and 7,000 have consistently flooded some stations for months.

Is this the millenium for direct-order selling? Perhaps. But along with the mounting orders have come cries of anguish from some TV stations and some of the mail-order firms themselves. At least five stations now refuse time to mail-order salesmen; they've been burned too often by unhappy customers complaining of poor quality merchandise. Some of the more substantial advertising firms who handle direct-mail are similarly upset by what they term "fly-by-night" operators. They claim that such outfits milk a market for several weeks with inferior products, make their killing, then move on before word-of-mouth complaints severely cut down orders.

SPONSOR does not pass on the merits of these accusations, but feels that they should be reported in order to add perspective. With further information, SPONSOR may expand its coverage to another article.

There are undoubtedly scores of advertising agencies and independent mail-order houses now thriving on TV's personal introduction into American homes. Not many of these, however, operate on the tremendous scale of Huber Hoge & Sons (New York advertising agency) or Cowan & Whitmore Advertising Agency (Hollywood) and their eastern representative,

Harold Kaye Advertising Company (New York). On the East Coast, Harold Kaye represents Cowan & Whitmore. Kaye functions as an advertising agency for mail-order accounts. His organization is itself represented by C & W on the West Coast. Many of the mail-order techniques described here were developed by Kaye and C&W working together.

The Cowan & Whitmore operation, for example, is reportedly spending close to \$40,000 a week all at card rates for time segments, demonstrators, and mailing facilities. They are said to be raking in a whopping \$150,000 each week! Selling television sets, washing machines, vacuum cleaners, automobiles? Not at all; they're dealing in doughnut makers, slicers and juicers, magic towels, no-burn ironing pads, instant-photo and the like—most of them dollar items.

On WBKB-TV, Chicago, five such items are demonstrated in the course of an 11:00 p.m. to midnight film show called *Night Owl Theater*. Tuesday through Saturday sponsorship costs Cowan & Whitmore about \$3,000 for time and talent. A single five-minute live demonstration on this program brought 3,000 Magic Towel orders at one dollar each.

Three five-minute film commercials for Magic Towel on KING-TV brought 1,800 orders in a single mail from Seattle viewers. The same Magic Towels were ordered by 2,500 New Yorkers in one day via WPIX.

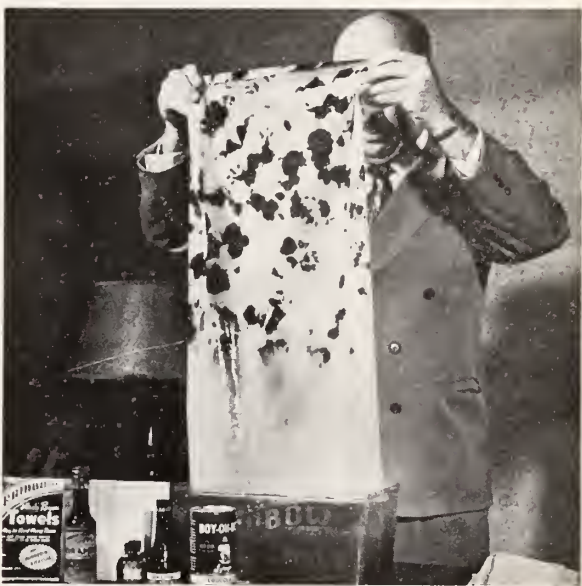
Magic Towel isn't the only item going over big. Dollar slicers have been sold 6,000 at a clip on one sta-

(Please turn to page 76)

Items sold must be highly visual



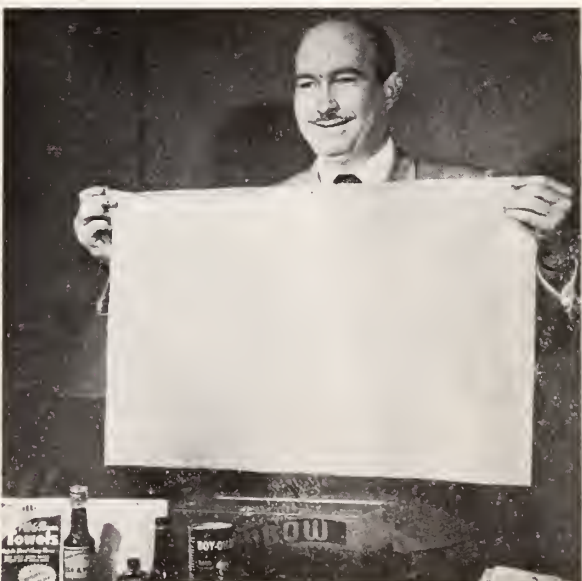
STAINS: demonstrator pours sauce on Magic Cloth



PRESTO: after immersion in water, spots fade out



Mail Order Network uses pretty MC to set stage for films. Note variety of items sold via TV



ALL GONE: cloth is clean, ready to use again





How to sell bicycles...

You're looking at a couple of customers who have just decided on the exact model *and brand* of bike they want. It's a scene duplicated in home after home throughout one of the nation's biggest markets. Thanks to Radio Sales, which made a detailed study of a bike company's sales problems and recommended the live-talent program the boys are so engrossed in. A show so effectively aimed at the juvenile market that the sponsor found the moment of viewing was, in many cases, his *real point of sale*.

With its 'way-back-when start in TV and its specialist's knowledge of the medium, Radio Sales can accurately prescribe the right spot (whether it be program, break or participation), the right stations and the best markets for you, too. The way to prove it is to call...

Radio Sales

*Radio and Television Stations
Representative...CBS*

Representing WCBS-TV, New York; WCAU-TV, Philadelphia; KTTV, Los Angeles; WTOP-TV, Washington; WBTV, Charlotte; KSL-TV, Salt Lake City; WAFM-TV, Birmingham; CPN and the leading (the CBS) radio station in 13 major markets.

KITCHEN UTENSILS

SPONSOR: Set of Four

AGENCY: Malcolm-Howard

CAPSULE CASE HISTORY: *The agency prepared a film announcement for its client plugging a set of four kitchen utensils. The product was demonstrated and viewers were asked to write in or phone for the package containing slicer and blade, garnishing knife, spiral slicer, and a flipper. By noon the next day, 352 orders were received for a gross of over \$700 from the one announcement. Cost for the commercial time was \$30.*

KDYL-TV, Salt Lake City

PROGRAM: Announcement

TV
results

AUTOMOBILES

SPONSOR: Angel of Broadway

AGENCY: Bennett Ades

CAPSULE CASE HISTORY: *This car dealer with one outlet on "automobile row" decided to use TV to promote his used car sales. His first telecast brought over 100 prospective customers into his show room and 15 of these were converted into sales. The sales gross ran into the thousands and, while the advertiser won't divulge actual figures, he says he's in his 32nd consecutive week of TV—proof of the success of his campaign.*

WGN-TV, Chicago

PROGRAM: Feature Film

FIREWORKS

SPONSOR: Black Panther

AGENCY: Larry Pendleton

CAPSULE CASE HISTORY: *The usual campaign consists of local newspaper space. This year, 16 announcements were used four days before the fourth of July. The result: Black Panther Fireworks Company was completely sold out even though it had packaged one and a half times as many fireworks as it normally does. The sponsor said he could have sold twice as many packages as he did; and he gives complete credit to his video advertising, which cost about \$100.*

KFI-TV, Los Angeles

PROGRAM: Announcements

WOMEN'S CLOTHES

SPONSOR: Miller & Rhoads

AGENCY: Direct

CAPSULE CASE HISTORY: *Television was chosen to usher in this department store's fall showing of the latest in women's clothes. The sponsor provided the models, clothes, and props. The showcase was a 15-minute style showing from the WTVR studios (time cost \$180). As a direct result of this single 15-minute program, the department store reports they were able to definitely trace some \$2,300 in sales.*

WTVR, Richmond

PROGRAM: Fashion Show

PAINT SPRAYER

SPONSOR: Electromatic

AGENCY: Direct

CAPSULE CASE HISTORY: *The Pat 'n Johnny show was used to promote the sale of paint sprayers. The gadget retailed for \$7.95 and was sold through a mail order-phone order setup. Four five-minute participations on the late evening show resulted in over 570 sales. The total revenue on the 570 orders for paint sprayers came to approximately \$4,600. The investment for four participations was only \$365.*

WXYZ-TV, Detroit

PROGRAM: Pat 'n Johnny

LAUNDRY

SPONSOR: Star Laundry

AGENCY: Evans

CAPSULE CASE HISTORY: *Star Laundry started a 26-week campaign to increase its business. A weekly one-minute announcement was used (\$741 for the 26-week campaign). At the conclusion of the campaign, the laundry traced 800 new regular customers to video advertising. The agency estimates that as a result of the \$741 expenditure, the laundry secured a \$40,000 increase in annual gross business.*

KSL-TV, Salt Lake City

PROGRAM: Announcements

VITAMINS

SPONSOR: Rosen's Department Store

AGENCY: Direct

CAPSULE CASE HISTORY: *The sponsor manufactures and sells vitamins. To put some vitamins in the sales figures, Rosen's used two half-hour programs (approximate cost of \$270). A health lecture was followed up with the phone number and address of the store flashed on the screen. Viewers were urged to place their orders. Within the next week, 400 orders totaling more than \$6,000 had been received.*

WMAR-TV, Baltimore

PROGRAM: Health lecture
& demonstration

the one and only . . .

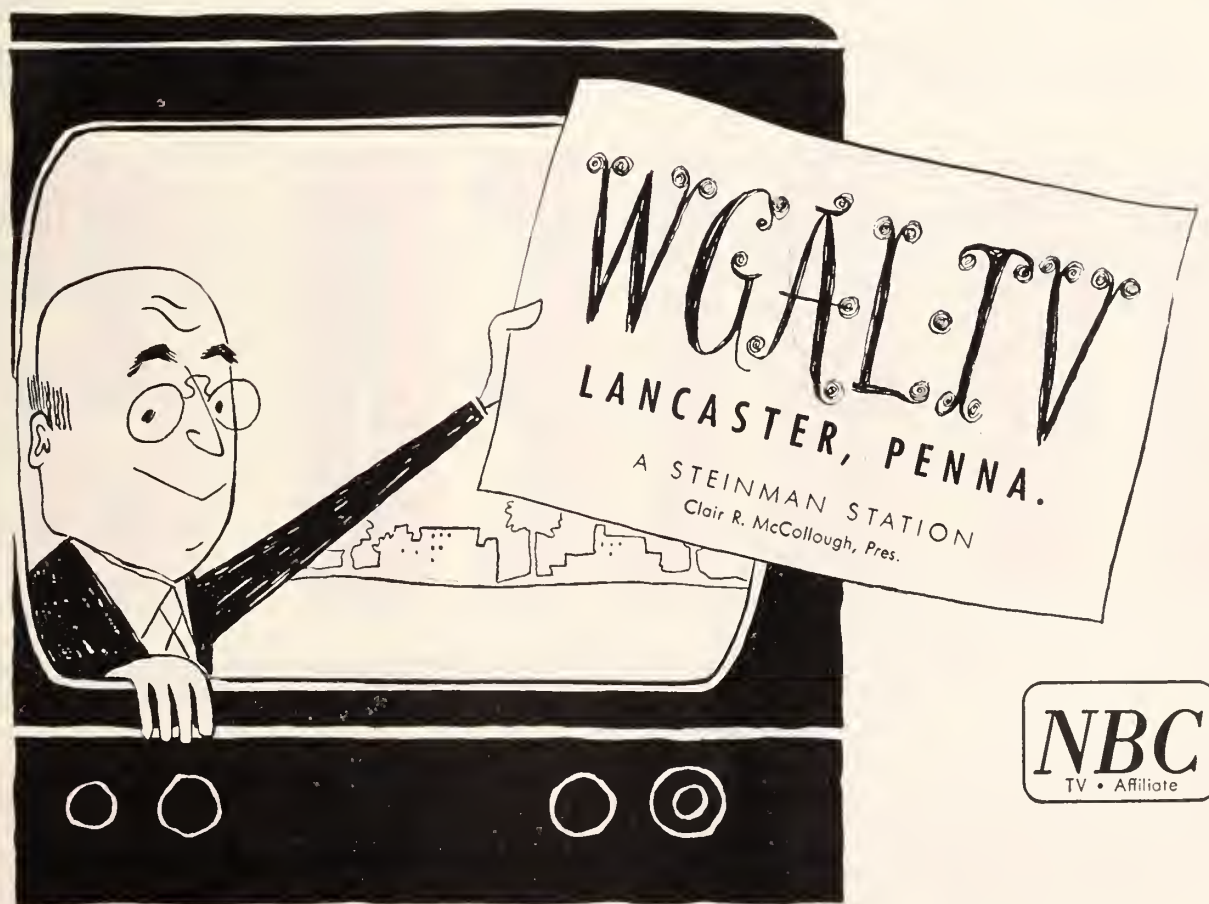
*the only tv station that can sell your
product to this prosperous TV audience*

In fact, WGAL-TV is the only station located in this section. It reaches a large, thriving market in Pennsylvania—including Lancaster, York, Lebanon, Reading, Harrisburg and adjacent areas. In addition to its ability to do a profitable selling job for you, WGAL-TV is an ideal test market . . . compact, economy is stabilized, industry diversified and rates are reasonable. WGAL-TV assures you a consistently high and growing audience . . . top shows from 4 networks, NBC, ABC, CBS and DuMont and good local programming. If you're on TV, WGAL-TV is important in your selling plans.

Represented by

ROBERT MEEKER ASSOCIATES

Chicago San Francisco New York Los Angeles



"MEET THE MEN

HIGHER RATING

DOUBLED SALE

WRITE TODAY FOR "ZIV-PLANNED" SELLING AIDS, AUDITING AIDS

• OTHER FAMOUS ZIV QUALITY SHOWS •

★ THE CISCO KID
★ CALLING ALL GIRLS
★ PHILO VANCE

★ PLEASURE PARADE
★ OLD CORRAL
★ MANHUNT

★ WAYNE KING SHOW
★ KORN KOBBLERS
★ LIGHTNING JIM

★ BARRY WOOD SHOW
★ DEAREST MOTHER
★ FORBIDDEN DIARY

★ FAVORITE STORY
★ GUY LOMBARDO SHOW
★ BOSTON BLACKIE

WJOWS



VERREE
TEASDALE
MENJOU



ADOLPHE
MENJOU

AMERICA'S MOST POPULAR MR. & MRS. SHOW!

GS!

WSB . . . 5.3 *	Participating	9:45 - 10:00 A.M.
WKRC . . 7.6 *	Proctor & Gamble	1:15 - 1:30 P.M.
KOMA . . 5.5 **	Griffin Grocery Co.	8:15 - 8:30 A.M.

Highest rated program in its time period

* C. E. HOOPER

** CONLON

LES!

Reports Ad-Director Ruth Corbett of YOUNKER'S DEPARTMENT STORE Sioux City, Iowa

"I thought 'Meet the Menjous' was good when we decided to use it for the appliance department, but I didn't know quite how good. In the past year **we have more than doubled our volume** for this department."

DISCS, AND LOCAL RATES!



★ EASY ACES
★ CAREER OF ALICE BLAIR
★ SONGS OF GOOD CHEER

★ SINCERELY, KENNY BAKER
★ SHOWTIME FROM HOLLYWOOD



Mr. Sponsor asks...

Are changes in broadcast advertising strategy by the average national advertiser necessary to meet conditions brought about by the Korean situation?

Roy B. Andersen | Advertising manager
Francis H. Leggett & Co., New York



Miss Dreher

The Korean situation has merely served to accentuate the desirability of news programs and adjacencies. It is interesting to note, too, that several departures in news programing are beginning to come into their own in a number of places. The special U.N. broadcasts for one, and women's shows keyed to the news for another, are indications that creative news programing is not entirely dead. There is a definite need for new formats and new ideas in news programing. While there is much to be said for straight factual news reporting, it seems that when we are dealing with such a dynamic form of material that the "commentary" and the "facts" should not be the only method of presentation. Perhaps television news, with its added dimension, will be our first major departure. Certainly there is no evidence yet that the news on television will be handled in any way except in the televising of an AM broadcast.

Keep a careful eye open for the less conventional time segments. The five-minute news period is an excellent buy, which has been used with an excellent effect both locally and network-wise.

A combination program consisting of 10 minutes of straight news and a five-minute commentary by a personality is another form of effective news programing that has interesting possibilities.

There is one important theory about the effect of war news; this is the idea

that, with all the interest in news, the general tenor of it has been so unpleasant and nerve-racking that there may very well be an increased intensity of listening to so-called "escape" programing. Surely news ratings have not shown a drop, but what about the ratings on other shows? After all, what we are after is the best buy per thousand listeners, and surely the intensity of attention a program gets is a factor to be considered.

MISS LUCILLE DREHER
Timebuyer
Huber Hoge & Sons
New York



Mr. Ergmann

No, not at present. It is difficult, if not impossible, to ascertain the weight of effort—military and mobilization—which the Korean situation and its possible consequence may impose on the nation. Consequently, it appears premature to effect any major change of strategy until the course of events brought on by the Korean conflict becomes more definite.

At the moment, it is to the advantage of the advertiser engaged in spot announcements to exploit the increased interest in news stimulated by the Korean war by snapping up news broadcast adjacencies.

Should material shortages necessitate repackaging, it would appear that television in particular would play an increasingly important role in package goods advertising for package identification.

Unlike World War II, there does not seem to be much danger of an acute newsprint shortage. So I do not foresee a shift from newspapers and magazines to broadcast advertising. However, both TV and radio should benefit on their own merit from increased advertising expenditures brought about by our armament program.

New tax laws, which will be stimulating to advertising, together with the knowledge gained during World War II of the necessity of promoting available merchandise and protecting brand names, should insure a maintenance or an increase in advertising by the relatively few manufacturers who may find themselves in a seller's market. This, plus the fact that most manufacturers are likely to be operating in a buyer's market, should lead to a national advertising structure on a larger scale than we have ever experienced. As this situation evolves, I believe alert advertisers and their agencies will be more vigilant than ever in nailing down premium broadcast time periods.

LOUIS L. ERGMANN
Chief Timebuyer
Hewitt, Ogilvy, Benson & Mather
New York

I think the answer hangs on that word "average." Some lines that use vital materials heavily, as appliances, automobiles, etc., might very well have to alter selling strategy, dropping to lower pressure efforts and perhaps even to



Mr. Hart

straight institutional advertising should the situation become dark.

But, getting back to the "average" national advertiser, I fail to see, in view of the situation at the moment, why any switch of strategy is needed.

Off-balancing higher taxes we have higher wages, higher employment, and mounting overtime. There's going to be plenty of wherewithal in the consumer's pocketbook and plenty of that undying urge to live better, to eat better, to enjoy life more. Most suppliers are, for the foreseeable future, going to be able to make and offer things to fill these desires.

It appears to me that the immediate real danger on the merchandising horizon is that some lines will price themselves out of the market. In the smaller cities and towns, particularly, there is rising resentment over recent price hikes. This resentment is moving thousands of people in these communities to write their Congressmen. Now, you might find some drying up of buying, not because these folks as a whole will lack money to buy, but because these people just don't like to be taken for "suckers."

Now, if the question means what it says—that it concerns only the Korean situation, I see no reason why the "average" national advertiser needs to or should alter present successful selling programs.

On the other hand, if, lurking behind the question is the possibility or probability that we are to face one Korean situation after another, then that might be quite another question again. I am not convinced that this is going to be our problem. I may be too optimistic, but at any rate no man can see clearly into the future. Those are bridges to be crossed when we come to them.

H. LYMAN HART
President
Hart-Conway Co.
Rochester, N. Y.

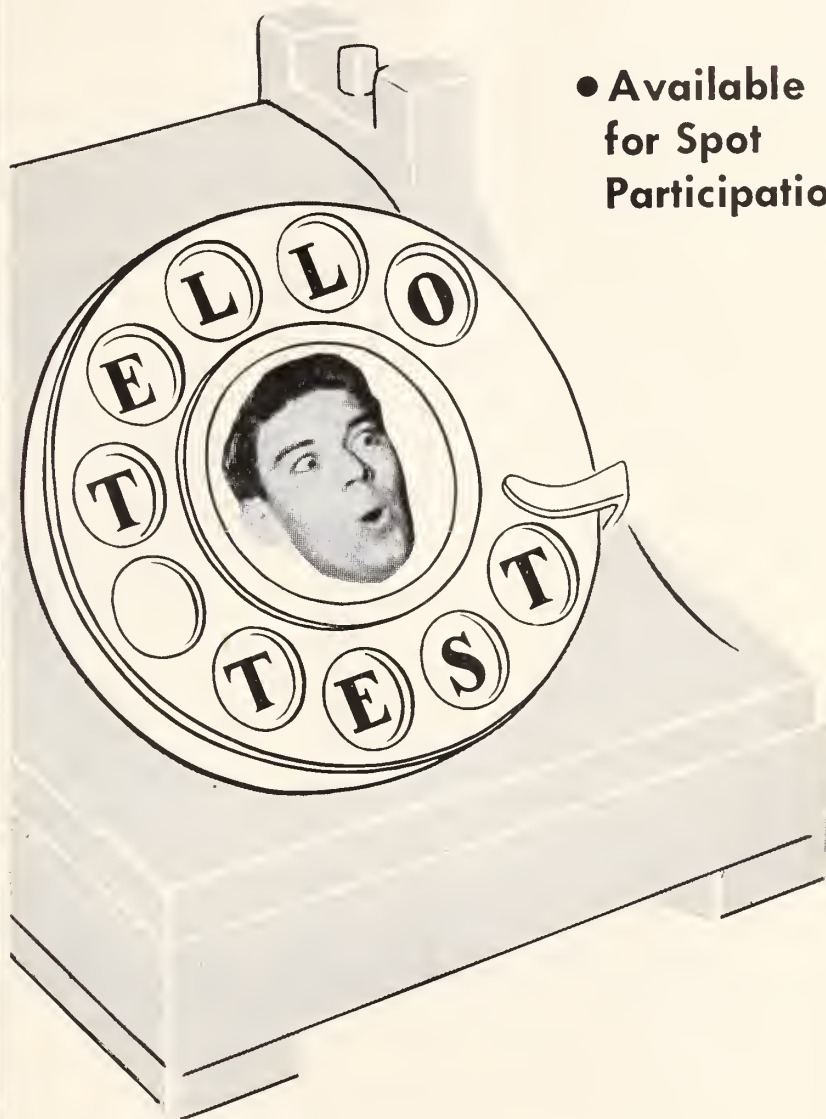
Any Questions?

SPONSOR welcomes questions for discussion from its readers. Suggested questions should be accompanied by photograph of the asker.

(Photograph of Mr. Andersen is by Jean Raeburn, N. Y.)

DIAL THIS NUMBER TO REACH THE RICH, NEW ORLEANS MARKET!

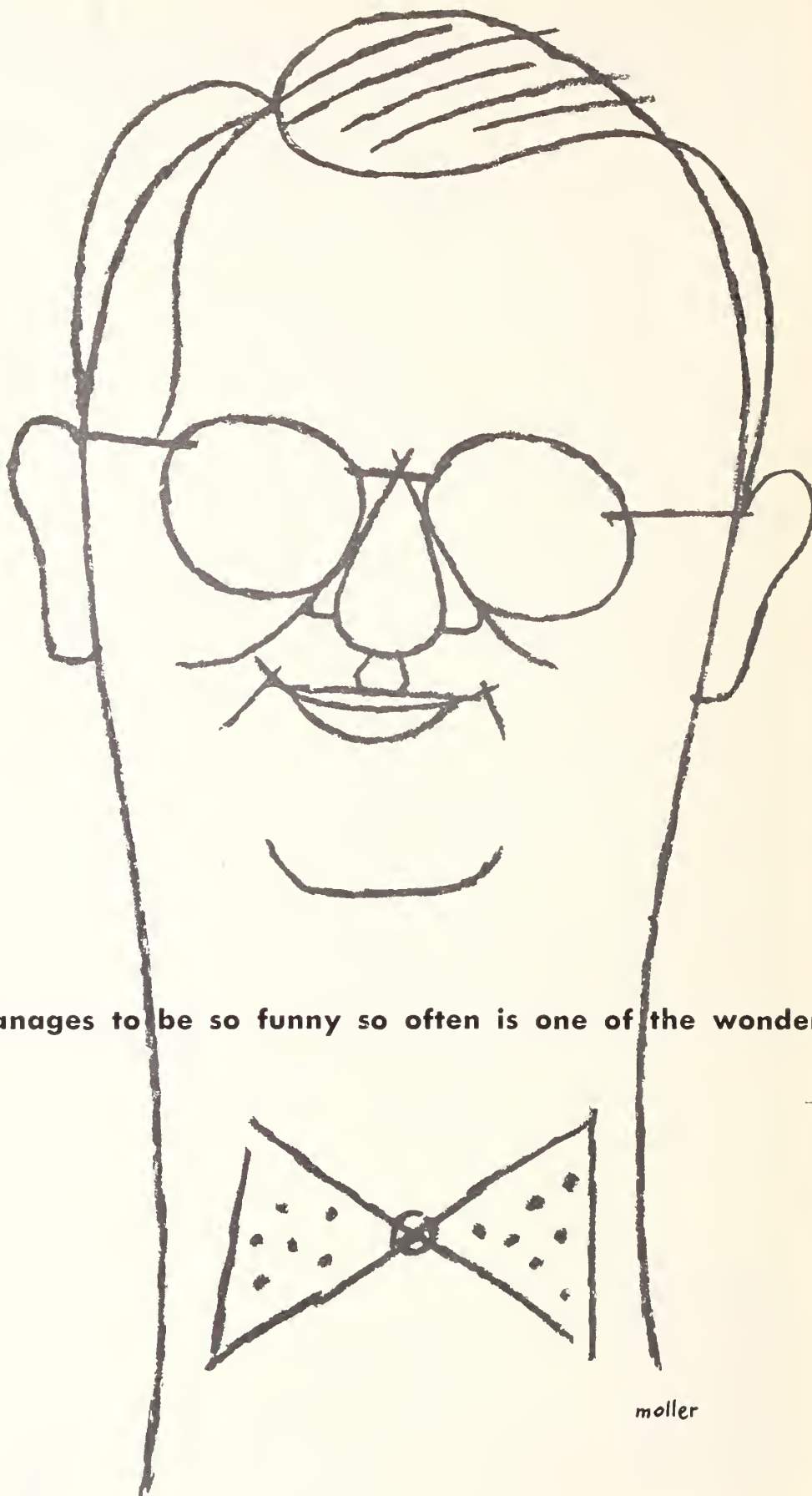
● Available
for Spot
Participation



● There's certainly nothing "phone-y" about the results sponsors get from this radio "number". Every afternoon for twenty-five minutes, versatile OLLIE CAIN asks the questions—correct answers by listeners earn valuable prizes. Better get details right away!

● Write, wire
or phone your
JOHN BLAIR Man!





"How he manages to be so funny so often is one of the wonders of the world."

moller

... the most successful helpless man in television

... the most hilarious household hinderer who ever nailed his thumb to the floor with a depreciating — “anyone can do it”

RANSOM SHERMAN IS PART OF NBC's GREAT NEW VENTURE—BIGTIME DAYTIME TELEVISION.

Each day, surrounded by—and trying to help — his small family of singers and entertainers, Sherman leads the ladies of his audience gingerly through his kitchens and home workshops as the self-appointed home expert. Speaking with the precise, bow-tied eagerness of a lecturer, he is perhaps the most feared handyman around the house in America. His bright-eyed attempts lead daily from pandemonium to disaster and mayhem with music.

Ransom Sherman's bewildered antics burst upon the unsuspecting television audience this summer — causing John Crosby, widely syndicated TV columnist, to say — “It would have been a shame to have wasted those wonderfully crazy stunts on a non-visual medium . . . Sherman has to be seen to be appreciated.”

Life Magazine and John Crosby

rediscovered Ransom within a few days of each other. Life welcomed him as — “a bright TV light — so popular that his program will be a regular feature over NBC.” Crosby's quotable compliments filled his whole column —

“... easily one of the great masterpieces of confusion of our time.”
“His countenance is a little jewel of understatement.”

“Sherman has lectured on such divergent subjects as fashion, cooking, social improvements, great moments of history, and, of course, workshop hints — bungling each of them excellently.”

“His pronunciation of ‘alors,’ allowing a little for his midwestern accent, is barely short of perfect.”

“I devoutly hope he'll be around to help us through what begins to look like a very grim winter.”

The Ransom Sherman Show is broadcast on the NBC television network five afternoons a week. It is available for sale in segments of fifteen minutes or thirty minutes, once a week or more.

Professionals in the field of criticism have already rediscovered Ransom Sherman. Professionals in the advertising business will find it profitable to follow their lead.

NBC DAYTIME TELEVISION

modern world”

John Crosby

build your own network...

... in California through the
tailored coverage offered only
by the Pacific Regional Network!

Complete coverage in the
nation's second state is important.
Equally important is coverage in
that state tailored to match your
own distribution pattern.

Secure either complete coverage or
tailored coverage — or BOTH —
in California with your choice of
from 4 to 48 stations ... assure
local market acceptance through
local radio stations ... gain
maximum sales impact at a 20%
discount (plus frequency discounts
and important savings on
transmission costs) on the

PACIFIC REGIONAL NETWORK,
the network with spot flexibility.

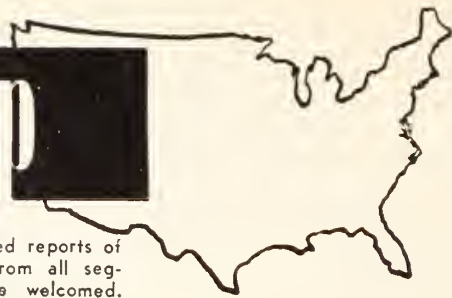


**PACIFIC
REGIONAL
NETWORK**

6540 SUNSET BOULEVARD
HOLLYWOOD, CALIFORNIA
CLIFF GILL General Manager HI. 7406 TED MacMURRAY Sales Manager

roundup

This SPONSOR department features capsuled reports of broadcast advertising significance culled from all segments of the industry. Contributions are welcomed.



This is a man-bites-dog story—sponsor style

When an advertiser uses broadcast advertising successfully it's not at all unusual. When he uses radio and TV too successfully and buys additional

Other results: sales volume exceeded all expectations. Merchandise ran out early in the day and special trucks were dispatched from Federal's Detroit



Radio pulls 'em in: part of opening day throng at Cleveland's new Federal Department Store

time to keep customers away—that's a story. It happened in Cleveland.

Federal Department Stores decided to open a Cleveland outlet. Prior to the opening the following schedule was used: 30 announcements per day for seven days on WGAR, WJW, WHK, WERE, WJMO (all Cleveland) and WEOL, Elyria. Three days preceding the opening, 58 announcements were used. Limited TV and newspaper schedules were also bought.

By the morning of the scheduled opening, the crowds started to gather. By noon, the crowds became increasingly difficult to handle and the directors of the Federal store decided to purchase radio time in order to ask Clevelanders to *stay away*. It marked the first time Cleveland stations had ever been asked to broadcast such an announcement, although a similar situation occurred when Ohrbach's opened its Los Angeles store a year or two ago.

Radio really pulled them in. Fifteen minutes after the opening, the doors had to be closed. Final tabulation showed an estimated 50,000 people jamming the new store during the day.

warehouse with fresh stocks. In addition, Federal personnel was flown from Detroit by special plane. ★ ★ ★

CKX aid to timebuyers—news of peak shopping days

Saturation advertising the day before peak shopping days is the way to get the most out of the broadcast advertising dollar. That's a belief held by many sales and ad managers.

The local radio stations think so, too, and are ready always to round out the spot radio picture for the client and his agency.

Typical of many stations is CKX in Brandon. This station helps timebuyers plunk down the advertiser's dollar bills where they'll do the most good by means of a mimeographed release which gives the town's major shopping days.

"Locally, Thursdays and Saturdays are peak shopping days." Sponsors have found this bit of information comes in mighty handy when advertising drugs, grocery products, furniture, appliances or clothing. ★ ★ ★

Commercials camouflaged on KTSA's The Trading Post

Advertisers who think they have to sock and rock their listeners with a verbal barrage in order to sell their wares may have another think coming. Take it from a man who knows.

The man: Perry Kallison of Kallison's Department Store in San Antonio. His store has used KTSA for the past 15 years with a resultant business increase of 600%. The commercials are given by implication only.

Called *The Trading Post*, the program features Mr. Kallison himself, consists of items about church and school socials; "who went where" and "what they did" and names by the dozen. Funeral notices appear often but only by special request of the family involved.

These items known as "The Cow Country News" are coating on the commercial pill, which isn't very hard to swallow. Kallison might mention that "Old Ben Smith from down at Hondo was in yesterday to buy some rubber boots." Or, "Mrs. Minnie Schultz from out at Boerne picked out one of those fine sets of ranch furniture." No sales talk, no prices, just the mention that someone had the common sense to do his shopping with the "Old Trader," as Mr. Kallison himself is known. Kallison is a stickler for a "live show" and gets up early every morning to read the news from his "big, old country store."

About the sales job broadcast advertising has done—just listen to the "Old Trader" himself: "We can trace the



Mr. Sponsor prepares for broadcast on KTSA

growth of Kallison's directly to *The Trading Post* on KTSA. Of course, it takes all kinds of advertising, but our store started its real growth when *The Trading Post* got its start on KTSA."

★ ★ ★

WWDC plugs news and music by sly digs at net serials

Sam Shamus, Private Ear, Young Dr. Kilpatient and Mack Headstrong. All-American Shmoe, are station break heroes over WWDC, Washington, D. C. And any resemblance to fictitious characters appearing on network shows is not coincidental.

The zany promotion is all part of the 5,000 watt independent's plan to build audiences for its music, sports and news programs. At the same time, the station's advertisers get that something "extra" while the perky station slyly pokes fun at the networks. The station is out to build its own audience by pointing out that "WWDC is no stable for corny soap operas." ★ ★ ★

Briefly . . .

Typical of the big plus many radio stations give advertisers were the 42 WSAM broadcasts originated at the



WSAM display attracts county fair visitors

Saginaw, Mich., county fair. The NBC affiliate in Saginaw promoted its locally-sponsored shows and the NBC Parade of Stars.

* * *

FM is not subsidiary to an AM operation in Ashland, Ohio. There. WATG-FM, the first commercially licensed FM station in Ohio, is pulling a switch on the usual procedure by broadcasting AM 17 hours a day. Louis Bromfield, world-famous author, started the AM operations by flipping the transmitter controls.

* * *

Colonial Food Stores and Hotpoint dealers have an effective merchandising tie-in with their WTVR show, *Adventures in Cooking*. Printed recipes are placed in all Colonial Stores and offered free each week. The program itself features a complete, modern Hotpoint kitchen where the recipes are prepared for the TV audience.



- ★ Complete advertising coverage in Arkansas over 10-station network.
- ★ Distribution in 6,726 retail grocery stores in Arkansas.
- ★ We secure wholesalers, brokers and retail outlets where needed.
- ★ You get 12 additional salesmen selling your product and supplying you with weekly reports.
- ★ Every grocer pushes your product at the *buying level*.

HERE'S HOW IT WORKS—

This is a new network of 10 stations completely covering Arkansas and parts of surrounding states. Originated for the purpose of advertising food products, the network is backed by the Arkansas Retail Grocers' Association and has full cooperation of Arkansas grocers. When you sign a contract, you get:

Advertising throughout Ark. **PLUS IMMEDIATE DISTRIBUTION IN 6726 RETAIL STORES.**

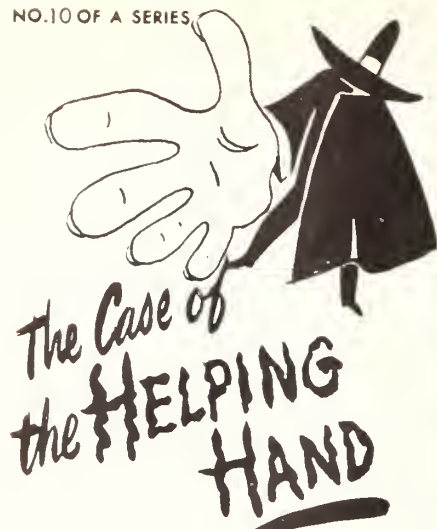
Maximum push for your product in these stores.

PLUS WEEKLY SALES REPORTS FROM 12 NETWORK MEN.

This is the hottest sales promotion to come your way. Let it work for you or your client. Write, wire or phone for brochure and availabilities.

ADDRESS





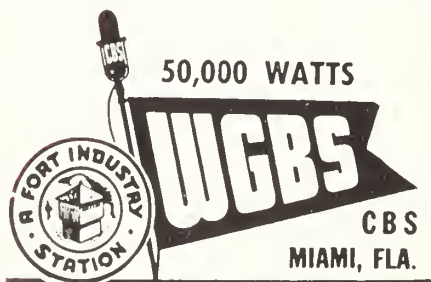
This hand is a lot steadier than the drawing above might indicate.

It's the hand that WGBS extends to advertisers—the helping hand of promotion and merchandising.

The WGBS Product-of-the-Week Promotion Plan works like this:

- 1 Each week, two WGBS-advertised products are selected. First, they're featured on a night-time musical program.
- 2 Then, daily plugs promote the products on WGBS personality shows.
- 3 Dealers are informed of the extra activity behind the featured products. So are jobbers.
- 4 WGBS merchandising men call on dealers to promote the featured items.
- 5 Consumer contacts are made in sample homes.
- 6 Reports of all activity are provided to clients and agencies.

ASK ANY KATZ MAN
HOW THIS FREE SER-
VICE CAN WORK FOR
YOU!



SPONSOR REPORT for 9 October 1950

(Continued from page 2)

national, regional good-will tours conducted by radio stations (with groups of listeners participating at tour rates) attracting attention of railroads, airlines, buslines, hotels, chambers of commerce. WJXN, Jackson, Miss., reports interesting example. Dixie Greyhound Corp., previously cold to radio, is warm exponent after WJXN good-will tour using bus facilities. Meanwhile, Chi. & Southern Airlines found programs promoting tours (paid for by Greyhound) intriguing, bought time on station.

BAB WINS TOP DIRECT MAIL (DMAA) AWARD—

Former BAB Director Maurice Mitchell notified by DMAA that Broadcast Advertising Bureau direct mail campaign was winner in association category of annual competition. O'Brien & Dorrance, N. Y. ad agency, assisted Mitchell in preparation . . . **MAIL ORDER DELUGE FORCING TV STATIONS TO INSTALL ORDER DEPTS.**—WPIX, N. Y., has instituted "telephone order service" modeled after techniques used by big-city department stores. Special facilities, including phone exchange and operators handling C.O.D. orders for station advertisers, necessitated by avalanche of mail, phone calls averaging into thousands daily. Other TV outlets forced to similar set-ups (see "Pitchman in the parlor," page 34).

AIMS GROUP TECHNIQUE AIDS INDIE EFFECTIVENESS—


Behind-scenes reason for remarkable increase in independent stations' commercial expertness in recent years is little-known Association of Independent Metropolitan Stations (AIMS). Restricted to independents in markets of 100,000 or more, AIMS is credited by highly enthusiastic membership with making every member station skilled operator. AIMS sessions are characterized by complete absence of speakers, meetings restricted to members, roundtable clinic method of discussing topics. Each month every member sends "facts" letter to entire membership. If member misses three letters he is dropped from Association. Such key independents as WKDA, Nashville; WHHM, Memphis; WKYW, Louisville; WWDC, Washington, are included on roster of members. ★ ★ ★



2,629,600 PEOPLE

WITH

\$2,860,493,000



These two million people, whose 1949 total net effective buying income was over two billion dollars, have two things in common: They all live within the KTRH primary BMB coverage area (71 Texas Counties and Louisiana Parishes) and they all SPEND their money.

And right in the heart of this rich Texas Gulf Coast trade area is Houston . . . 14th in the nation in population, 14th in total net effective buying income and 14th in total retail sales.

If you're looking for 2,629,600 potential customers, have a talk with a John Blair man. He'll tell you to reach them you need only ONE radio station—50,000 watt KTRH.

All sources available on request

KTRH

CBS

John Blair—Nat'l Rep.
50,000 watts—740 kc



BRISTOL-MYERS

(Continued from page 33)

gamut—but has remained faithful to this principal. For example:

1. Bristol-Myers worked up a folksy musical formula for its first show (*Ipana Troubadours*) that set the pattern for dozens that followed in the 1920's and 1930's. Then, when its novelty and sales effect wore off, B-M quickly switched horses, combined it into the hour-long Fred Allen *Town Hall Tonight* show.

2. The first network amateur hour

show in history was the Allen opus. After there had been a horde of imitators, B-M shifted gears quickly again, gave up amateurs in favor of big-time, all-star variety shows. B-M chose just the time when the tide began to turn strong for variety packages.

3. When mounting time costs and program costs in the all-star shows began to soar out of proportion to their advertising efficacy, B-M shifted over to two new types: a detective thriller (*Mr. District Attorney*) and a quiz show (*Break the Bank*). These shows are seldom the leaders in over-all rat-

ings, but *are* among the leaders in terms of penetration, sales effectiveness, and cost-per-thousand.

However, these are end products and even epic stories must have a beginning. B-M's experiences in radio start, humbly enough, with a low-priced foot-wetter. This show was a strictly-experimental program. *Ipana Troubadours*, which first went before the soup-plate mikes of station WJZ (NBC-Blue) for an hour on the night of 8 April 1925. The *Troubadours*, complete with fancy matadors' costumes and sarapes, were a real we'll-try-anything-once advertising operation.

Here's how it happened.

A WJZ salesman called on Bristol-Myers early in 1925, and sold the B-M sales department on trying out a radio program as "an advertising stunt." However, the B-M advertising budget was pretty well set, and no extra "experimental" funds were available.

Bristol-Myers executives decided to gamble a bit. They set a new, higher sales goal (somewhere around \$6,000,000 for 1925) which in turn provided a higher advertising budget to work with. The new dollars (by today's standards, a pretty small sum) went for the *Ipana Troubadours* on WJZ and a "network" of three stations.

Program research and audience research at that time being confined to poking through piles of fan mail, plus some quick guessing by admen, Bristol-Myers chose Wednesday, 9-10 p.m. on WJZ as being a good, mid-week spot for the show. This was a prophetic and far-reaching decision.

In the quarter-century that followed the premier of the *Troubadours*, Bristol-Myers was to have a total of 32 network radio and TV shows . . . with 75% slotted into the Wednesday 9-10 p.m. spot on the National Broadcasting Company.

This fall, maintaining that tradition, (Please turn to page 54)

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

How Many & How Much?

1949 BMB Daytime	BMB Radio Families	Prelim. Reports 1950 U. S. Census	1949 Retail Sales
50-100%			
19 Counties	101,680	517,587	279,752
25-100%			
27 Counties	157,110	814,186	452,784
10-100%			
36 Counties	216,220	1,115,996	610,207

1949 BMB Nighttime			
50-100%			
10 Counties	72,050	360,853	232,657
25-100%			
22 Counties	128,350	654,711	373,006
10-100%			
31 Counties	188,540	972,052	538,598

*RETAIL SALES FIGURES, "000" OMITTED ARE FROM SM 1950 "SURVEY OF BUYING POWER"

The WDBJ listening habit began in 1924 — and has enjoyed continuous Columbia Network service since 1929.


WDBJ

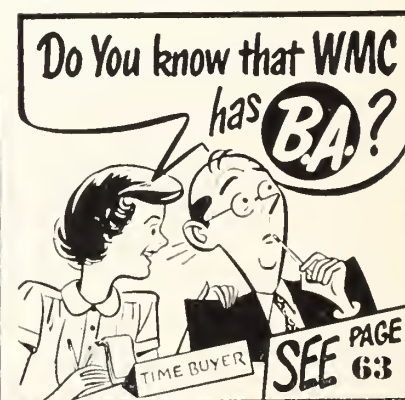
CBS • 5000 WATTS • 960 KC

Owned and Operated by the
TIMES-WORLD CORPORATION

ROANOKE, VA.

FREE & PETERS, INC., National Representatives



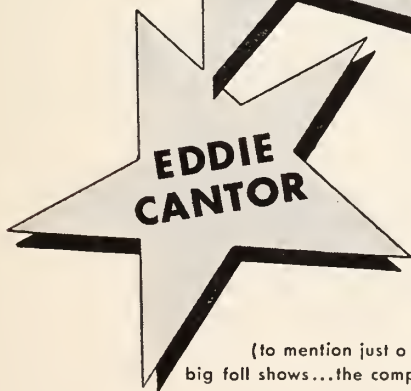


*In San Francisco
Bay Area Television:*

THE BIG NAMES OF SHOW BUSINESS



PUT MORE EYES ON KRON TV SPOTS



(to mention just a few of our
big fall shows...the company you'll keep!)

Where the big shows draw the big audience
—on KRON-TV—that's where *SPOTS*
do their best selling. Yes, your "A" spot
schedules get top attention on San Francisco's
"Clear Sweep" station...



Represented nationally by FREE & PETERS, INC. . . New York, Chicago, Detroit, Atlanta, Fort Worth,
Hollywood. KRON-TV offices and studios in the San Francisco Chronicle Building, 5th and Mission Sts., San Francisco

... open letter on some

Ever since SPONSOR was a pup we've felt that our magazine could contribute its bit toward wholesome trade paper competition.

We still feel that way--and we don't intend to change.

But neither do we intend serving as a punching bag for a competitor whose uninhibited advertising and circulation claims are getting wilder and wilder, to the detriment of their own good standing and every other magazine in the field.

For about a year we've been absorbing these claims, saying little, hoping they would stop. Other magazines have protested verbally, as have we, but nobody wanted to start the public mudslinging.

In the past several months these claims have been dressed up in fancy trap-pings and thoroughly trumpeted to the trade. If you've seen the ad titled "The truth about our favorite subject:" the four-page piece on "sta-reps;" or the latest cellophane-encased insurance policy you'll know what I mean.

They're all highly attractive, to be sure. And the claims are sensational. But, unfortunately, they're not true. By pointing out the misrepresentations, one by one, maybe we can put a stop to this sort of thing and get back to basic selling.

(By the way, BROADCASTING's actual sales story is so impressive that it's hard to figure why they stoop to such tactics. Besides, it's not necessary.)

So here goes:

1. BROADCASTING states: "BROADCASTING-TELECASTING's radio advertiser-agency paid circulation of 5,416 is greater than the total gross paid circulation of SPONSOR and STANDARD RATE." SPONSOR proposes an audit of paid subscribers by an impartial committee to ascertain whether, in fact, BROADCASTING has as many bonafide paid advertiser-agency subscribers as SPONSOR. Our circulation records (with proofs of all paid subscriptions) are available for such audit. Are BROADCASTING's?
2. Recently BROADCASTING listed 28 station representatives in a promotion mailing with this claim: "Nearly all of the sta-reps advertise almost exclusively in the pages of BROADCASTING--in fact, more than in all other trade papers combined." The absurdity of this statement is obvious to any radio/TV trade paper reader on both counts. We propose that this claim be submitted to audit.
3. The oft-abused WTOP survey of agency-advertiser reading preferences occupies big space in BROADCASTING's new "Insurance" mailing. Says BROADCASTING: "BROADCASTING was 392% ahead of the next best publication (SPONSOR) pur-

Sensational

claims

porting to serve this field." But what does Cody Pfanstiehl, promotion director of WTOP, say? "This survey has many weaknesses...part of our "Business is Better" list was furnished by BROADCASTING Magazine. Many of those names given us by that magazine are subscribers to BROADCASTING. Thus the results must be weighted in that direction." The point total, Pfanstiehl revealed, was 160 for BROADCASTING, 78 for SPONSOR...180% less than BROADCASTING, through a feat of mathematical gymnastics, gives itself. (For more on this, write Cody Pfanstiehl and ask how he sums up his findings.)

4. We understand that BROADCASTING's total paid circulation (15,132) is correct as published. But what the station manager wants to know is how many of the 15,132 go to national/regional advertisers and advertising agencies--how thoroughly they're read. We propose that the paid, and unpaid, advertiser and agency lists of both BROADCASTING and SPONSOR be opened for audit. Let's see how the totals, and percentages, compare. SPONSOR contends that its paid agency-advertiser total tops its field - that each issue at least two copies of SPONSOR go to bonafide advertisers/agencies to every one copy of BROADCASTING.

To stimulate an unbiased audit SPONSOR makes the following offer: (1) pay total costs of such audit and any survey that the committee may suggest as a result, (2) make absolutely no demands on the conduct of such audit or survey with the proviso that BROADCASTING maintain a hands-off policy, too.

In this way we hope to end these unwarranted claims, to put our full effort to turning out the most meaningful radio/TV trade paper service.

BROADCASTING and SPONSOR serve totally different functions. Competition is no crime. There's room for both.

SPONSOR

Shortest distance between buyer and seller.

Bristol-Myer's *Mr. District Attorney* is on NBC from 9-9:30 p.m. But the radio version of *Break the Bank* is no longer an evening show. (Of the reasons for this, more will be said in a second article of this series.)

Back to 1925. *The Ipana Troubadours* kept rolling along until January 1931. Meanwhile Bristol-Myers began adding to what was to become a lengthy network case history. In early 1930, the company tried a daytime show (one of the very first) called *Through the Looking Glass With Frances Ingram*. Designed to sell Bris-

tol-Myers' various women's products and toiletries to women, it held down a Tuesday morning 10:15-10:30 a.m. spot on NBC. It had nothing like the success of the *Troubadours*, which had pushed Ipana to the top ranks of tooth-paste sales, but the knowledge that radio could sell the daytime housewife audience . . . even as early as 1930 . . . went into the B-M "future" file.

To sell the male audience Bristol-Myers tried a show called *The Ingram Shavers* in late 1930, utilizing a Monday-night, half-hour period on NBC. It was more successful in selling the

B-M Ingram products (the company had bought out the Frederick F. Ingram Co. in 1938) than its daytime women's-appeal counterpart. In 1933, it was expanded into a fancier, twice-weekly show called *Phil Cook and the Ingram Shavers*. This, in turn, gave way to a revived *Ipana Troubadours* show in late 1933 on NBC under the direction of Dr. Frank Black on Mondays, 8:30-9 p.m.

Radio was beginning to roll. NBC was expanding, and set sales were moving upward. Bristol-Myers was moving right along with it all. And Bristol-Myers sales were beginning to show the tremendous influence of air selling. Sales curves for the broadcast-advertised products (Ipana, Sal Hepatica, Vitalis, Ingram) were going up nicely.

The sales success of Vitalis, air-sold on the 1933 Phil Cook program (and later on *Town Hall Tonight* and the summer replacements) was typical. Bristol-Myers bought this product in 1931 from a barber supply house. At that time, said one veteran B-M adman, it was sold "about 80% through barbershops and 20% through drug stores and retail outlets." Radio, in conjunction with other media, soon changed all that. As the same Bristol-Myers executive recalls it: "Once we really went to work on Vitalis, using plenty of radio, we soon had it selling 80% through retail outlets and 20% through barbershops, and at a rate nobody had imagined."

How fast a rate might be judged from the fact that in New York, where in 1933 there were some 160-odd hair dressings available to the male population, Vitalis was lifted from relative obscurity to the top of the hair- tonic list in sales, walking off (according to McKesson & Robbins, who distributed it) with 22.5% of the market.

The explanation is disarmingly simple. Vitalis was plugged in its air and space advertising with a thoroughly

In North Carolina WSJS Delivers



A 15-COUNTY MARKET
With Over
\$440,000,000* RETAIL SALES
*Sales Management 1950
Survey of Buying Power

More Value For Your Advertising Dollar

WSJS

The Journal-Sentinel Station

WINSTON-SALEM
AM-FM

NBC Affiliate

Represented by:
HEADLEY-REED CO.





Business is great,
thank you, at...

RADIO WOW

WOW is embarking on one of the heaviest commercial schedules in its 28 years in business — BUT —

WOW is like a great hotel — room can always be found for a good client who has a selling job to be done in WOW-Land.

WOW can always add a cot (with a fine inner-spring mattress, too!) in the bridal suite.

Why the great rush of clients to WOW, when other stations are scrapping for business?

Because WOW has 100,000 more listening families every day and every night than its nearest competitor. Because WOW delivers this audience at a lower cost per thousand.

RADIO STATION

Insurance Bldg., Omaha, Telephone WEBster 3400

WOW

FRANK P. FOGARTY, General Manager

LYLE DeMOSS, Ass't. General Manager

Any John Blair Office

masculine approach, and such simple copy themes as "Vitalis Keeps Hair Healthy and Handsome." In a welter of advertising that claimed all sorts of cure-all tonsorial properties for all sorts of tonics, Vitalis' advertising was straightforward and reasonable. Men listened . . . and bought. They still do, for the approach hasn't changed.

About the time Vitalis began its sales surge, a major revolution in radio thinking was taking place. In 1932, the Texas Company had brought Ed Wynn to the air with the first of the big nighttime hour-long variety programs. The word was beginning to get around that this was the coming thing in radio. Advertisers and agencies were scrambling for Broadway and Hollywood comics and signing them up at fancy prices.

Early in 1934, a Bristol-Myers executive had a chat with an old friend, William Benton, later famed as a Senator from Connecticut, but at that time the hard-working partner of Chet Bowles at Benton & Bowles. Benton had a suggestion. He knew of an ex-vaudeville comedian who was doing a couple of local radio shows for Lini and Hellmann's Mayonnaise. Guy named Fred Allen.

Thus, the Fred Allen *Town Hall To-*

night show was born. For some three months in early 1934 the Fred Allen program ran back-to-back with *The Ipana Troubadours* on Wednesday nights as a comedy try-out. Then, in March 1934, Bristol-Myers combined the two shows into one big program to fill the hour-long NBC 9-10 slot, selling Ipana and Sal Hepatica.

The Fred Allen opus was soon one of the most popular in radio . . . and one of the most expensive. According to a *Fortune* survey made in mid-1938 the show was costing Bristol-Myers an astronomical \$10,000 weekly for talent, \$15,000 weekly for time.

Since Allen was insistent on a yearly respite from his tough chores the program was also one of the earliest in which a sponsor allowed his star a three-month summer vacation. Bristol-Myers filled in the 13-week gaps with a series of sponsored summer replacements, including, between 1935 and 1940, such hot-weather items as *Uncle Jim Harkins*, *Frank Crummit*, *Stoopnagle & Budd*, *Walter O'Keefe*, *Big Game Hunt*, *What's My Name*, *For Men Only*, and *Abbott and Costello*. These kept Ipana, Sal Hepatica, and Vitalis sales high throughout the hot-weather days, and kept the audience, too. People, B-M learned, listen in

those hot summer months, too.

Another first was chalked up for Bristol-Myers by the Fred Allen *Town Hall Tonight* show in the 1930's. Although the late Major Edward Bowes was then making a name for himself with an amateur show on WHN, New York, his nation-wide fame was yet to come. Bristol-Myers and Allen rounded up some talented amateurs one night, and tried them out over the network. It was an instantaneous hit, as judged by floods of fan mail and the rise in Crossley (C.A.B.) ratings. Thus the network amateur show was born.

In 1940, another trend was in the making. One-hour shows, in the early days the mainstay of nighttime radio, were reducing to half-hours due to the rapidly-rising costs in network time and talent as radio listening accelerated all over the country.

The B-M Fred Allen show was no exception. Allen was asked to ready a half-hour format. Back came the reply to Bristol-Myers: "impossible." He had developed his style for a one-hour show and that was that. Relations cooled between star and sponsor. And Allen took his show (under Texaco sponsorship) to CBS where he occupied the identical Wednesday-night slot that Bristol-Myers was making a broadcasting landmark on NBC.

Bristol-Myers had a quick answer. Into the 9-9:30 p.m. spot, on 2 October, 1940, went banjo-eyed Eddie Cantor, ready and willing to do a half-hour show. Although Allen fondly thought he would take his audience with him, the listening habit built up for the time period by Bristol-Myers was too strong to break. Cantor consistently out-rated Allen thereafter in the first half of the one-hour time period. The Cantor show held the 9-9:30 Wednesday NBC spot for some six years, and did a top-notch job of selling the two B-M stellar products: Ipana and Sal Hepatica.

(Oddly enough, now Cantor and



NO PHONEY FIGURES

No. We won't bother you with picked statistics. But a note to us will get you a long list of satisfied clients whom you may check for yourself.

Why NOT avail yourself of the TOP TALENT which transcribed shows give you at such LOW COST?

If you use SPOT RADIO, why NOT assure yourself of a uniform, tested program in each market you're selling?

Let Us Quote You the LOW RATES for these TELEWAYS

Transcribed Programs:

- DANGER! MR. DANFIELD
26 30-Min. Mystery Programs
- BARNYARD JAMBOREE
52 30-Min. Musical Programs
- MOON DREAMS
156 15-Min. Musical Programs
- STRANGE ADVENTURE
260 5-Min. Dramatic Programs
- JOHN CHARLES THOMAS
156 15-Min. Hymn Programs
- RIDERS OF THE PURPLE SAGE
156 15-Min. Musical Programs
- STRANGE WILLS
26 30-Min. Dramatic Programs
- FRANK PARKER SHOW
132 15-Min. Musical Programs

For PROFITABLE Transcribed Shows, It's

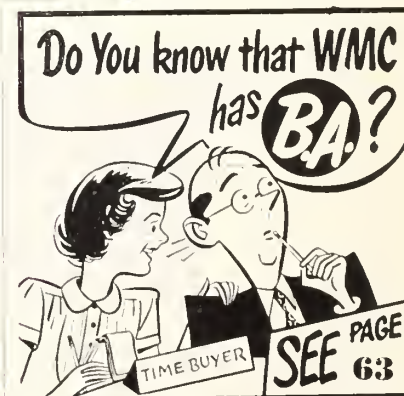
TELEWAYS RADIO PRODUCTIONS, INC.

8949 Sunset Blvd., Hollywood 46, Calif. Phone CRestview 67238 — BRadshaw 21447

In Canada: Distributed by

S. W. CALDWELL, LTD.

Victory Bldg., 80 Richmond St. West, Toronto





R.F.D.

Rural Free Delivery — Where in the world but in Southern California would a television transmitter get located on a mountain top? Mount Wilson, to be exact. And from nearly 6000 feet up, KTTV's signal goes out to plenty of folks with an RFD on the mail box. *Our* mailbox sees loads of letters postmarked Santa Barbara, Bakersfield, San Diego, Riverside — places far beyond the normal 40-mile radius. And those RFD people are very important to all advertisers, who know (or should know) that Los Angeles County is the wealthiest agricultural county in these United States. KTTV reaches out farther... with a Rural Free Delivery that means television advertising impressions on both cities and farms. Find out more from us or Radio Sales.



KTTV

Los Angeles Times • CBS Television

Allen are rotating stars on a program for a rival of Bristol-Myers, Colgate-Palmolive-Peet. They appear two weeks apart on the *Comedy Hour*, NBC-TV, Sunday, 8-9:00 p.m.)

With its eye out for a good show to run back-to-back with Cantor, Bristol-Myers in 1940 noticed a Phillips Lord-created package named *Mr. District Attorney*. A few crime shows (*Gangbusters*, another Lord show, and *The Shadow* were the best) were making a dent in radio; but none was outstanding in popularity. B-M bought *District Attorney*, gave it a trial run in a Thursday-night, 8-8:30 spot on NBC for two months in the spring of 1940, then moved it to the Wednesday, 9:30-10 spot.

This show has been one of the great successes of Bristol-Myers. By carefully developing the program style and format, keeping it on for 52 weeks each year, and promoting it wisely, Bristol-Myers has reaped a big harvest. It has meant stepped-up Vitalis, Sal Hepatica and other product sales, and one of the most enviable cost-per-thousand operations in radio advertising. *District Attorney* became one of the most-imitated programs on the air. Most of the factual-type crime dramas

since its start have been influenced by

One other major premise was proved by *D.A.* When the war came, Vitalis, which contains in its formula good grades of alcohol and castor oil, was hard-hit by wartime raw-material shortages. Sale of the product was primarily concentrated in PX's and other military outlets. For civilians, Vitalis was in a category with white-walled tires, nylons, and aged Scotch.

But *D.A.* plugged the product all through the war, and helped keep the product name alive so well that when the product returned, it picked up almost precisely in brand preference studies where it left off.

During the war years other Bristol-Myers air advertising kept pace with the times. Sales were booming for Bristol-Myers, jumping from a 1940 annual level of \$17,563,000 to a 1945 figure of \$37,136,000. They had to. Bristol-Myers needed quantity sales. Net income in 1940 was \$2,524,000; in 1945 it was only \$2,498,000. B-M advertising had to produce sales at a rapid pace.

The answer was more radio. Songstress Dinah Shore, an Eddie Cantor protege, was signed for a Sunday night NBC-Blue musical show in late 1941

for Minit-Rub. The 15-minute stint continued until 1943, shifting to Friday night along the way. Additionally, Minit-Rub (a good war-time seller) came in for plugging via a newscast series, *Minit-Rub News*. That was in 1941-42 on the NBC Pacific web; it was also plugged on *Parker Family* which replaced Dinah Shore for a seven-month run in the Friday-night spot.

On 6 October, 1942, Bristol-Myers invaded a new night and a new time: Tuesdays, 8:30-8:55 p.m. The show: *Duffy's Tavern*, for Sal Hepatica and Minit-Rub. Starring Ed Gardner, the program, which soon developed a big following and a high rating, stayed in the Tuesday spot until June of 1944. Then, in the fall of 1944, it moved to Friday night. Later it moved into the familiar Wednesday-night 9-9:30 spot (in fall 1946) when Bristol-Myers and Eddie Cantor parted company. During the summers, as in the case earlier of Fred Allen and Eddie Cantor, there were a succession of sponsored replacements such as *Noah Webster Says* and *McGarry and His Mouse*.

Between 1944 and 1949—when Bristol-Myers and *Duffy's Tavern* split on the subject of high talent costs—there were a succession of various NBC and ABC half-hour nighttime shows on Tuesdays, Wednesdays, and Fridays, including *Gracie Fields*, *Nitwit Court*, *Alan Young*, *Correction Please*, and later *Tex & Jinx* and *Henry Morgan*.

Programing trends in radio, however, began to lean toward the jackpot giveaway show in the mid-1940's. Bristol-Myers spotted an up-and-coming ABC show, *Break the Bank*, and bought it for a summer start in the Friday 9-9:30 p.m. spot, beginning 5 July, 1946. *Break the Bank* stayed in this ABC spot for a few months, then moved into the B-M place of honor: Wednesday night, NBC, 9-9:30 p.m., preceding *District Attorney*.

Although *Break the Bank* has never



Yes, Sir!
We're
HOARDING

we've got 12,441 of them!

That's the final count — 12,441 slogans submitted in WSYR'S Anti-Hoarding Slogan Contest.

A joint promotion of WSYR-AM and WSYR-TV, the contest ran two weeks—drew entries and interested comments from all over Central New York.

People in the rich Central New York market watch and listen to WSYR. It's a wonderful way to put your own promotion across.

WSYR ACUSE
AM • FM • TV

The Only Complete Broadcast Institution in Central New York
NBC Affiliate — Headley-Reed, National Representatives



Do You know that WMC
has **BA?**

TIME BUYER
SEE PAGE 63

7 out of 7 evenings
(daytime — too)

WCPO-TV

is FIRST in Cincinnati

JUNE - JULY - C. E. HOOPER

Evenings 6:00 p.m. - 10:30 p.m.

LOOK AT
WCPO-AM
FIRST

IN TOTAL RATED TIME
PERIODS — BY
C. E. HOOPER SURVEY
JUNE - JULY

	WCPO-TV	TV Station 'B'	TV Station 'C'
SUN	41.7	26.4	31.9
MON	52.5	17.3	30.2
TUES	53.5	8.8	37.6
WED	48.9	26.3	24.8
THUR	67.9	10.5	21.6
FRI	51.7	17.9	30.5
SAT	57.0	15.8	27.3

Afternoons 12:00 n. - 6:00 p.m.

	WCPO-TV	TV Station 'B'	TV Station 'C'
MON-FRI	67.6	5.3	27.1
SUN	68.7	5.3	26.0



WCPO — TV, AM, FM
affiliated with the
Cincinnati Post
Represented by
THE BRANHAM CO.

WCPO-TV

Channel 7
CINCINNATI, OHIO

WCPO-TV carries 9 out of top 10 programs seen in Cincinnati . . AUGUST PULSE

BMI

Scripts About Music

It's the successful sponsor who ties together his programming of listenable music with a fresh, bright and timely commentary.

And hundreds of alert program producers everywhere are cashing in on BMI's "scripts about Music."

BMI's Continuity Department serves its Radio and TV licensees with a regular series of distinctive, effective program scripts calling for recorded music.

Ask your Station Representative for further details regarding

ACCORDING TO THE RECORD
THE INSIDE STORY
SPOTLIGHT ON A STAR

BROADCAST MUSIC, INC.
580 FIFTH AVE., NEW YORK 19
NEW YORK • CHICAGO • HOLLYWOOD

WSRS

CLEVELAND

... "The Family Station" serving Clevelanders and all the local nationalities in the 3rd most densely populated metropolitan district in the U.S.A. ... covering 336 square miles.

... Ask Forjoe for the power-packed selling facts about the effective WSRS domination and local impact. Hooper rating up ... WSRS cost per thousand lowest in town, thus the best buy in ...

CLEVELAND

WSRS

(and probably will never) achieve the kind of ratings the Fred Allen and Eddie Cantor show did for B-M in radio, it has been a huge success. Its prizes have been confined simply to money. The reason for the money-only prizes is interesting—according to one Bristol-Myers official, "so as not to fog up the advertising value."

Soon after *Break the Bank* was bought on ABC, it became the central figure in a backstage drama at Bristol-Myers. The big drug firm had been eyeing television for quite a while, and had had its various ad agencies make recommendations. Since the total national TV audience represented only a minor part of the "reachable audience" the company had been holding off.

Late in September of 1948, the die was cast. Bristol-Myers took the plunge into television with practiced grace, signing for a simulcast version of *Break the Bank* on ABC's full radio web and a dozen or so ABC-TV stations. Soon thereafter, B-M bought one of the five Monday-through-Friday periods, the Thursday 6:30-6:45 segment, of CBS-TV's *Lucky Pup*.

The simulcast video version of *Break the Bank* was a real hit almost from the start. Ratings quickly climbed until it was headed for the "Top Ten." Then, Bristol-Myers decided that the strains and costs of balancing audio and video shows at the same time were too much of a neat trick, and started a 10-10:30 p.m. TV-only version on NBC in September 1949.

Now, the success of this separately-programmed venture has caused a major change in Bristol-Myers' attitude toward radio and TV, and has caused the company to re-evaluate its position as one of the leading broadcast advertisers in the country.

In short, Bristol-Myers—with its whopping \$8,000,000 advertising budget to spend—is heading into the fall season now with a balanced radio-TV spot advertising operation that is indicative of the competitive position of these two media today ★ ★ ★

(Next issue's report on Bristol-Myers will explain how the big drug firm plans to use TV this fall, how spot radio fits into the B-M advertising, and how the B-M advertising itself is planned and administered by a team of three advertising managers (W. T. Drew, R. C. Whitman, and O. S. Frost) reporting to top executives on their assigned products.)

ANIMATED COMMERCIAL

(Continued from page 29)

ing, still trying to find new and better ways to put over potent sales messages in the least possible time. And this is getting harder as one-minute slots become increasingly scarce; today advertisers are happy when they can schedule a series of 20-second announcements.

In brief, SPONSOR finds that insufficient time spent in planning animated commercials is one of the biggest bugaboos. And producers feel rushed too; they'd like to have almost twice as much time to produce the films as they usually get.

As for cost, films can range anywhere from \$20 to \$100 a foot, depending principally on how much animation is used. But there are many ways to keep down expense: editing one-minute films to get 20-second versions, using parts of the same animation over and over in each commercial made in a series.

To discover what's actually involved in producing an animated cartoon commercial, SPONSOR traced the progress of a recently made pair of Sal Hepatica one-minute films. The story of these commercials, from conception to birth, proved fairly typical of the many films investigated. It went like this:

Bristol-Myers had been using a one-minute animated Sal Hepatica commercial since October 1949. It was doing fine once a week on *Break the Bank*, NBC giveaway with Bert Parks. In March 1950, Bristol-Myers and one of its five agencies, Young & Rubicam, invented a new selling phrase for Sal Hepatica—"Laxative Lag." It was immediately included in all Sal Hepatica advertising—all but television. Bristol-Myers' problem: to replace "Sal#1" with new film commercials to carry the message of Laxative Lag.



Kansas City
Missouri
See 1950 CONSUMER MARKETS for market data.

KCMO
Established 1921

Radio effective December 6, 1947 (Call No. 18)
Broadcast hours: 12:00 noon to 12:00 midnight, 7:00 a.m. to 12:00 noon, 1:00 p.m. to 6:00 p.m.
Power: 50,000 watts
Frequency: 94.9 megacycles
Coverage: Greater Kansas City and surrounding areas
Service: Local, national, and international
Programs: Variety, news, sports, and educational
Staff: Experienced and professional
Equipment: Modern and complete
Location: Convenient and accessible
Contact: 1201 Broadway, Kansas City, Mo.
Phone: 4-1201

KCMO

KANSAS CITY, MISSOURI

the station that sponsors the sponsor

... in Mid-America

Greater Kansas City's One and Only
50,000 Watt Station for Mid-America

Cover the Metropolitan
Areas of Missouri and
Kansas plus Rural Mid-
America with KCMO

One Does It... in Mid-America
ONE station ONE spot on the dial
ONE vote cord ONE set of call letters



Promotion-wise You get a lot more than just air-time when you put a show on the air on KCMO. You get... KCMO backs you up with plenty of powerful promotion. First off, there's KCMO's monthly newspaper, the 8-TIN SIGNAL, a program promoting yourself that goes not only to listeners... but to retailers in this area as well. Retailers' copies have special product mail-ordering sheets included! In addition to this, there's a regular schedule of "air plugs." Then there's the daily advertising of programs in city and country newspapers throughout Mid-America. In fact, for the last 2 years, KCMO received the ABC "Outstanding Audience Promotion" Award!

Power-wise KCMO is Kansas City's one and only 50,000 watt station. Our powerful signal reaches far and wide over Mid-America, blanketing 213 farm-and-factory-rich counties (inside the measured 1/2 mv. contour area.) Indicative of KCMO's power at 810 kilocycles is a phenomenal mail pull from 279 counties in 6 home states... plus mail from 22 other states not even tabulated.

Program-wise Like any sector of the country, Mid-America has its own specific tastes in radio listening. KCMO satisfies these tastes... with a wide range of locally produced shows and a selection of programs from the ABC net. For News, it's Harold Mack, Leon Decker and Jim Monroe; for Sports, Tony Williams; for Women's Programs, Anne Hayes; for Agricultural Reports, Jack Jackson. Naturally, KCMO tops the list with Mid-America listeners.

Sales-wise One indication as to whether or not your programs are getting action... is mail pull results. Here are some facts and figures showing recent results on KCMO programs.

HILLBILLY HOT PARADE Dal Stat record show
100,000 mail pull
100,000 mail pull

METROPOLITAN MARKET FACTS

	Retail Sales	Food Sales	Drug Sales	Radio Homes	Population
Greater Kansas City*	\$ 950,530,000	\$ 179,580,000	\$47,270,000	219,520	816,700
St. Joseph	97,400,000	21,100,000	5,220,000	21,210	101,000
Topeka	154,000,000	32,100,000	5,980,000	24,750	114,201
Total	\$1,191,930,000	\$232,780,000	\$58,470,000	265,480	1,031,901

*GREATER KANSAS CITY includes: Kansas City, Mo.; Kansas City, Kans.; Independence, Mo.; North Kansas City, Mo.; East St. Louis, Mo.; and other cities in Missouri, Kansas, Nebraska and Oklahoma.

MID-AMERICA MARKET FACTS

	Retail Sales	Food Sales	Drug Sales	Radio Homes	Population
Missouri	\$3,317,700,000	\$785,500,000	\$177,400,000	5,969,000	235,005
Kansas	1,623,720,000	405,650,000	55,000,000	474,500	1,983,000
Iowa	2,397,900,000	494,850,000	69,110,000	644,700	2,624,000
Nebraska	1,234,440,000	288,230,000	49,700,000	321,200	1,207,000
Oklahoma	1,094,760,000	270,210,000	42,860,000	472,000	2,352,000
Arkansas	1,045,000,000	225,720,000	34,800,000	353,000	1,923,000
Total 6 States	\$11,333,210,000	\$2,566,610,000	\$388,870,000	7,234,500	28,094,000

Above figures from 1949-1950 Consumer Markets Section. Standard Rate and Data.

50,000 WATTS
Daytime
810 kc. 10,000 WATTS
Night

KCMO-94.9 Megacycles
Basic ABC for
Mid-America
NATIONAL REPRESENTATIVE
John E. Pearson Company



KCMO

some
time buyers
travel to get
information
like this

278 radio stations ran Service-Ads to supplement and expand their listings in the monthly 1949 issues of SRDS Radio and TV Sections.

But not when it's at their finger-tips in SRDS for all buyers of time to see.

An important agency time buyer says, "The markets to be developed for any account by radio advertising are selected jointly—by agency and client. Say we start in Minnesota and the only information we have is from a small station up there. Then I have to go up there personally and talk with the stations and people to find out which are good and which are not good for us."

There's no substitute for such first-hand field surveys, but they take time, cost money, and only a few buyers of time find it possible to work that way.

So it's a boon to buyers when stations like Kansas City's KCMO make the information they need available in SRDS. Market information. Coverage information. Audience information. Program information.

When you're comparing stations, check the station Service-Ads as well as the station listings in the Radio Section of SRDS and the market listings in SRDS CONSUMER MARKETS. They may save you much further searching for information you want.

Note to Broadcasters:
In the SPOT RADIO
PROMOTION
HANDBOOK buyers
of time describe what
they want to know
about stations. Copies
at \$1.00.



STANDARD RATE & DATA SERVICE

The National Authority • Serving the Media-Buying Function

Walter E. Bothof, Publisher

NEW YORK • 333 North Michigan Avenue, Chicago 1, Illinois • LOS ANGELES

For two weeks client and agency met, discussed, and dreamt Sal Hepatica and Laxative Lag. Everyone agreed—it was a tough subject to put over, and in only a minute's time at that. The idea of using live action on film was discarded, it was too fraught with the possibility of poor taste. Animated cartoon characters could do a more subtle job.

With the staff's suggestions still fresh in her mind, Sylvia Dowling, Young & Rubicam story supervisor, went home for the Easter week-end to pound out the two Sal Hepatica scripts. It had been decided that two films were better than one; they could be alternated and produced cheaper if made at the same time.

Monday morning Mrs. Dowling took her scripts to Y & R's motion picture department. What did they think of her brain-children, did the stories make good film sense? The department had few changes to advise: suggested at that point that they call in Dave Hilberman of Tempo Productions, a TV commercial producer.

Tempo's Hilberman listened carefully, then took the scripts with him. In two days he and his artists had drawn up a visual outline of the two stories

from Mrs. Dowling's scripts. Each scene was represented by a small sketch showing the background and characters described in the script; dialogue was written in underneath each sketch. All of these sketches were then grouped in order on heavy cardboard.

Tempo delivered this "story board" to Young & Rubicam on Wednesday of that week. The boards took one week to make the rounds at Y & R: from story supervisor to motion picture department, then to the Bristol-Myers contact man, and finally to the contact supervisor (account executive). No one remembers exactly how many changes were made and suggested during that week's travel from one office to another. But, at the end, final story boards and scripts were sent to Bristol-Myers for approval.

Labeled "rush," the two embryonic Sal Hepatica commercials were inspected by B-M's advertising men, its lawyers, doctors. Federal Trade Commission scrutiny has made it necessary for doctors and lawyers to examine all such advertising.

Finally, back to Tempo Productions went the story boards and scripts marked "proceed." First step was to get the announcer and the vocal group

together for sound-track recording. Most of the two films were "voice-over" (narration), with the Song Spinners doing an impression of a spoon stirring a glass of Sal Hepatica; the Song Spinners also did a lip-synchronized animation of bubbles singing the "Sal Hepatica for the smile of health" jingle.

After a sound track was made, the visual part was planned to fit. Using a stop watch, the director "read" the sound track, marking off by motion picture frames where various parts of the sound would fit within the film. From this reading, he constructed a master "director's sheet" showing exactly what action and what sound occurred at each movie frame.

Tempo's layout man studied the director's sheet carefully, talked the whole film idea over with the director, and sat down at his drawing board. From the layout man's pencil came the visual outline of everything that would later appear in the finished film. His drawings set other groups of artists in motion. "Thumbnail sketches" were painted to determine the most effective gradations of black, grey and white to be used in coloring characters and background.

While colors were being tested, animators were busy refining the layout man's sketches. Right here is where costs chewed big chunks out of the Sal Hepatica film budget.

Animation is done in three steps: first, the rough preliminary drawings (called "extremes" by film men); second, every variation from the preliminary drawings which will appear in the film itself (called "breakdowns"); and third, the "in-betweens."

Final animated drawings are passed on to ink and paint artists. Inkers trace each drawing on a transparent celluloid sheet laid over the pencil sketch. Painters turn the celluloid over and fill in proper shades of black and white, following the colors previously indicated on the thumbnail sketches.

The hundreds of preliminary drawings and finished celluloid overlays turned out for animation took most man-hours. For example, of the 15 people working for Tempo Productions, four are animators and five are ink and paint specialists. That's nine out of 15 persons directly engaged in animation work alone.

When the final overlays had been camera-tested, shooting of the story began. There's nothing glamorous about

To 4 guys around a conference table with a fifth in the background

Gentlemen, relax a moment and refuel. As XYZ Company's Account Executive, you sir, are concerned about a sales slump. Perhaps it's only seasonal. *In Iowa, seasons do not slump, because the state's \$4 billion income is produced by agriculture and industry. While one business slackens, another speeds up; or rich harvests swell the farmers' income.*

You, Mr. Research Director, may utilize unemployment figures to analyze markets. *More than 350 new industries have located in Iowa since World War II, creating 23,000 new jobs. Iowa ranks among the lowest trio of states in insured unemployment—2% against 5 to 7% for the nation—a statistic where it's a pleasure to come in last.*

And what about radio, Mr. Radio Director? You've been saying all along that you don't have to spend a million dollars. *Especially in Iowa, where t-l-v-s-n is just a poltergeist on the horizon, and radio starts its information-and-entertainment job at sunrise.*

Which brings us to you, Mr. Timebuyer. When you study coverage maps, please notice WMTland—the heart of the richest agricultural-and-industrial region in the nation. It's a market worth reaching—19,100 square miles (within the WMT 2.5 mv line) and over 1.1 million people. *A one-minute Class A commercial (52-time rate) budgets at \$27.00, which should be mighty interesting to both you and the fifth in the background—the sponsor.*

The Katz Agency man will provide full data upon request.

5000 WATTS, 600 KC



DAY AND NIGHT

BASIC COLUMBIA NETWORK



I'll Say WMC has **BA.**
and **BA.** means
"Bonus Audience!"

WMC offers a **B**onus **A**udience
of 60,149 available families

*Tabulation shows FM receivers in WMCF's Bonus Land... 31 counties beyond WMC's or any other Memphis stations' AM night-time coverage, based on the average percentages resulting from Dr. Carrother's survey.

County	State	No. of Families	WMCF Bonus
Clay	Arkansas	6,400	1,489
Greene	Arkansas	6,900	1,605
Lawrence	Arkansas	5,500	1,279
Craighead	Arkansas	12,700	2,954
Jackson	Arkansas	6,500	1,512
Poinsett	Arkansas	8,700	2,024
Woodruff	Arkansas	5,400	1,256
Monroe	Arkansas	5,500	1,279
Phillips	Arkansas	13,900	3,233
Mississippi	Arkansas	22,100	5,140
Coahoma	Mississippi	15,600	3,629
Tallahatchie	Mississippi	8,700	2,024
Yalcbusha	Mississippi	4,500	1,047
Lafayette	Mississippi	4,800	1,116
Pontotoc	Mississippi	4,600	1,070
Union	Mississippi	5,000	1,163
Benton	Mississippi	2,000	465
Tippah	Mississippi	4,200	977
Alcorn	Mississippi	6,400	1,489
Fayette	Tennessee	7,100	1,651
Hardeman	Tennessee	5,900	1,372
McNairy	Tennessee	4,300	1,000
Haywood	Tennessee	6,900	1,605
Madison	Tennessee	17,000	3,954
Crockett	Tennessee	4,600	1,070
Gibson	Tennessee	13,200	3,070
Dyer	Tennessee	10,100	2,349
Lauderdale	Tennessee	6,900	1,605
Obion	Tennessee	8,400	1,954
Dunklin	Missouri	11,700	2,721
Pemiscott	Missouri	13,100	3,047

Total Number
WMCF Bonus
Families **60,149**

... no other Memphis radio station can deliver this "PLUS" audience!

Here's actual proof that WMC, with its super-power FM station, WMCF, covers a plus area containing a bonus night-time available audience of 60,149 families.

According to a factual and impartial survey conducted by the Department of Business and Economics of Arkansas State College, 23.26%* of families in 31 counties in Arkansas, Kentucky, Mississippi, Tennessee and Missouri own FM receivers.

This is a significant fact.

ONLY WMCF CAN DELIVER A CONSISTENT STATIC-FREE NIGHT-TIME SIGNAL INTO THESE MORE THAN 60,000 HOMES IN THE MEMPHIS AREA.

This is plus coverage for you... a bonus audience that makes your advertising dollar much more valuable when it's placed on WMC, simultaneously duplicating its AM schedule on WMCF. In addition to WMC's vast AM night-time audience, YOU GET THE OPPORTUNITY TO REACH WMCF'S 60,000 PLUS AVAILABLE FM AUDIENCE AT THE SAME TIME. A PLUS THAT NO OTHER MEMPHIS RADIO STATION CAN DELIVER, AT NO EXTRA COST!

WANT THE DETAILS? The basis of estimate on computing WMCF's FM set ownership in the Mid-South area was directed by Dr. Chester C. Carrothers, Head of the Department of Business and Economics of Arkansas State College. Full details of this survey and supplementary information will be gladly furnished upon request.

WMC
Memphis
5000 WATTS NBC 790 KY

THE MID-SOUTH'S MOST
COMPLETE BROADCASTING SERVICE

WMCF
WMCT

260 KW Simultaneously Duplicating WMC's Schedule

First TV Station in Memphis and the Mid-South

National Representatives, The Branham Company-Owned and Operated by The Commercial Appeal

animation photography; it's done painstakingly, a frame at a time. From his direction sheet, the cameraman learns which background is to be used in each scene and the exact order to follow in laying figures on top of it. (The backgrounds are drawn separately.)

Here's an example of how an experienced producer can save his client money during the expensive animation phase of production. In scene 11 of the Sal Hepatica commercial, Mrs. Jones is literally flying around her living room, dusting furiously now that Laxative Lag has been conquered.

Every time Mrs. Jones flicks her featherduster at the mantelpiece, a series of drawings must be made, showing arm and duster in a series of positions. Bristol-Myers saved money when Tempo made a single drawing of an armless woman, added to it four overlays of nothing but the woman's arm and featherduster in the various positions.

When Tempo had finished the meticulous business of photographing more than 1,000 frames, one at a time, it sent all exposed 35 mm film to a laboratory to be developed. This can be another hold-up point to try the patience of a sponsor with a rapidly ap-

proaching air-time deadline. It takes some film laboratories a full week to get the stock developed and printed. At the moment TV commercial films, being relatively short, get scant attention from large labs which make their money on hefty footage from newsreel, educational, documentary, and full-length TV movies. Laboratories find it most economical to run long footages of film through first, saving short lengths for slack times when they can be clipped together into a longer run.

With the animation safely captured on film, Tempo had two reels of celluloid—one with sound track, the other with pictures. The next step was to get both onto a single film. If the director's sheet is made correctly, sound and sight should line up exactly; the process of lining them up is called the "interlock."

A little squeezing here and there and a unified film with soundtrack along the side resulted. Then came the big moment when producer and advertising agency witnessed the finished product. Young & Rubicam was well satisfied with the Sal Hepatica commercials, suggested only a few minor changes; a speed-up here, the improvement of a dissolve there. When all concerned at Y & R were satisfied, the film went to Bristol-Myers.

Proof of Bristol-Myers' approval: the commercials were immediately put on *Break the Bank*. After a two-month gestation period, two more TV film commercials had come to life.

The Sal Hepatica story is typical of what happens when a sponsor orders an animated film. But there are variations. In this case, Bristol-Myers asked its agency to work up the film. In other cases, it's the agency that makes the suggestion. For example, the agency research department may report that a film commercial is growing stale or is objectionable. That may be the springboard of a new film series.

Often, when it comes time to buy, the film producer may suggest ways of saving money if the client buys a whole series of films at one time. Sarra, Inc., top New York commercial photographers, for example, did a clever cost-cutting series of animated commercials for the Great Atlantic & Pacific Tea Company. Basic film segment was a 20-second sequence involving a happy quartet of singing fruits and vegetables in a Super Market; it ends on a close-up of the A & P trademark. The 20-second length by itself is a finished

radio stations everywhere



but only one...

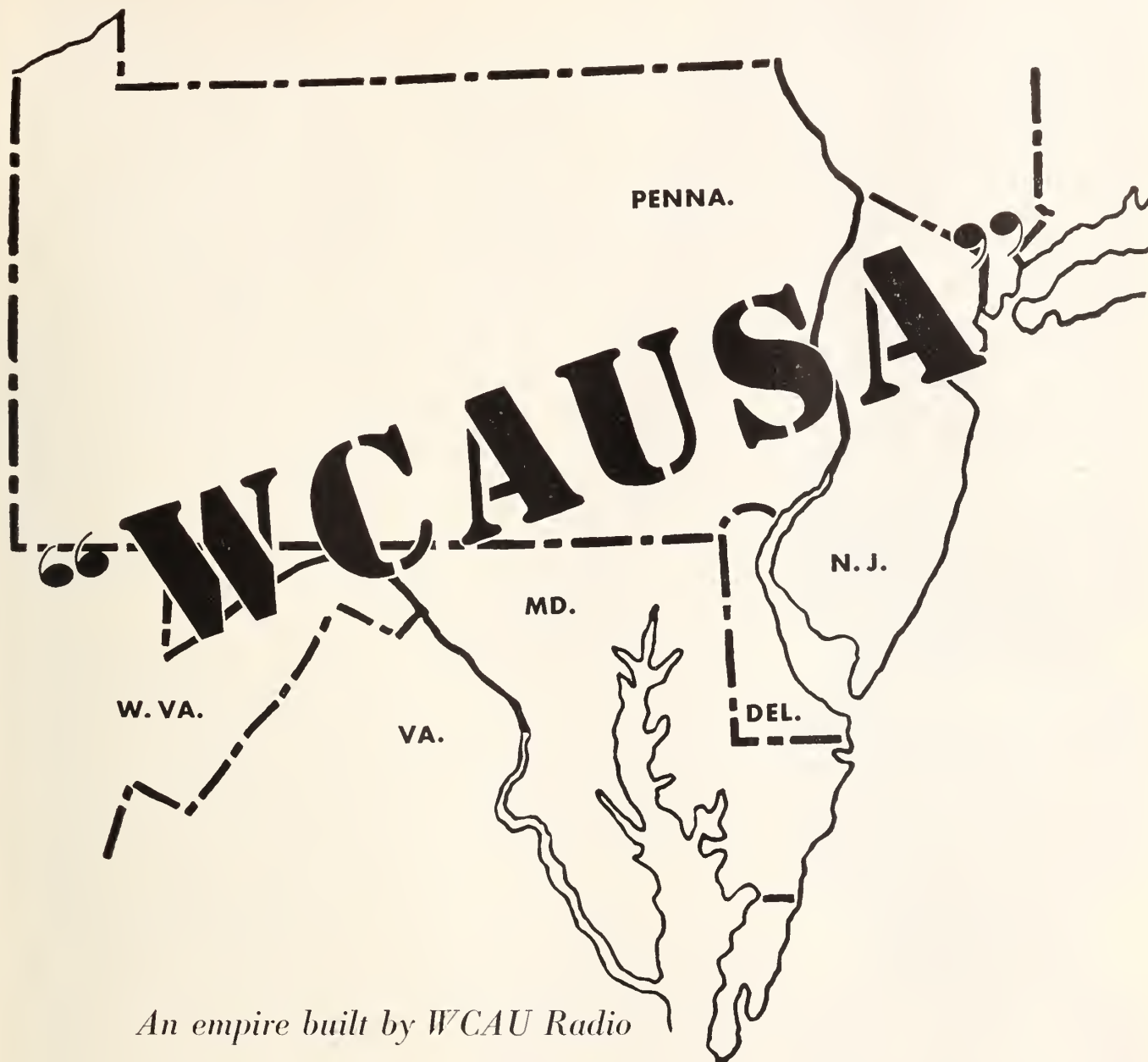


Basic NBC Affiliate

Want to make a sales touch down in the Central South? It's simple. Just send in Triple-Threat WSM and watch the way your sales message drives straight through to the pocket books of one of America's fastest growing regions. WSM has the power (50,000 Cleared Channel Watts) the talent (over 200 strong) and the production experience (now originating 17 network shows weekly) to put any product over the Central South goal line. Want case histories? Ask Irving Waugh or Any Petry Man.

**CLEAR CHANNEL
50,000 WATTS**

IRVING WAUGH
Commercial Manager
EDWARD PETRY & CO.
National Representative



An empire built by WCAU Radio

ON THE eastern seaboard of the United States WCAU has built a rich and prosperous empire of listeners—more than 3½ million of the wealthiest people in the world*. Their per family income is 16 per cent higher than the nation's average; their effective buying is greater than that of any one of 39 states and the District of Columbia**.

With 50,000 watts surging out in all directions beyond Philadelphia's city limits, and reaching into 56 counties in

4 states, WCAU has created an empire of buyers. They are by far the largest, most constant group of listeners anywhere in Philadelphia radio. And it is a simple matter to contact the subjects of this wealthy kingdom.

To reach the prosperous and responsive folk of this airwave empire, contact the builder of this listening monarchy—WCAU. For reservations, call us or Radio Sales.

*BMB **Survey of Buying Power

WCAU

CBS affiliate—50,000 watts

The Philadelphia Bulletin Station

Represented by Radio Sales

**TWO TOP
CBS STATIONS**

**TWO BIG
SOUTHWEST
MARKETS**

**ONE LOW
COMBINATION
RATE**

KWFT

WICHITA FALLS, TEX.

620 KC

5,000 WATTS

KLYN

AMARILLO, TEX.

940 KC

1,000 WATTS

When you're making out that schedule for the Southwest don't overlook this sales-winning pair of CBS stations. For availabilities and rates, write, phone or wire our representatives.

**National Representatives
JOHN BLAIR & CO.**

commercial that can be used handily in spot campaigns.

Here's the money-saver. Sarra made several additions which could be spliced onto the 20-second segment to make a one-minute announcement. Transition from the end of the 20-second piece to the remaining 40-seconds is a "truck" back from the A & P trademark closeup to a Super Market store front. With people shown walking into the store, the narrator says: "Yes . . . at your friendly Supermarket . . . you will always find . . ." Viewer is told that he will find fresh fruits and vegetables. The rest of the one-minute version tells the story of A & P's centralized buying and direct marketing system. The one-minute stint, like the 20-second one which is a part of it, ends on a closeup of the A & P trademark.

By using this technique of the standard 20-second beginning and 40-second finish, one-third of each new one-minute commercial costs very little. This amounts to a big saving if you can produce a dozen at a time.

Animation House, Inc., a New Rochelle, New York, firm is doing a similar job for Viceroy cigarettes. The Viceroy advertising agency, Ted Bates & Company, and Animation House decided to use a standard animated section featuring Viceroy's filter tip. The first eight seconds of each firm is live-action, followed by seven seconds of animated, and ending with about five more seconds of live-action. Viceroy has five old and five newly-made TV film commercials. In both series, the cork filter tip is stressed; the first relies on "dentists" explaining the virtues of cigarette filters to their "patients"; the second exploits a recent *Reader's Digest* article attesting to the superior health value of such filters. The middle, animated section is the same for all, thus saving the cost for seven seconds of each 20-second film. Another money-saving point about Viceroy commercials: The less expensive type of filming (live-action) is used for the variable sections of the commercials, while the more expensive animated section is used over and over.

Animation House also saved money for Kool Cigarettes, companion to Brown & Williamson's Viceroy's. There are over a dozen Kool commercials, most of them 20 seconds long. When Brown & Williamson had Ted Bates buy 10-second station breaks, Animation House pieced together an ample

supply of 10-second commercials from the longer 20-second versions. Instead of costing Brown & Williamson \$750 for brand-new 10-second films the total expense was only about \$250. Big users of TV commercial films can often count on such extra "dividends."

Tempo Productions filmed a series of 14 weather forecast films for a bank, at a cost of slightly over \$500 each. They were simply but beautifully done. There was no soundtrack at all, the TV station announcer's voice being used for sound. And animation was kept to a minimum. In one film a horse-drawn sleigh appears to glide along the snow. The only moving things are the background, falling "snowflakes" and the horse's legs. By making the horse's legs of metal it was possible to move them so as to give the illusion of movement in the film, thereby eliminating many individual drawings of the horse. The bank is still running this series after two years of steady use, which proves its durability.

National advertisers frequently employ another method to reduce the cost of TV commercials. By leaving five seconds of audio open at the end of their films they give the local announcer a chance to mention a local dealer. Lee Hats, among others, uses the co-op type commercial, ends its films with a five-second still of a man's hat-covered head. For the privilege of putting in his own plug at the end, the local dealer shares Lee's advertising expense.

Local advertisers are gradually getting better TV advertising, both through cooperative tie-ins with national advertisers and through syndicated film commercials. Some of the larger companies making commercials for syndication are National Screen Company, Inc., Jam Handy and Harry S. Goodman, Inc. The Goodman firm, to mention one, has produced several series of film commercials for specific industries. They have four 30-second animated films dealing with fur storage, and are considering more. Other industries covered were beer, bakery products, dairy products, laundry and dry cleaning, women's wear, appliances, and banks. These films are either sold outright to a client or leased for a year.

One of Goodman's first series included 51 different weather forecast films lasting between 25 and 30 seconds. Sue Hastings puppets did the job with lip synchronization. Dynam-

ic Films, Inc., with Goodman directing, took six months to produce the 51 spots at a cost of about \$60,000. Advertisers get exclusive use of the commercials in their market, pay from \$25 to \$200 per week depending on the market's size. Some of the 25 sponsors using this series as part of one-minute spot campaigns are: Independent Packing Company, St. Louis; Madeira Wine Company, Baltimore; Wild Root Company, Inc., Buffalo; Thompson Dairy, Philadelphia.

Despite these examples of clever cost-cutting, animated film is not cheap. It costs from \$20 to \$100 per foot, depending on the amount of animation and the number of characters used. Allowing one-and-a-half feet to one second of running time, a 20-second film would cost between \$600 and \$3,000 at the footage rates just mentioned. If you can tell a producer how much animation you want, chances are he can give you a fair idea of the total cost. Amount of animation is the main determinant.

There are other ways of doing a good job at reasonable cost which have nothing to do with the amount of animation. An advertiser does well (if he possibly can arrange it) to plan his commercials far ahead of air-time. The present trend, unfortunately, is to wait until a schedule of spot openings is definite, then rush to a film producer and ask for three-week service. Fully animated films can't be done adequately in under a month to six weeks. And most producers suggest eight to 12 weeks for a thorough job, not just because it's easier on them, but because it saves the client money in last-minute revisions which can be very costly.

Another advantage of planning ahead is the extra time that can be spent developing a crackerjack story. It's the thought behind a commercial that gives it long life and a convincing ring; the more heads working on that thought, the better it will be. Furthermore, if sponsor and agency are thoroughly satisfied with a story and its visualization before production, there is less chance of disenchantment while the film is being made or after it's finished. Disenchantment usually means revision, and revision means expense.

Ideas are vital in a good TV commercial, but too many can be as much of a handicap as none. Advertisers have been perennially amazed at how long a second of time really is, often

**Out of
47
West Coast
regional
shows**

**HERE'S THE
SENSATIONAL
LOW-PRICED
WESTERN
THAT SHOULD BE
ON YOUR STATION!**

"THE CISCO KID"

*"moved
up to.."

9.4

(Third place...
a tie... in
December, 1949)

8.9

from...

(Fourth position...
achieved in
November, 1949)

For the same period, "Cisco Kid" outrated all other 1/2-hour Westerns by 50%!



SENSATIONAL PROMOTION CAMPAIGN — from buttons to guns—is breaking traffic records!

This amazingly successful 1/2-hour Western adventure program is available: 1-2-3 times per week. Transcribed for local and regional sponsorship.

"Cisco Kid" is aired three times weekly — Monday, Wednesday and Friday. It is the highest-rated show in its time period on Wednesday and Friday... and is second only to "Bob Hawk" on Monday! Write, wire or phone for proof of Cisco Kid's record-breaking, sales-producing performance.



**a Whale
of a Market**
Quad-Cities
Rock Island, Ill. Moline, Ill.
East Moline, Ill. Davenport, Ia.

233,012
(1950 census)

\$246,605,000
RETAIL SALES
(1948 U. S. Business Census)

\$418,578,000*
EFFECTIVE BUYING INCOME

* 1950 SM
Survey of
Buying
Power

**Highest
Hooperated
Quad-Cities
Station**

WHBF AM • FM • TV
5000 WATTS
BASIC ABC
NAT'L. REP. AVERY KNODEL, INC.

QUAD-CITIES
IOWA
DAVENPORT
EAST MOLINE
MOLINE
ROCK ISLAND
ILLINOIS
AS CLOSE TOGETHER AS THE BOROUGHS OF NEW YORK

ABC
**AMERICAN
BROADCASTING
COMPANY
IN LOUISVILLE**

WK **1080**
Kilocycles

LO **5000**
WATTS-DAY

LO **1000**
WATTS-NIGHT

WK★LO
Louisville, Ky.
JOE EATON, MGR.
Represented Nationally by
JOHN BLAIR & CO.

to their own regret. Trying to get too much in can lead to viewer resistance. On TV this penchant for too much talk can be even more deadly than on radio, simply because more is going on at once. The action should carry a fair share of the advertising burden, allowing the sound to proceed at a leisurely pace for maximum impact. Some advertisers fail to get this maximum impact because to them a TV commercial is an illustrated radio commercial, rather than a completely new technique with its own rules.

Paradoxically, the visual phase of television has encouraged greater use of clever sound effects. While sight carries the message, sound can be used to heighten the entertainment value of a commercial. For example, vocal groups are kept busy recording jingles and stylized imitations of musical instruments. Sal Hepatica asked the Song Spinners to do a vocal impression of a spoon stirring Sal Hepatica in a glass rather than the actual sound made by a real spoon. Kool cigarette's song is sung to the accompaniment of a tune tapped out on crystal-glass tumblers with a pair of clothespins.

Why not use an instrumental soloist or even a string quartet as background? The American Federation of Musicians has clamped a ban on all sound-track recording by its instrument-playing members, and that goes for film commercials. Hence the unorthodox "instruments" that are constantly being invented. One agency rigged up a revolving drum, partly filled it with copper shot, and rotated it for a sound effect.

It's easy to see that plenty of thinking is going on among those responsible for television film commercials. It hasn't always been easy for film producers to understand what advertising men were trying to put across, nor has it been easy for advertising men to accept their own lack of expert experience with film. This is being remedied by everyday experience and by the steady entrance of skilled film people into the TV departments of advertising agencies. As long as neither party to TV selling techniques develops a closed mind there will be increasingly better commercials—and the commercial is the pay-off. ★ ★ ★

(The second article in this series, to appear in the next issue of SPONSOR, will take up live-action film commercials—costs, production, case histories.)

HORMEL GIRLS

(Continued from page 26)

ing in more ways than one. Besides using the air to sell grocers and consumers, it uses radio to reach farmers. The Hormel packing plants aren't located in the slaughtering centers; Hormel must depend upon direct shipment of livestock from farms and ranches to its plants. To call the attention of farmers to the favorable prices Hormel pays for pigs and cattle, it broadcasts livestock quotations daily over KATE, Albert Lea, Minn., and KAUS, Austin, Minn.

George A. Hormel's son, Jay C. Hormel, chairman of the board of the company, is the man behind the Hormel network show. The whole scheme evolved out of his interest in veterans. (The Hormel agency is BBD&O, Minneapolis.)

Jay Hormel was an army lieutenant in the first World War and ever since has been active in the American Legion. When World War II ended, he

LANG-WORTH
FEATURE PROGRAMS
SELL
GAS & OIL!

LANG-WORTH
FEATURE PROGRAMS, Inc.
113 W. 57th ST., NEW YORK 19, N. Y.
Network Calibre Programs at Local Station Cost

**GAS
OIL
BATTERIES
ACCESSORIES**

decided to do something for the country's most neglected veterans—the girl ex-GI's. He organized the first all-women post of the American Legion in Austin—Spam Post 570.

Next step was an all-girl drum and bugle corps (another first); then the girls became a traveling merchandising unit for Hormel; finally, the same Spam girls went on the air. Today, to a large extent because of the combined activities of the girls as merchandisers and radio entertainers, sales of Spam and Hormel chile con carne are at an all time high. Spam was first in the field in what the industry calls "lunch-eon meats." It has always been the leader except for occasional periods when they were out of the market because of tin or raw material shortages. The girls have helped Spam break its own records.

In the fiscal year 1950, Hormel spent approximately \$500,000 for time and talent (30% of the total advertising expenditure). The radio budget has come a long way from its beginnings in 1934-35 when the company started on the air with participations on several Eastern stations only. Hormel's route from participating sponsorship to a traveling network show included these steps:

1. In 1936, sponsorship of a show called *Swing with the Strings* on a Midwest CBS network.

2. In 1937, eight shows a week on WCCO, Minneapolis, including a Cedric Adams newscast. (The company was one of the first to sponsor Adams.)

3. In 1938, Hormel continued on WCCO, added shows on WTMJ, Milwaukee, and WBBM, Chicago. And from that year till 1940 Hormel sponsored *It Happened in Hollywood* on CBS.

4. In the fall of 1940, Hormel switched to *Burns and Allen* on NBC. This sponsorship lasted only to the spring of 1941 when tin shortages growing out of the war caused Hormel to drop most of its advertising. Hormel stayed off the air till 1948.

A dollar and cents estimate of the effectiveness of Hormel's pre-war radio efforts is hard to obtain after all these years. Carson J. Morris, advertising manager of the company, puts it this way: "Our early experience with participating shows and spot shows was part of the process of evolution that got us into national radio. Radio played a very significant part in the development of the name Hormel and

Represented Nationally by NBC Spot Sales

-810 on your dial

50,000 *Powerful* watts

affiliated with **NBC**

WGY

A GENERAL ELECTRIC STATION

Serving Albany, Troy, Schenectady, and the Great Northeast

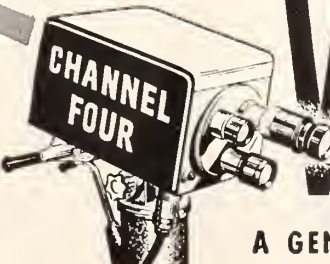
FIRST IN LISTENERSHIP—**WGY** has 37% more daytime audience and 45% more nighttime audience than a combination of the *ten top-rated radio stations in its area.*¹

IN COVERAGE—**WGY** and *only* WGY can cover 16 metropolitan markets with one radio station. WGY reaches 1,247,000² potential listeners with over one billion dollars in retail sales.

FIRST IN LISTENER IMPACT—**WRGB** received 103,577³ contest entries during eleven programs for *one* sponsor establishing this contest as one of the greatest ever held.

IN COVERAGE—**WRGB** is now offering television service to more than 300,000 viewers in three states—New York, Vermont and Massachusetts—with an established 86%⁴ set tune-in nightly.

¹—BMB, 1950
²—Foll, Winter Hooper Survey, 1950
³—Ruben H. Donnelly Corp.
⁴—General Electric Opinion Study Division, 1950



Represented Nationally by NBC Spot Sales

WRGB

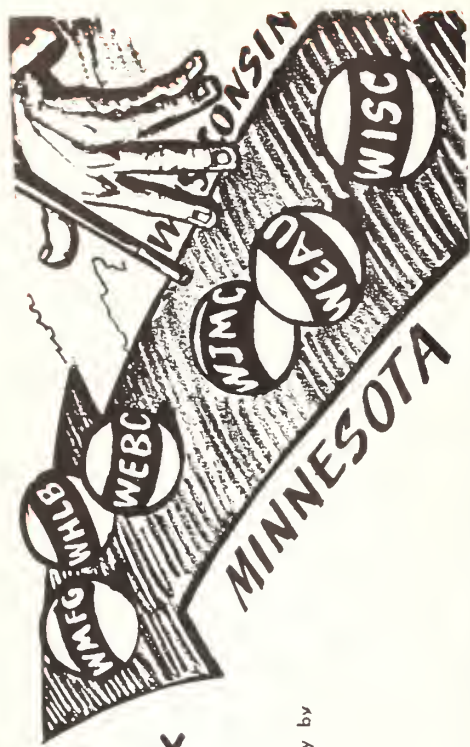
A GENERAL ELECTRIC STATION

YOU CAN CALL YOUR SHOTS ON THE

To cover the rich dairyland markets of Wisconsin; the industrial centers of Northern Minnesota... use the Arrowhead Network. You're interested in sales—and that's what we deliver!



Represented nationally by RA-Tel Reps., Inc. and regionally by BULMER-JOHNSON, Inc. Mpls.



WMFG HIBBING	WMLB VIRGINIA	WEBC DULUTH SUPERIOR	WJMC RICE LAKE	WEAU EAU CLAIRE	WISC MADISON
------------------------	-------------------------	-----------------------------------	--------------------------	---------------------------	------------------------

our leading advertised brands during this period."

Though the company apparently lost brand-name headway as a result of its long wartime and postwar air hiatus, it still does not believe in large-scale advertising during wartime. If war comes again, Spam and the other Hormel meat products will follow our troops overseas; only occasional rounds of magazine advertising will be used to remind the homefront that Spam has gone to war. That's in direct contrast to the policies of other sponsors with war-curtailed products (see SPONSOR, 23 August).

Seven war and postwar years after it had dropped *Burns and Allen*, Hormel put its present all-girl show on the air (on 20 March 1948). Called *Music With the Hormel Girls*, it was first heard over KHJ, Los Angeles. By stages, the show has gone to its current total of 164 stations, comprising basic groups of both the ABC and CBS networks.

At first Don Lee stations on the Pacific Coast carried the *Girls*. Then the show began to spread across the Mutual network until 5 March 1949 when Hormel switched to ABC. Finally, on 29 May of this year, Hormel began its unique repeat-broadcast policy, using CBS.

The thinking behind the repeat broadcasts is as simple as the "waste neither meat, nor bone, nor grist" philosophy at any good meat packing plant. "Our talent cost," says a Hormel spokesman, "is a fixed nut. We decided to make that money do double work on a second network. The CBS time charges represent only an additional one-third of the total expenditure. For that one-third we get a whole new audience. A recent Nielsen survey shows that on a monthly, cumulative basis we are reaching about 19% of the radio homes in the country."

Music With the Hormel Girls is country-parlor entertainment. It's the kind of low-pressure, low-brow show which never has hit high ratings (combined Nielsen rating: 7.5). That fact of life does not bother Hormel. If it is to accomplish its dual purpose of selling over the air and selling the Hormel girls as prestige saleswomen, it has to compromise somewhere. A format in which all of the Hormel girls can participate, as chorus members, band musicians, or soloists, is the ideal compromise. A comedy show or a drama might draw a bigger audience. But a

traveling cast of 85 girls couldn't possibly find roles in this type of entertainment.

Though relatively low ratings are a built-in fixture of the Hormel show, the company makes no compromise with its traditions of thrifty operation. If the show's ratings on an individual station of either network drop down too low, the station is dropped at the end of 13 weeks.

Largely because CBS stations have been delivering consistently higher ratings than ABC affiliates (50% higher on the average), Hormel has been cutting its ABC list, increasing the number of CBS stations. When Hormel first went on ABC, it bought some 227 stations, large and small; the list is down now to 66. CBS stations now number 98.

This list is by no means final. Hormel will continue paring stations and adding others, probably at 13-week intervals as contracts end. Here is the Hormel formula for station selection:

1. The highest cost-per-thousand radio homes must not exceed the highest cost-per-thousand of publications on its magazine list.
2. "Our idea of computing Nielsen to local stations is to take the BMB figures for that station and determine what rating we have to receive to attain listeners at X dollars per thousand for our radio show. Naturally, it is not infallible but it does give us a chance to change stations which are out of line, comparatively speaking, with other stations."

Carson Morris, Hormel's advertising manager, cites the following example of the station-selection formula in operation. "In a recent analysis, three stations had rates with a variation of less than a dollar. Yet the BMB potential of one station was twice that of the first; and the third was three times that of the first, and 50% more than of the second. Therefore, we assume that the rates in No. 1 were either too high or those in the third were too low. Naturally, we preferred to take station No. 3 as our standard."

Just as station selection has been an evolutionary process for Hormel, choice of time has changed since Hormel first put the *Girls* on the air. It was originally a Sunday evening program (6:30-7:00 p.m.). It is now on the air Sunday and Saturday afternoons (3-3:30 p.m. on ABC one Sunday; same show 2-2:30 p.m. on CBS the following Saturday). Hormel moved from

evening to afternoon time to save money, found it made no appreciable difference in audience. Apparently the family group with a taste for simple entertainment which Hormel hopes to reach is available for this type of show in just as large numbers on week-end afternoons as in the evening.

The format of the Hormel show allows for the maximum use of commercials. Where a half-hour drama can have at most an average of three commercials a program, Hormel is able to jam pack its half-hour with a staggering total of commercials and plugs fitted in between musical numbers. A recent show included five well-spaced commercials and 15 uses of the Hormel name without connection to the commercials.

The complete Hormel canned meat line includes 35 items, and more are being added each year. The program, however, does not attempt to push all of the 35. The company believes that the show has maximum impact when commercials stick to just a few of the products. Accordingly, commercial time is mainly devoted to Spam, Hormel chili, Dinty Moore beef stew, and Hormel ham. The Hormel girls will occasionally mention some of the other products, especially around holiday times. But selling of the other Hormel meats is mainly by implication. Explains Carson Morris: "We do not attempt to advertise a line of canned meats. We wish to be known as a specialty meat packer, implying, of course, that if you like Spam, which is a Hormel creation, you will also like Hormel deviled meat or Hormel vienna sausage."

Commercials are delivered by a team of girl announcers. They tend to be tricked up with rhyming phrases and other girlish touches. But they're hard-hitting nevertheless. The girls frequently speak to the women in the audience from the personal experience angle. They can play upon this theme heavily because the listeners know the girls get around to dozens of grocery stores each week. Recently two of the girls collaborated in this coy bit of hard selling:

First girl: Hormel Girl Mary Ellen Domm is wearing a big grin. And that means just one thing. Time for a word on her favorite subject, good eating.

Mary Ellen: Right Marilyn. And from what I've seen in food stores this month, plenty of *others* are interested in good eating, too. Take Dinty Moore

beef stew, for instance. You should see the way folks are heading for the special displays of those big pound-and-a-half cans. Why! folks walk away with enough old-fashioned beef stew to feed a couple of hungry people. And the cost is surprisingly low. So friends, better look for the special Dinty Moore display at *your grocer's*.

When Mary Ellen talks about those special Hormel displays, she isn't just reading from a script. She knows they're there because she helps put them there. Every Hormel girl, from the saxophone player to the featured singer, is a full-fledged member of the Hormel merchandising team. Actually, the merchandising operation provided the framework around which Hormel built its radio show. It's a *bona fide* case of the chicken coming before the egg.

After Jay Hormel established the all-girl American Legion Post in 1946, he put the post members to work as product demonstrators. They did some effective sampling and soon were traveling the country as a merchandising task force.

Hormel's desire was to get more direct contact with the consumer through the girls. All along, he had radio in

mind, but the girls weren't chosen for the merchandising work on the basis of experience as entertainers. They were merely to be good, wholesome ex-GI girls who could be trained from the ground up for service as saleswomen and entertainers. There was no particular emphasis on glamor. (Rule that the girls be ex-GI's was relaxed later when the supply of girl veterans ran out.)

Here, in essence, is the way the Hormel merchandising task force lays siege to an area.

1. A pre-invasion barrage of publicity prepares each new beachhead for the Hormel girls. Radio stations do news items on the coming of the girls; local outlets for the network show air announcements; newspapers run pictures and biographical sketches of girls who happen to hail from that area; there are even tie-in ads matted and available to local Chevrolet dealers, pointing out that the Hormel fleet of cars consists of Chevies.

2. H-hour finds the long caravan of gleaming white Hormel cars streaming along the best-traveled road into a town. With their caps at a smart angle, the Hormel gals roll along in the focus of all eyes.

WOC **FIRST** in the **QUAD CITIES**

In Davenport, Rock Island, Moline and East Moline is the richest concentration of diversified industry between Chicago, Minneapolis, St. Louis and Omaha. The Quad Cities are the trading center for a prosperous two-state agricultural area. Retail sales, total buying and per capita income rate higher than the national average, according to Sales Management.

WOC-AM 5,000 W. 1420 Kc. • **WOC-FM** 47 Kw. 103.7 Mc.

WOC delivers this rich market to NBC Network, national spot and local advertisers . . . with 70 to 100% BMB penetration in the two-county Quad City area . . . 10 to 100% in adjacent counties.

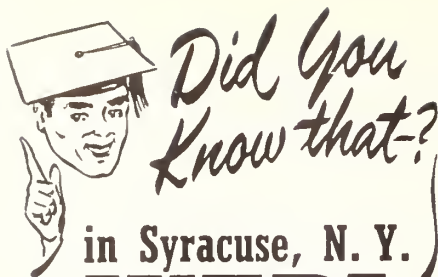
WOC-TV Channel 5 22.9 Kw. Video • 12.5 Kw. Audio

On the Quad Cities' first TV station NBC Network (non-interconnected), local and film programs reach over 18,000 Quad Cities' sets . . . hundreds more in a 75 air-mile radius.

Basic NBC Affiliate
Col. B. J. Palmer, President
Ernest Sanders, General Manager

DAVENPORT, IOWA
FREE & PETERS, Inc.
Exclusive National Representatives





in Syracuse, N. Y.
WFBL

now delivers
more than
TWICE as many
listeners **DAY-**
TIMES as the
next most popu-
lar station in
Syracuse!

Call **FREE & PETERS**
for Availabilities

WFBL

SYRACUSE, NEW YORK



**GROWING
GROWING
GROWN**

Now First in Mobile
MORNING PERIOD*

PLUS...

a 14.8 Over-all Audience
Increase Since 1949

**ANOTHER BONUS
FOR ADVERTISERS...**

Special merchandising
department for extra
promotion of sales.

*January, February, 1950 Hooper

WABB AM 5,000 Watts
FM 50,000 Watts
AMERICAN BROADCASTING
COMPANY

OWNED AND OPERATED BY
THE MOBILE PRESS REGISTER
NATIONALLY REPRESENTED BY
THE BRANHAM COMPANY

3. Once the Hormel girls arrive, the publicity possibilities are infinite. Since the girls are a recognized drum and bugle team which has competed at the annual American Legion convention, parades with local A.L. posts are a natural. The girls also entertain at veterans' hospitals, appear on disk jockey programs, and with women commentators, do marching demonstrations at football games and in general spread themselves all over each area they visit like a band of female commandos.

4. By the time the girls arrive in any town, a local Hormel talent search has reached a climax. Hormel advance men start the talent search a month before the girls arrive. Usually, the five finalists in the search perform on a local 15-minute program, which Hormel pays for. The contestant who gets the highest rating on an applause meter appears on the Hormel network show. And runner-ups may be chosen to perform as well if they happen to be particularly suitable. The talent search, reminiscent of the *Horace Heidt* (Philip Morris) and the *Amateur Hour* (Old Gold) operations, is one more way in which the Hormel girls squeeze the utmost out of local publicity for their radio show and their merchandising operations.

5. The actual day-to-day merchandising is a teamwork proposition. The girls divide into pairs, in a manner recalling the wartime "foxhole-buddy" system. A typical day for a team of the girls might start like this:

Anne: Good morning, Mr. Jones (*local grocer*), I'm Anne, the saxophone player on the Hormel radio program. And this is Cynthia, our featured singer.

Cynthia: We hope you listen to our radio show and now Mr. Jones we'd like to tell you about some Hormel products you may not be familiar with.

Anne: (*thumbing through account book*) Mr. Jones, you already sell two cases of Spam a month. But did you know that Hormel also makes fast-selling cans of Vienna sausage? . . .

As the bit of dialogue above indicates, a primary objective of Hormel girl activities is to get grocers to stock and push additional varieties of Hormel products. Human to the core, groccerymen are inclined to let things ride. If one Hormel product sells, why bother looking for a second? But the girls change that.

It is the radio show which gives the

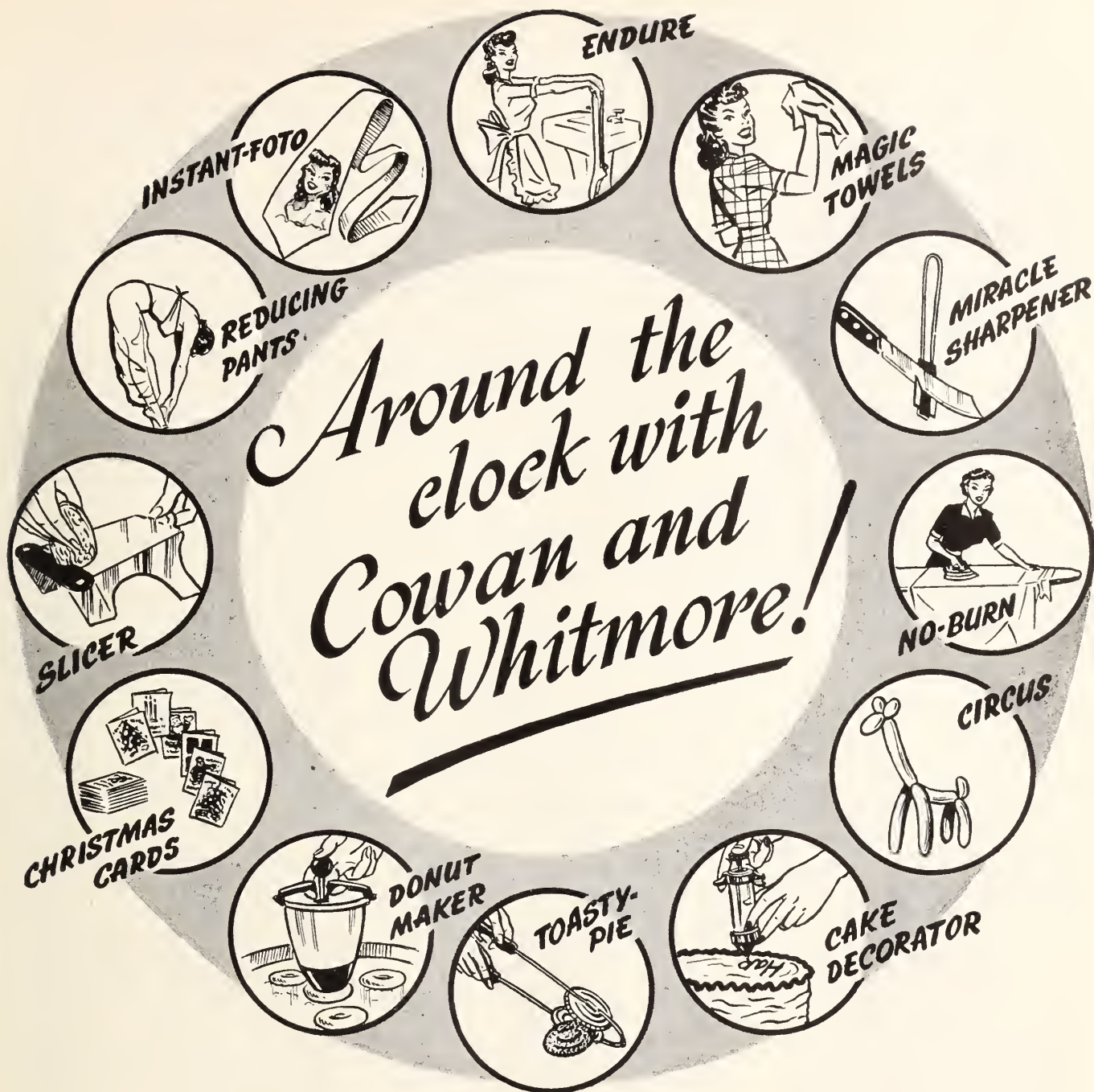
girls their greatest power over the grocers. They come to him, not as ordinary food sales people, but as celebrities stepping from behind the footlights to bring their radio commercials straight into the store. Most grocers are amazed at the visit; many ask for autographs or pictures to take home to the kids; almost all sign up for new varieties of Hormel products, or open first accounts with Hormel.

While one Hormel girl signs up the grocer, another may be setting up a Hormel display, or moving cans of Hormel meats to the front of a shelf. The girls act like any other route man might—except that they've got the power of their cute Hormel uniforms, their sex (which is not over-played, incidentally), and their radio fame. The company has found that the girls can do a far better job of cracking the ice than even the best male salesmen.

Because the Hormel girls are a ready-made group of relatively "visual" entertainers, television seems like a logical next step for the company. Some months ago Jay Hormel journeyed down to Chicago from his headquarters in Austin, Minn., to see a trial performance of a TV version of the Hormel show. The impression of some onlookers, who spent part of their on-looking time watching the expression on Jay Hormel's face, is that a Hormel TV show is not in the cards in the immediate future. Jay Hormel is particularly pleased with the traveling aspects of the Hormel show. But a TV show couldn't travel readily. The *Amateur Hour*, for example, travels its AM version from time to time, but keeps its TV stanza always at home.

On the other hand, the recent TV move of the *Horace Heidt* show may suggest possibilities for Hormel. Philip Morris now airs a TV version of the Heidt show and still keeps it on the road. The gimmick: TV version is filmed, shown at a different time than the AM show. This cuts way down on the technical problems.

A traveling show is always expensive; this is doubly (as a guess) true in the case of the Hormel girls. The thought of a long column of automobiles burning up gasoline and tires weekly is enough to make any auditor shudder. But the automobiles give the pairs of girls mobility which pays off in sales to grocers. Accordingly, a good part of the cost of travel is borne by the sales budget. What portion of it is charged to advertising and what



Cowan and Whitmore are breaking all records on the above items, which are being advertised on numerous television stations throughout the United States. Cowan and Whitmore are outpulling and outbidding every other mail order firm in America week in and week out! Our thanks to such stations as WBKB-TV in Chicago, WATV-TV in Newark, New Jersey, WOR-TV in New York, the Du Mont Network, the A.B.C. Television Network, KING-TV in Seattle, Washington, KPIX and KRON in San Francisco, California, KECA-TV, KLAC-TV and KFI-TV in Los Angeles and dozens of other top flight television stations throughout the country who have been most cooperative to this agency in their nation wide mail order campaigns. If it can be sold on television, Cowan and Whitmore will sell it, and sell it in volume!

P. S. Do you have a hot dollar item that will sell on television? Let us know about it, and you'll be well rewarded. Phone Hillside 7512 in Hollywood and give us the details.

Cowan and Whitmore

ADVERTISING AGENCY

HOLLYWOOD

NEW YORK

CHICAGO

Mr. Wendell Moore
Campbell-Ewald Co.
Detroit, Michigan
Dear Wendell:



Yuh shore made a smart move when yuh bought them Chevrolet spots on WCHS! Not oney is Charleston, West Virginny, one uv th' real bright spots in th' country's business picture, but yuh picked out th' station thet reely gives yuh a bargain! It oney costs half as much ter buy WCHS as ter buy all th' other four Charleston stations, but yuh gits more lisseners day or night on good ole 580 On Yer Dial!

Yessir, Wendell, yer gittin' 28 percent more night-time lisseners, and 15 percent more durin' th' day! When yuh goes alookin' fer spots agin, 'member thet in Charleston, West Virginny, one'll git yuh more then all th' other four—WCHS!

Yrs.
Algy

WCHS
Charleston, W. Va.

In Washington PEOPLE'S DRUG STORES

one of America's
great chains chooses

WWDC EXCLUSIVELY!

24 Newscasts daily

WWDC is the greatest
radio buy in Washing-
ton. See your Forjoe
man today.

to sales remains a fiscal mystery.

But the proportion of advertising money allotted to the various media is no secret. For 1949, radio got 20%; magazines 40%; newspapers 20%; point-of-sale, etc. 20%. In 1950, radio got a larger share. 30%; magazines, 40%; newspapers, 15%; point-of-sale, etc. 15%. Total ad expenditure for 1950 was \$1,500,000.

The company considers magazines its backbone medium. The feeling is that color advertising is necessary to arouse the appetite of the potential customer. Obviously, the emphasis of Hormel and other meat-specialty company advertising may be due for a radical change within the next few years as color television emerges.

Among the unique aspects of the Hormel show none is more noteworthy than the company's arrangements with one James Cacsar Petrillo. There simply are none, formally. The show is so atypical that Petrillo's and other unions prefer not to try to classify the Hormel talent. Their tolerance in this respect is attributable to the fact that Hormel girls earn as much in salary and allowances as musicians' union and AFRA members. (Basic pay of Hormel girls starts at \$55 weekly; uniforms, liberal vacations, and other allowances make the actual total earnings much higher.)

Nowhere in the rest of the meat-packing business is there an operation like the Hormel girls. Armour and Swift, for example, both big radio spenders, use familiar types of network programing (Swift, *Breakfast Club*, ABC, Armour, *Stars Over Hollywood*, CBS). In fact, nowhere among sponsored shows is there one to approach the Hormel operation for complexity upon complexity of angles, gimmicks, and inter-related factors. Yet the Hormel show has a basic soundness. By traveling, it makes friends for the company locally. This gives it some of the strength of a spot-radio effort.

The late George A. Hormel, the man who set up a pork-packing business in an old creamery and proceeded to make it one of the largest in the country, would have been proud of his son Jay Hormel's unorthodox and canny approach to radio selling and product merchandising. Currently, Hormel is leading the canned-meat industry in consumption gains. Hormel spokesmen say it's largely because of the over-the-air and in-the-store saleswomanship of the Hormel girls. ★ ★ ★

FARM DIRECTOR

(Continued from page 31)

losophy. "Advertisers should allow farm directors to rewrite any part or all of their commercials to suit personal style and audience," he told SPONSOR.

The great majority of farm directors agree with WWL's Shannon. Their reasoning is that the rapport between farm director and farm listener is so complete that listeners will detect and resent slickly written, New York-created copy. Same reasoning lies behind the belief of most farm directors that transcriptions must be chosen carefully for a rural audience. They can't be too citified and smooth; nor can they be too "rustic" if the rustic quality is synthetic.

Listeners' sensitivity to false notes in commercial copy is particularly acute because many of them are apt to know the farm director personally. George Shannon, for example, visits many farmers each month, attends all the agricultural events in the WWL area.

Dix Harper, farm service director at WIOU, Kokomo, Ind., told SPONSOR that his commercial technique was built to a large extent on customer testimonials. Harper, like other farm directors, gets around the countryside a lot. When he discovers a farmer with a good story to tell about one of his sponsors' products, he puts the farmer's voice on tape.

To give you an idea of what Harper means when he says that he gets around, here are some statistics. Miles traveled in past year: 35,000; farm meetings where he delivered speeches: 154; fairs from which he conducted broadcasts: 23.

Each such appearance is a plus for the sponsor. Actually, when Harper goes out to do a remote broadcast from a fair booth, he's giving his sponsors all the visual benefits of a television show—with something more besides. There are the big banners with the sponsor's brand name decorating the booth and giving the show visual sponsor identification. And there's an opportunity for displays of the merchandise itself.

How well do Dix Harper's efforts pay off? The following excerpts from a report Dix Harper made to SPONSOR tell the story.

"In 1949, the Howard County Farm Bureau Co-op had gross sales of approximately \$2,000,000. Their gross

sales increased during the first seven months they sponsored Dix Harper's *WIOU—Farm Service* (15 minutes, six days a week) by slightly more than \$207,000. . . .

"Co-op Chemical Fertilizer Sales in 1949 totaled 400 tons. Sales to date, 1,100 tons. . . .

"One more Co-op story. They recently sold seven 23-foot deep freeze units in one day as a result of radio promotion on WIOU's farm program only."

The moral for national advertisers with appliances to sell is not hard to draw from this last result story. Here are some other indications that sponsors with products of every kind would do well to get in one some of the farm-programming gravy.

To clinch the argument for use of farm programming by any and all kinds of sponsors, there's a story Harper likes to tell about panda dolls. Now, the panda doll is a sophisticated piece of merchandize. Its prevalence on the New York scene is proved by the fact that Humphrey Bogart chose to be thrown out of El Morocco recently while in the company of such a doll. Yet, Harper has sold the same product on a farm show. He says the Armstrong-Landon Company "called me just 10 minutes before their program went on the air and asked me to plug some musical panda dolls they had just received. These dolls were priced at \$6.95. The dolls were kept under the store counter so that only listeners could possibly know about them. The entire stock (12 pandas) had been asked for and sold before the day was over."

Phil Evans, farm director at KMBC, Kansas City, gave SPONSOR a close-up on the modern farmer which advertising men in the big cities everywhere would do well to paste in their hats. What he had to say sums up succinctly the economic status, personality, and attitudes of the better-than-average customers who are today's farmers.

"I am now farming close to 1,000 acres," said Evans, "in addition to my radio work. This experience causes me to feel that the average farmer is a little different from the average citizen. In the first place, he is a good-sized business man. The day of the 'hay seed' is gone.

"This successful farmer must know his soils and their care and the different types of crops that can be raised.

He must be a machinist to take care of his machinery and a blacksmith. He must possess considerable knowledge of livestock. . . . He must study economics. . . . He must be a 'Jack of all trades.' Many of them are and they expect those they listen to on the air to be the same. It has been said of farmers—"They can spot a phony a mile away."

Phil Evans explains what the astuteness of farmers means in terms of commercial effectiveness. If you really know farming, he says, and you help the farmer by adding to his knowledge, you gain his confidence. Then, each commercial by the farm director becomes the equivalent of a testimonial from a trusted friend.

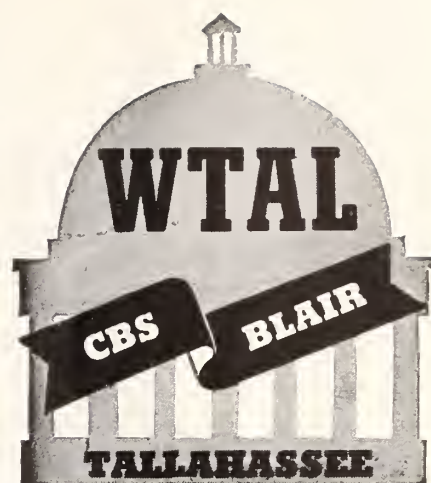
Joe Reaves, farm director at WPTF, Raleigh, spent the past winter reminding farmers of their trouble the previous year with blue mold, advising them to protect their crops with chemicals. This mold ravager of the tobacco beds is an economic danger to farmers in the WPTF area. It is this kind of service which weaves the farm director into the life of his community.

One chemical manufacturer on WPTF benefited to such an extent from the enthusiasm of Reaves' listeners that he was forced to cancel his advertising several times during the season to catch up on orders.

Frank Cooley, WHAS, Louisville, farm director, had a similar experience when the Reynolds Metal Company sponsored his 6:15-6:30 a.m. *Farm News*. Reynolds advertised building materials, especially roofing, and in four months was two months behind in filling orders. Finally, the company had to give up the show. The program had increased sales 100% in the WHAS primary coverage area.

For another sponsor, Armour & Company, Cooley makes a daily award to farmers. He gives an Honor Bell (a cowbell, that is) to the family that's outstanding in cream production. This kind of personal merchandising of Cooley's show for Armour has been brought to the attention of everyone in the Armour organization through a mailing by the station and the company.

Arthur G. Page, WLS, Chicago, farm director, puts his finger on an important and yet easily overlooked facet of farm programs. He says that WLS has a "vast audience of folks in the city of Chicago who follow the farm situation as if it were their own



John H. Phipps, Owner
L. Herschel Graves, Gen'l Mgr.
FLORIDA GROUP
Columbia
Broadcasting
System

S. E. Rep.—Harry E. Cummings

52-50 watts of full time pushage into homes of half Montana's population. Gives to your advertising message the needed propulsion for consumption.

The Art Mosby Stations



5000 Watts
Night & Day
MISSOULA

250 Watts
Night & Day
ANACONDA
BUTTE

MONTANA

NOT ONE, BUT SEVEN MAJOR INDUSTRIES

To Cover
the Greater
Wheeling (W.Va.)
Metropolitan
Market
you need...

WTRF
AM-FM

High Hoopers (Avg. 24.5)
Low Cost
The ECONOMICAL way to
SELL
The Wheeling Market
Check
THE WALKER CO.



Available!

Rhymaline Time, featuring emcee David Andrews, pianist Harry Jenks and KMBC-KFRM's celebrated Tune Chasers, is one of the Heart of America's favorite



morning broadcasts. Heard each weekday morning from 7:30 to 8:15, Rhymaline Time is a musical-comedy program that pulls more mail than any other current "Team" feature.

Satisfied sponsors have included, among others, Katz Drug Company, Land-Sharp Motors, Jones Store, and Continental Pharmaceutical Corp.

Contact us, or any Free & Peters "Colonel" for availabilities!

KMBC
of Kansas City

KFRM
for Rural Kansas

personal problem." This urban audience consists of people who once lived on farms and those who hope to some day. For this audience, WLS adds a bit of interpretation to its educational and news items for farmers.

WFIL, Philadelphia, with its farm programing under the direction of Howard Jones, is another station which has a large urban audience for its farm shows. In fact, it makes an effort to explain the farmer to the city dweller as part of its service to the rural community. This is in keeping with the farmer's desire to be understood as an intelligent, up-to-date craftsman.

Jack Jackson, farm director at KCMO, Kansas City, is a man who's had the modern farmer's progressive attitude brought home to him very directly. Last winter, KCMO announced that it was conducting a Farm Tour of Europe. With the cost of the trip \$1,260 a person, 25 farmers quickly agreed to go. Certainly, response like this should help to lay the ghost of the rude and ignorant 'hay seed.' Farmers today are alert, responsive to world problems, and responsive to the same commercial messages as residents of the big cities and suburbs.

Like every other activity of an alert farm director, incidentally, the KCMO farm tour had its commercial tie-ins. Taped recordings and shortwave messages from Europe were featured on sponsored KCMO programs giving them extra attention-getting value.

KTRH, Houston, first set up its series of farm programs in 1947. Before taking that step, the station ran a contest in which farmers were asked to tell how radio could best serve the farmer. From the replies, KTRH was able to develop strategy as to timing of programs and selection of material.

On Saturday, KTRH found that the farmers took a day off from field chores to go shopping. But at noon the families were at home for lunch. That's why KTRH put its *George Roesner, R. F. D.* show in the 12:45 to 1:00 p.m. slot.

A national advertiser examining various farm programs will find that times on the air vary with local conditions. One good rule of thumb to keep in mind is that in a dairy region noontime programing may be more effective than a show at 6:00 a.m. Actually, dairy farmers are up long before six o'clock. They are near a radio, however, during lunch at noon.

Roy Battles, farm director at

WLW, Cincinnati, told SPONSOR that his commercial philosophy is expressed in one word: **SELL**. Battles is the president of the National Association of Radio Farm Directors. This organization has consistently plugged the role of farm directors as salesmen. Frequently, it's been an uphill fight against station management.

The direct selling philosophy of Roy Battles, however, is in the ascendancy. At WBAP, Fort Worth, at WMT, Cedar Rapids, at KASI, Ames, Iowa, at KFBI, Wichita, at KPOJ, Portland, and at dozens of other stations it's the farm keynote.

The credo of the **WKY, Oklahoma City, farm director**, sums up the role of all good farm directors in their communities. It goes this way.

"To contribute:

To security of life on the farm;
To the advancement of the science of farming;
To the social and economic advancement of our farmers;
To the conservation of the soil resources of our state and to the proper utilization of its fertility."

Those are noble words; but they're meant sincerely, they're carried out effectively. In return for faithful service, the farm director gets the attention and loyalty of listeners; sponsors get the direct benefit of that sentiment expressed at the cash register. ★★

TV PITCHMAN

(Continued from page 35)

tion. Similarly, 2,400 Pie Makers have been sold in one day with single-station demonstrations.

The Cowan & Whitmore technique, duplicated by New York representative Harold Kaye, is standard in all C & W operations. It's three-pronged: (1) hold the audience, (2) marginal time keeps time cost down, (3) comparatively low-pressure commercials are best suited to the parlor.

Film programs are ideal for demonstration-type selling for several reasons. They last at least an hour and often longer, giving the advertiser a chance to schedule between four and five demonstrations during the show. Being five-minutes in length, commercials would probably cause resentment if spaced closer than 15-minutes apart. Then too, Cowan & Whitmore believes that viewers of movie fare pay closer attention to the TV screen, will be less apt to tune out once they

start watching the film. The high ratings and relatively low cost of film programs is certainly no disadvantage.

Number two choice, program-wise, are variety and disk jockey shows running at least one hour. One example is the *Johnny Grant Show* over KECA-TV, Los Angeles, telecast one hour each day from Tuesday through Saturday. Cost of this sponsorship is over \$3,000 per week for time and talent, including many guest film stars.

In addition to the preferred one-hour length, the personality of the program's cast is important. Film shows, for example, are given individuality by installing a likable MC whose job is to inject the "theatre feeling." Demonstrators, too, become friendly with viewers, are introduced by the MC and have something to say apart from their commercial pitch. Variety shows are chosen with this individual appeal in mind. It is the potential customer's confidence in the salesman as much as the product demonstration that builds unprecedented sales volume.

A prime expense in TV mail-order advertising is the salaries of demonstrators. Good ones are hard to find; it requires dextrous hands to do a smooth demonstrating job while selling points are put across vocally. Top-notch men get \$250 a week.

One solution to the heavy payroll has been the use of filmed commercials. TV Ads, Inc., Los Angeles film producer, made a trial five-minute film of the Magic Towel demonstration. One announcement on KING-TV, Seattle, using the test film brought in 1,200 orders at a time cost of \$80. Cowan & Whitmore promptly ordered 30 prints for national use.

Films are not the whole answer to overhead, however. Experience shows that a good live commercial will out-pull a good film commercial. Further, not every product seems to go over well on film. Instant-Foto was a big success with live demonstrations, promptly flopped on film.

The crux of mail-order selling is the demonstration itself. It takes a relaxed, easy-going demonstrator who knows his product and its uses. The

style is definitely low-pressure until the five-minute spiel nears a close. Then the viewer is urged in forceful terms to slip his dollar in an envelope and send it to "Five-for-one Magic Towel Bargain, Box 1500, Grand Central Station, New York."

Actually, about four-and-a-half of the five minutes allotted to the commercial are spent in demonstrating. It takes the last 30 or 40 seconds to put over the clinching arguments and make buying procedure crystal clear.

Even reference to the address carries a sales message. A sample goes like this — "Slicer and Extra Dividend Offer. Box 2200, Los Angeles." While the customer writes the address, he is reminded that he is getting a bargain. Box numbers are generally used to relieve the station from the steady deluges of mail, and are chosen carefully for easy remembrance. Double numbers are most desirable.

Reuben H. Donnelly Corp., largest direct-mail company in the country, ships most Cowan & Whitmore orders from New York and Chicago. West Coast orders are still processed by Cowan & Whitmore directly.

Not all TV mail-order firms are

reputable, according to critics of the present TV mail-order situation. Some wait until an item is selling heavily, then come out with a similar product for the same price. But there is one difference. The new article is of lower quality. There have been as many as four separate offers for a comparable product over TV stations in the New York area, for example. The Better Business Bureau is investigating complaints by purchasers of inferior products and conscientious sellers anxious to maintain satisfactory standards for air solicitation.

Some such mail-order specialists, like Willkie of Roy S. Durstine, Inc., investigate a manufacturer's product carefully before agreeing to handle it. They believe that TV station sales staffs should do the same before selling time on a program. Such scrutiny is increasing on the part of stations.

Television mail-order selling has just begun. Experience has already shown its tremendous possibilities. Advertisers, agencies and TV stations are the guardians against opportunists who may sacrifice its future. With them lies the burden of protecting consumers, for their own good. ★ ★ ★

IN TOPEKA INDUSTRY MOVES FORWARD



INCREASED PAYROLL FAMILIES MEAN
INCREASED SALES OF INDIVIDUAL ITEMS

WREN

"FIRST ALL DAY"

ABC

5000 WATTS



WEED & CO. NATIONAL REPRESENTATIVES

JOE ADAMS
REACHES ALL
NEGROES
IN LOS ANGELES
KOWL 5000 WATTS
CLEAR CHANNEL
LOS ANGELES - SANTA MONICA, CALIF.

MYSTERIES

(Continued from page 25)

no exception. Of the top 15 radio programs as Hooperated (New York) for July-August, eight were mysteries. In staid Boston, Pulse reported six out of 10 top evening shows were crime dramas in July and August. Nationally, Nielsen's top ten evening radio programs for 23-29 July looked like this:

Program	Current Homes (000)	Rating Homes %
Walter Winchell	5,128	12.6
Mr. District Attorney	4,029	9.9
Crime Photographer	3,074	9.1
Mystery Theater	3,663	9.0
Mr. Chameleon	3,663	9.0
Satan's Waitin'	3,337	8.2
Broadway Is My Beat	3,297	8.1
Romance	3,256	8.0
Yours Truly, Johnny Dollar	3,093	7.6
Mr. Keen	3,053	7.5

While some mysteries are merely transients, others are veterans of many years standing. Here's breakdown of the "oldies," and how they're doing rating-wise:

Years on Air	Program	Hooperatings	
		15-21 Jan. 1947	17-23 Jan. 1950
20	Sherlock Holmes ..	8.7	6.3
19	The Shadow	11.0*	9.7*
15	Gangbusters	12.9	13.8
13	Mr. Keen	12.6	17.1
13	Big Town	14.9	17.4
11½	Mr. D. A.	19.5	13.3
9½	Inner Sanctum	14.8	14.3
9	The Thin Man	12.0	14.3
8	Suspense	14.9	16.0
8	Counterspy	8.9*	10.5
7½	Mr. & Mrs. North	15.1	14.8
7	Mystery Theatre	12.3	14.8
6	True Detective	8.0*	8.8*
6	The Sheriff	8.8	11.1
5	Nick Carter	8.9	9.4
5	This Is Your FBI	12.1	14.0

*Sunday daytime ratings; all other evening.

What factors have made these mysteries successful for so long? Colgate-Palmolive-Peet, sponsors of *Mr. and Mrs. North*, for example, believe in good writing by top-notch talent, in not skimping on the vital things that put a show over. Low-cost though they already are, some mysteries have tried to cut costs even more and as a result have hurt the show and lost audience. A glance in an old Hooper Pocket-piece at the many mysteries that have fallen by the wayside will attest to this.

Within the past 10 years, the nature of radio mysteries has undergone a change. Ten years ago, most were jam-packed with blazing guns, screams of terror, blackjacks, blood and guts—all very jarring to tender nervous systems. Today such an approach is considered naive. The guns do as much damage, but not as noisily. The approach is more suave and sophisticated, though still highly exciting. Network censors have clamped down on the amount and extent of frenzy and bloodshed. For example, on a show like *Inner Sanctum*, the gory sounds

of a head being split used to be considered excellent technique. Today, no heads are audibly split open, more is left to the imagination.

Today's emphasis is on character, cleverness, authenticity. There is more appeal to the ingenuity and the funny-bone of the listener. Most mysteries fall into the following categories:

1. **Character-type:** Where the central personalities are as important as the plot; there is often a whimsical touch as well. Examples: *Mr. and Mrs. North*, *The Thin Man*, *Richard Diamond*, *Private Detective*.
2. **Problem-type, or whodunit:** A clever sleuth unravels one or more murders when the evidence points unmistakably to six or more people. The private-eye variety generally falls into one or both of these first two categories. Examples: *Mr. Chameleon*, *Mystery Theatre*, *Martin Kane*, *Private Eye*, *Nick Carter*, *Master Detective*, *Mr. Keen*, *Hannibal Cobb*, *Amazing Mr. Malone*.
3. **Documentary:** Re-enactment of actual crimes; based on police and federal file cases. Examples: *Gangbusters*, *This Is Your FBI*, *Drag-net*, *Big Story*.
4. **Semi-Documentary:** Dramas based on actual cases but fictionalized. Examples: *Counterspy*, *FBI in Peace and War*.
5. **Psychological thrillers:** With or without that eerie, nether-world feeling. Examples: *Inner Sanctum*, *The Shadow*, *Suspense*.

What's the outlook for radio mysteries as TV grows? The high effectiveness of radio thrillers has always depended heavily on one special factor: the listener's imagination. With this powerful ally, AM mysteries have never had need for visual appeal. Too, the scope of radio settings is almost infinite compared to the limits of TV today. Mysteries as portrayed on radio cannot be done on TV with the same freedom of movement and locale. Radio mysteries are one of the AM program types most likely to continue to thrive in a TV market (see SPONSOR, 17 July 1950, p. 80).

Another important factor is that the vast majority of stations on which network mysteries are aired are in non-TV areas. *True Detective Mysteries* reports this to be the case with its over-500 Mutual stations, expects present high popularity to continue in those areas.

Regarding mystery program costs, one producer states that they have gone down within the past year. He estimates that the high-budgeted ones in the \$10,000 bracket a year or so ago have been slashed to about \$6,000 in anticipation of diminishing radio returns. The least expensive mystery costs around \$1,200-\$1,500 a show, with the substantial block of successes running between \$2,500 and \$4,000.

Mysteries are not solely a network property. The transcription firms have given them wide spot utility. A canvass of the e.t. companies brought to light the following:

Frederic W. Ziv Co. offers stations and sponsors two transcribed mystery series, *Boston Blackie* and *Philo Vance*, both well-known properties. *Boston Blackie* is carried on 273 stations, is sponsored by Terre Haute Brewing Co. alone in 60 markets. *Philo Vance* is on 211 stations.

Brewers and auto dealers seem to be especially heavy users of mystery transcription shows. *Crime Does Not Pay*, the M-G-M Radio Attractions series, is

WAVE WON'T SELL YOU ON RIDING HABIT (Ky.)!

Sure, we've got horse sense! Plenty of it! Enough, in fact, to keep us from trying to sell you on riding Habit (Ky.). . . .

WAVE's blue-ribbon entry, and the only sure-thing winner around here, is the 27-county Louisville Trading Area. We rope, saddle and ride this baby to a fare-you-well, and this "billion buck" market is worth all the rest of Kentucky combined!

How about corraling Louisville? Let us spur you on with facts!

**LOUISVILLE'S
WAVE**
NBC AFFILIATE . . . 5000 WATTS . . . 970 KC
FREE & PETERS, INC.
National Representatives

used by French Pontiac, New Orleans, and Heaston-Thomas Motor Co., Albuquerque, New Mexico, among others. Charles Michelson Co.'s *The Sealed Book* (psychological thriller series) is sponsored by DeSoto Plymouth Dealers, Rochester; Danbury Motors, Danbury; Nash Dealers plan to sponsor it locally throughout the country. (Michelson also sells a supernatural series called *The Avenger*.)

Mystery House, Harry S. Goodman Co. series, is sponsored in over 110 markets, counts among them many brewers like Peter Hamm Brewing Co.; Esslinger Brewing Co., Philadelphia and Wilmington; Burlington Brewing Co., Kansas City; Globe Brewing Co., Roanoke, Va.

The famous *Green Hornet* is available on e.t.'s via Trendle-Campbell, Detroit, owners of the *The Lone Ranger*.

Costs of most mystery transcription shows vary according to the size of the market. Ziv's *Boston Blackie* will run to \$112 in Los Angeles, \$5.60 in Alliance, Nebraska. Michelson's *Sealed Book* and *Avenger* can be had for a minimum of \$10 per half hour show, up to the top price of \$275 for a big market like New York. Goodman's *Mystery House* runs from \$12 to \$300.

The number of local sponsors now using mystery transcriptions is staggering. Stations that have until recently relied almost solely on records and local entertainment, which were poor competition for network offerings, are turning more and more to mystery and drama e.t.s. which sponsors snap up.

Commenting on the effect of TV on transcriptions, one transcription seller told SPONSOR: "In markets where TV has made noticeable inroads on the

AM networks, such as Baltimore and Philadelphia, the nets have found themselves with evening hours not always being sold. As a result, the network stations, finding themselves short of the big commercial evening shows, have been filling in with good transcribed shows for local advertisers.

Because they're such sure-fire programming, mysteries are the great transcription favorite." ★ ★ ★

(The second and concluding article in this series deals with the mystery program on TV. It will appear in the 23 October issue.)

TOOLS *available to readers*

Here are informational tools that SPONSOR feels can be of use to you. Requests for material must be made within 30 days.

A100 "The 1950 Iowa Radio Audience Survey," University of Wichita, Kansas—includes the location and operating power of Iowa stations, basic information on set ownership, and AM and TV listening habits.

A101 "Spot the Sponsor," WNBT, New York—is a digest of program information, station availabilities, participation costs, and audience response in regard to new TV brand name game.

A102 "This Is KFAB," KFAB, Omaha—contains information for the sponsor seeking market data on the Nebraska and Midwest area. Latest consumer surveys and listening habits.

A103 "The Quebec City Radio Audience," CHRC, Quebec—is a study of the French-language radio audience. The study includes useful information in planning radio advertising in Quebec.

A104 "Pioneering in Television," RCA—is a historic record of the progress of television that's told in a compilation of speeches and statements of Brigadier General David Sarnoff, president of RCA.

A105 "What Makes A Radio Station Great?" WCCO, Minneapolis—presents Hooper Ratings and diagrams showing domination of WCCO in the Minneapolis-St. Paul area.

A106 "The Million-and-a-Half," Research Service, Inc., Denver—brings out for the first time in radio history a survey of program audiences in the states of Colorado and Wyoming.

A107 "Introducing A New Merchandising Television Program Format," E. M. Trikalis, Cleveland—may prove to be the answer to the FCC ban on "giveaways." It's a new TV program idea that is adaptable for AM.

A108 "Lower Frazer Valley Market Study," CKNW, New Westminster—shows the results of an up-to-the-minute survey of the fertile Frazer Valley in British Columbia. Survey reports CKNW is station favored by population.

A109 "The Difference Is Mutual," MBS—is a digest of information on costs, cut-ins, number of stations, custom-tailored hookups and audience size.

A110 "What It Is—What It Does," RCA — answers the questions often asked about the Radio Corporation of America. Includes AM and TV.

A111 "A Report on WFIL," WFIL, Philadelphia—expresses WFIL philosophy that a radio station must have extra-curricular activities to build up listener good will. Reports public service efforts that won medals for WFIL.

A112 "The 1950-51 Edition of Consumer Markets," Standard Rate and Data Service, Chicago—is an 888-page volume of the latest market data from government and other reliable sources. Free copy to SRDS subscribers. Additional copies \$5.00 each.

A113 "Radio Service," WRBC, Jackson, Miss.—shows the programing, coverage, the market area statistics, results, and rates.

IN DANVILLE, VA.

BUY THE

OLD ESTABLISHED

ESTABLISHED 1930

HIGHLY RATED

46.0 HOOPER
AVG. 5 PERIODS. WIN. 1950

ABC STATION

WBTM

HOLLINGBERRY

SPONSOR

510 Madison Avenue, New York 22, N. Y.

To obtain any of the tools listed, place check in boxes to right.

NAME

COMPANY

ADDRESS

CITY & STATE

☐ **A100**

☐ **A101**

☐ **A102**

☐ **A103**

☐ **A104**

☐ **A105**

☐ **A106**

☐ **A107**

☐ **A108**

☐ **A109**

☐ **A110**

☐ **A111**

☐ **A112**

☐ **A113**



How to promote a church

If you're an advertising man, and the members of your church congregation have suddenly stopped examining you with that "he doesn't do much for a living" attitude, Willard Pleuthner may be the reason.

Vice president of BBD&O, Mr. Pleuthner has written a book revealing how successful advertising and business methods can hypo church membership and attendance.

"Building Up Your Congregation," just published by Wilcox & Follett, Chicago, has already inspired this comment from the president of the Pulpit Book Club, largest book-of-the-month group in the religious field: "... it has enjoyed the largest sale of any book we have used in recent years.

and the general reception seems to be one of overwhelming approval."

There's nothing about our favorite subject, broadcast advertising, to all this, except that Mr. Pleuthner will guest on one or more radio shows. But Mr. Pleuthner's contribution is unusual and we think all advertising men ought to know why they're being greeted more respectfully as they leave church next Sunday.

By the way, Mr. Pleuthner's successful book (now in its second printing) is strictly a labor of love. All profits are turned over to a religious fund for charitable purposes.

Farm Director: what a salesman

Several years ago the FCC startled broadcasters by announcing that it saw nothing wrong with sponsorship of service programs.

At that time the forgotten man of commercial radio (on all but a few stations) was the farm director. With this official pronouncement he burst his sustaining cocoon and became part of the commercial family.

But his commercial activity has been limited largely to farm feeds, farm equipment, and the like. That's a pity. Because the record shows that nobody can sell the farmer like the farm director—and that goes for anything bought on the farm.

In this issue SPONSOR brings advertisers face to face with the facts about farm directors, how they sell and why they sell. Farm directors throughout

the nation have contributed liberally to the article in their own words.

The reason why the farm director is a natural salesman for anything sold to the farm family, from soap to automobiles, stems from his unique importance to the farmer. He tells the farmer about the weather, the livestock market, the fruit and vegetable market, the crop outlook. He teaches, counsels, forever lends a helping hand. He travels endlessly to farm bureau meetings, county fairs, individual farms.

To the farmer, the radio station farm director is the fellow who's working for him—without pay. And nobody has ever accused the farmer of lacking in gratitude.

The farm director is jealous of his good reputation, so he'll want to be sold on your product before he agrees to take it on. But once you're in his hands you've won a solid following. Besides the air commercials, you'll get more plusses than you can count. Your name will travel with him wherever he goes, and he goes everywhere.

You'll be surprised to learn how many big city stations have farm directors—stations like WFIL, Philadelphia; KGW, Portland; WJZ, New York; WJR, Detroit; WTAM, Cleveland. If you inquire, you'll discover some nice availabilities. If some of them are in the early morning or noonday, grab them quick. That's cream time in dairyland, tobaccoland, cattland, cottonland, on the wheat prairies, in the tall corn sections, and wherever folks live off the land.

Applause

Visiting fireman

The station manager who doesn't know Fritz Snyder hasn't been around long.

For years Fritz has made the station rounds, assuring Bulova top choice in time availabilities, checking coverage claims, listening to operational problems, inspecting studios new and old, and in general being a good fellow.

In recent years Fritz has visited TV stations, sewing up 20-second and time signal availabilities. Out of 107 stations on the air, he has spotted Bulova on 80 during the past four years.

How valuable a man Fritz is was demonstrated recently when he moved from Bulova to Biow, the Bulova advertising agency. It seemed impossible for Pepsi-Cola's new *Faye Emerson* TV show to secure enough outlets. So, like Konstanty of the Phillies, it was Fritz to the rescue. He knew station managers—and they were willing, despite the paucity of evening time, to do him a favor. Where any other sponsor would have been restricted to a handful of stations at this late date, Pepsi came through with a satisfactory quota for its new show.

Enlisting a man like Fritz Snyder for this job was sound thinking by someone at Biow. Other firms do it with station experts like Ed Lier of Shell, Frank Silvernail of BBD&O, Jerry Bess of Sawdon Advertising (for Robert Hall Clothes), Vernon Carrier of Esso, Ralph Foote of Beechnut, Adrian Flanter of Bulova (formerly with Benrus). But the traveling time-buyers still constitute a small handful.

More advertisers, and large agencies, would do well to look into the merits of adding a Fritz Snyder to their staffs.

if your programs
reach
Canadian listeners
and use music
in any form

then, you should be fully
cognizant of the services
we offer . . .

it is generally agreed that to
effectively hold and sell an
audience you must give them what
they want and like . . .

for example, Canadians are proud
of their Canadian heritage — they
like Canadian music . . .

which would indicate the use of
Canadian music to please the largest
possible Canadian audience . . .

allow us to help you, since we
control a vast repertoire of music
by leading Canadian authors,
composers and publishers . . .

in addition, we maintain a complete
station service (program continuities,
phono. records, sheet music and
orchestrations) in French and English
specially selected for programming in
Canada . . .

BMI CANADA LIMITED

MONTREAL
TORONTO

IN THE U. S., CONSULT BROADCAST MUSIC, INC.:

NEW YORK, CHICAGO, LOS ANGELES

WTAG moves merchandise with three morning shows

Central New England families are wide-awake and eager to buy, thanks to three unique WTAG-produced morning shows.

"Morning Parade" with John Wrisley, is music to everybody's ears, including the long, impressive list of advertisers.

"The Julie 'n Johnny Show",* another participating show long established but with a new twist, originates and is a sellout day after day in the Sheraton Hotel, with an audience from every section of Central New England. Julie 'n Johnny move merchandise, too. When, for example, they first personalized a Worcester bank's announcement, a listener promptly opened six \$1,250 accounts, one for every member of his family, and credited this show on WTAG.

As hostess on "Modern Kitchen",* Lyda Flanders capitalizes on her extraordinary cooking heritage — 30 years as cooking authority of Central New England. Housewives almost eat out of her hand. Over 100 clubs and organizations a year, in the WTAG market, call on her for speaking engagements.

Put the "merchandise-moving" power of these shows to work for you in the prosperous Central New England Market. To get results in *all* of Central New England, buy a buying audience with WTAG.

* May we place your order on the current waiting list?

"Morning Parade" John Wrisley
Monday through Saturday 6:30-7:00 a.m.;
7:15-7:45 a.m.; 8:15-8:55 a.m.
A few availabilities now open.



"The Julie 'n Johnny Show"*
Co-emcees Julie Chase — Johnny Dowell
Monday through Friday 9:00-9:45 a.m.



"Modern Kitchen"* Lyda Flanders
Monday through Friday 9:45-10:00 a.m.

WTAG
WORCESTER
WTAG-7 BASIC CBS • 580 KC

**Industrial Capital
of New England**

See Raymer for all details



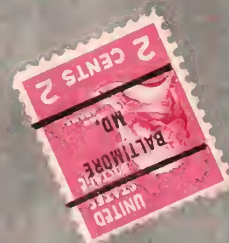
SPONSOR

For buyers of broadcast advertising

Are you in the middle of the research muddle?—p. 28

Frank Stanton with CBS color TV set and camera

CBS' Stanton takes color battle to the consumer: "If you buy a television set, buy only from a manufacturer who will give you positive assurances that there will soon be adapters and converters which will enable you to get color."



SP 10-50 12479
WM S HEDGES
N B C
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

Sponsor
Reports

page 1

Queries

page 7

Men, Money
and Motives

page 10

Mr. Sponsor:
Arthur
Murray

page 16

Groceries
on the Air

page 21

Bristol-
Myers Rides
the Trends

page 24

Film
Commercials

page 26

Research
Muddle

page 28

Mass Sales
for Class
Product

page 30

Mysteries
on TV

page 32

Radio
Results

page 34

Mr. Sponsor
Asks

page 38

Tools for
Readers

page 71

Sponsor
Speaks

page 77

Look at

TELEVISION IN THE **WHAS** TRADITION

now...

twice the program time

With the arrival of the coaxial cable in Louisville, WHAS-TV now *doubles* its operating time.

Starting in the early afternoon, 7 days a week, WHAS-TV offers an outstanding lineup of local shows with a real Kentuckiana flavor . . . *plus* the all-star array of CBS-TV programs.

*Basic CBS
interconnected
Affiliate*

WHAS-TV
Louisville, Kentucky

Serving a market of more than
50,000 television homes

VICTOR A. SHOLIS, Director

NEIL D. CLINE, Sales Director

REPRESENTED NATIONALLY BY EDWARD PETRY AND CO. • ASSOCIATED WITH THE COURIER-JOURNAL & LOUISVILLE TIMES

SPONSOR

510 MADISON AVENUE, NEW YORK



1950 RADIO SET PRODUCTION TOPS MILLION MONTHLY—Radio-Television Mfrs. Assn. reports record 8,750,965 home, portable, auto radio sets produced in first 8 months 1950. Breakdown shows 4,850,402 home radios (AM and FM); 1,284,578 portables; 2,615,985 auto radios. In same period 4,146,602 TV sets produced.

RADIO/TV MANUFACTURERS' AD BUDGETS ZOOMING—Informal poll of 12 RTMA Advg. Comm. members mid-Sept. revealed 11 increasing ad budgets in second half 1950 over first half. Increases average 104%. Nine anticipate similar or expanded budgets in '51. Average 1951 over 1950 increase estimated at 9%. Firms represented were GE, Philco, Zenith, Stromberg-Carlson, Crosley, DuMont, Westinghouse, Emerson, Motorola, Bendix, Arvin, Hallicrafters.

MOST RADIO STATIONS HAVE NET AFFILIATION—As of 1 Oct. AM outlets were almost evenly divided between net-affiliated (1163) and independents (1012). But with advent of Progressive and Liberty Broadcasting Systems, both fashioned for local outlets, balance swinging sharply to net affiliates. Two newcomers look to have at least 500 stations on dotted line by 1 Dec. Liberty, specializing in sports-casts, already on air; Progressive, beaming chiefly at daytime women's audience, will inaugurate 26 Nov.

NO DEARTH OF SPONSORS TO EXPERIMENT WITH COLOR TV—Despite predictions by TV set manufacturers of few color TV sets for many months, many advertisers eager to participate in 20 hours weekly CBS will give to TV color. Interest centers mainly on color techniques for commercials rather than programs. Several TV film studios gearing for video business. Jerry Fairbanks Prodns., expert in movie color shorts, making commercials in 16mm. Kodachrome and 35 mm. Ansco and Eastman. For the record, first network color TV sponsor is Mohawk Carpet (agency: George Nelson, Schenectady) which ran tests weekly over NBC facilities from Washington, using RCA color technique.

RESEARCH CONFUSION-CLEARING COMMITTEE OF AAAA DISSOLVES—AAAA Committee which had hoped to reach conclusion as to what radio/TV research advertisers need dissolved quietly last week. Seems members could agree only that all research services had merit in one way or another. Meanwhile, all-industry committee formed at instigation of Stanley Breyer, KJBS, San Francisco, is still hard at work. Eight-man committee, headed by Ken Baker, NAB research director, has dropped original Hooper-Pulse investigation, is now busy on plans to appraise various research organizations technically. (For story on research muddle, see page 28.)

SPONSOR REPORT for 23 October 1950

STATION PROGRAM SPECIALIZATION TREND INCREASING—Radio stations, some with urging of national representatives, are moving toward winning sharply-defined, loyal audiences. Trend has continued for some time, is gaining more favor. Most common specializations are women's programs, sports, popular music, news, kid's shows, rural service, community service. Some TV stations are striving for personality, too, with WPIX (N.Y.) aiming at "New York programs for New Yorkers."

SUPER-BAB HITS RESPONSIVE CHORD—Both broadcast buyers and sellers like idea of million-dollar BAB, planned for early-1951 start as successor to present limited Broadcast Advertising Bureau. Buyers point to helps afforded newspaper advertisers by million-dollar Bureau of Advertising of ANPA; would welcome similar service for broadcast advertisers. NAB station members have endorsed plan at every District Meeting held to date.

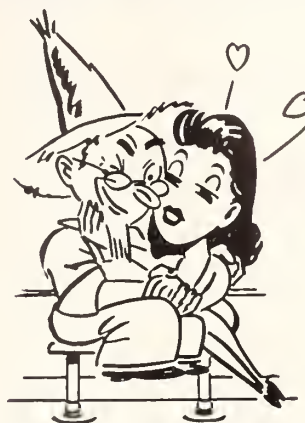
4 OUT OF 5 TV CITIES HAVE NETWORK SERVICE—Only 14 TV cities are now lacking network facilities, 5 of them in Oklahoma and Texas. WSM-TV (Nashville) 107th station on air (began operation 30 Sept.) took programming from all 4 nets right from opening gun as result of own microwave relay link from Louisville. Five basic CBS outlets (Cable TV Stations) are selling idea of 5-market interconnected net. Consists of WAGA-TV, Atlanta; WBTV, Charlotte; WMBR-TV, Jacksonville; WAFM-TV, Birmingham; WFMY-TV, Greensboro.

NEWSPAPERS RATE HIGHEST IN ENGLAND, RADIO IN U. S. —Some measure of relative importance of radio vs. newspapers in England and U.S. is glimpsed in impressive new volume, "World Communications," published in Paris by UNESCO under direction of Albert A. Shea, Canadian mass communications expert. Newspapers bought in Britain each day number 570 per 1,000 persons; in U.S., 357. But Britain has only 227 radio sets per 1,000 persons; U.S., 566. Movie seats per 1,000 population are nearly identical; 84 in Britain, 83 in U.S. Book, available in U.S. through Columbia Univ. Press, gives vital statistics on 160 countries and territories.

EXTRAS MARK LIBRARY SERVICES—Services like Lang-Worth, World, RCA, Capitol, Associated, Standard, MacGregor not long ago dispensers solely of library musical disks, now help clients cash in on sponsor possibilities in many ways. Expert commercial scripts, well-defined 26 and 52-week programs, recorded homemakers' shows salable on participation basis, recorded sound effects, are some of "bonuses." Latest reported are transcribed 15-second commercial jingles by Standard on Christmas shopping, Dollar Day, furniture, jewelry, automobiles. Associated ties in with gridiron interest by publishing booklet of football songs of 69 colleges played by Associated Brass Band. Commercial emphasis by libraries gives advertisers choice of popular low-cost programs in specific markets.

1951 YEAR OF ACTION IN SOFT-DRINK FIELD—Look for lots of action in carbonated beverages field in '51. With strong ad-minded team and \$5,000,000 ad budget Pepsi-Cola is out to make Coca-Cola look to its laurels. Use of radio, TV will be heavy by both. New drinks, like non-carbonated "Circus Punch," are readying national campaigns. One cloud on horizon: glass bottle shortage is plaguing some firms.

YES! WDAY IS THE OVERWHELMING FAVORITE IN THE CITY—



**AND ON THE
FARM!**

Yes! urban and rural, WDAY just doesn't have much competition in the wealthy Red River Valley! Here's the proof!

- (1) A 22-county survey of rural listening habits made by students of North Dakota Agricultural College shows that *78.6% of the families prefer WDAY, vs. only 4.4% for the next station!*
- (2) For the period Dec. '49-Apr. '50, WDAY got more than three times as great a Share of Audience as the next station, Morning, Afternoon and Evening—*got the highest Hooperatings among all NBC stations in the nation, for the second time in a row!*
- (3) BMB Study No. 2 credits WDAY with a Daytime Audience of more than 200,000 families — *77.7% of whom are average daily listeners!*

Write direct or ask Free & Peters for all the facts about fabulous WDAY!



FARGO, N. D.

NBC • 970 KILOCYCLES • 5000 WATTS



FREE & PETERS, INC.
Exclusive National Representatives

SPONSOR

VOLUME 4 NUMBER 22

DIGEST OF 23 OCTOBER 1950 ISSUE

ARTICLES

Grocery stores on the air

Standout chains and dealer associations are showing retailers how to make the most of radio and TV

21

How Bristol-Myers rides the trends

High-budget network radio shows made B-M products sales leaders, but they've changed their thinking to meet new conditions

24

The inside story of a film commercial

Many sponsors have found film commercials more effective, in the long run than live ones. They've also found ways to cut costs, choose producers wisely

26

Are you in the middle of the research muddle?

When rating services disagree, it's the advertiser who's most perplexed. This should help him clear the clouds away a bit

28

Is your class-product ripe for mass sales?

Broadcast media have played important part in enabling "kosher" wines to burst ethnic bounds, sell to a booming mass market

30

Mysteries: they love 'em on TV, too!

Mysteries wasted no time in racking up big audiences on video, are fast becoming one of TV's best program buys

32

COMING

Brown & Williamson on the air

SPONSOR will chronicle the experiences of a tobacco company which is strong believer in continuing power of radio

6 Nov.

A department store goes on TV

Step-by-step account of how a major department store went about organizing a new TV show. Complete inside story on problems, strategy, costs

6 Nov.

Ad manager's book shelf

What can books do for advertising world professionals? Are advertising books just college-boy stuff? Answer to come

DEPARTMENTS

QUERIES	7
MEN, MONEY & MOTIVES	10
NEW AND RENEW	13
MR. SPONSOR: ARTHUR MURRAY	16
P. S.	18
RADIO RESULTS	34
MR. SPONSOR ASKS	38
ROUNDUP	40
TOOLS (BROCHURES) AVAILABLE	71
EDITORIALS	72

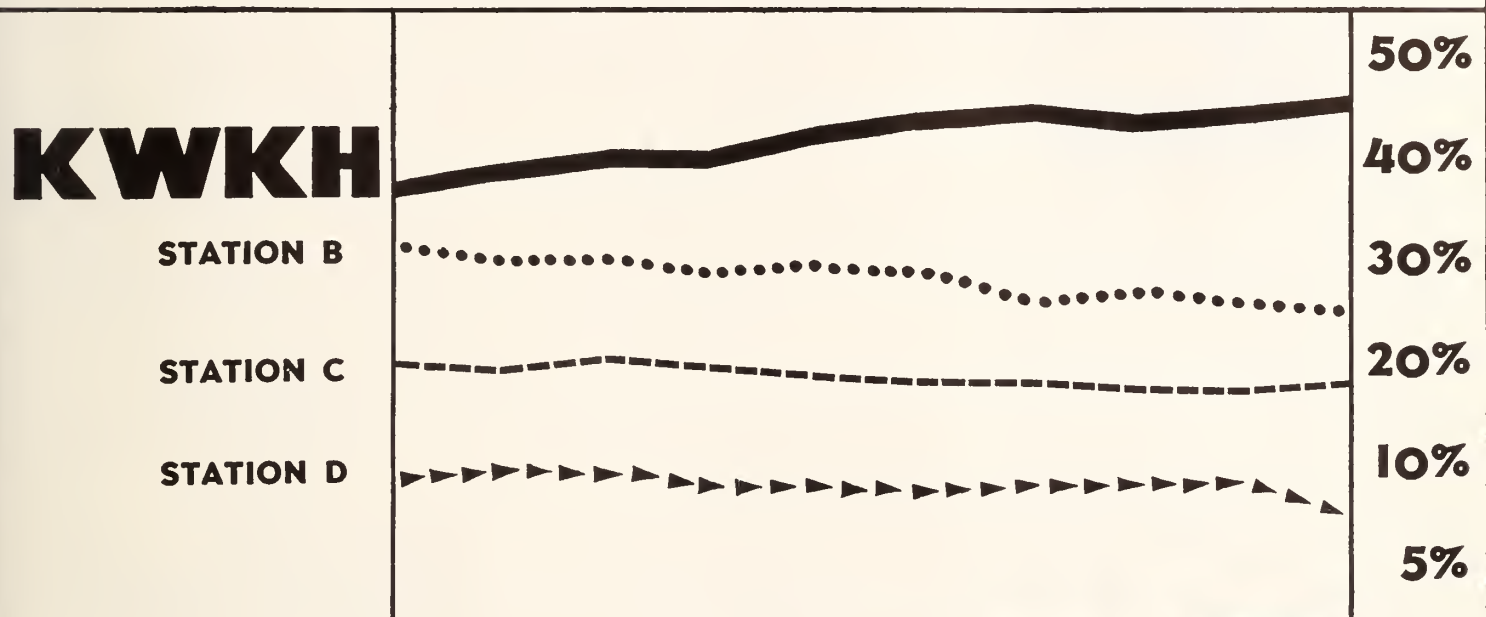
COVER: Frank Stanton, CBS president, is in center of TV's biggest storm to date. Though he faces strong set-manufacturer opposition, sponsors, at least, are no problem. Many are anxious to sell with color demonstrations of products — once set problem is licked. (See Sponsor Report)

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**IT'S EASY,
WHEN YOU
KNOW HOW!**

... AND SHREVEPORT HOOPERS PROVE IT!
Share of Audience, Total Rated Periods for TEN REPORTS
DECEMBER, 1948 Through APRIL, 1950

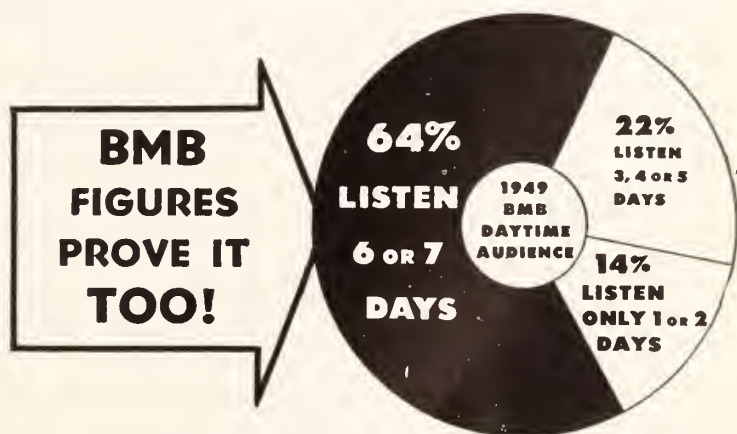


Hoopers and BMB *both* prove that KWKH is the overwhelming favorite in and around Shreveport!

The graph at the top of the page illustrates the findings of Hooper reports covering a period of 16 consecutive months. It not only proves that KWKH gets top Shreveport ratings; it also shows that KWKH is consistently *increasing* its leadership over other Shreveport stations!

The pie-chart at the right shows the kind of loyalty accorded KWKH by its large rural audience. Well over half the 303,230 families in KWKH's Daytime BMB Audience listen to KWKH 6 or 7 days weekly!

That's the proof of KWKH's superiority in this rich Southern market. What other facts would you like?



KWKH

SHREVEPORT

Texas

LOUISIANA

Arkansas

The Branham Company
Representatives

Henry Clay, General Manager

50-000 Watts • CBS •

Montreal is



MARKETS

Within Montreal's city limits lies a billion dollar market. Outside the city, included in a radius of 50 to 75 miles, exists a second vast trading zone. The first survey, just completed in this twin market, clearly indicates one fact—CKAC rates *tops* among the 185,000 French radio homes in Montreal's Market No. 2.

Don't be content with just half of Montreal. Get full value for your money. There's no discount on your advertising dollar when you use CKAC, Montreal.

Write CKAC for additional information based on the recent Elliott-Haynes survey of Montreal's second market.

CBS Outlet in Montreal
Key Station of the
TRANS-QUEBEC radio group



MONTREAL

730 on the dial • 10 kilowatts

Representatives:

Adam J. Young Jr. - New York, Chicago
William Wright - Toronto

510 Madison

BAKERS ON THE AIR

Noticed with interest your excellent treatment of "Bakers on the air."

For quite some time now, we've been doing a bang-up job for Wolf's Inc., bakers of Sunbeam Bread in Louisiana. Naturally, we'd like to get in touch with some of the other members of the Quality Bakers. Would you please give us Jack Coffey's address in New York.

By the way, this is the third year that I'm subscribing to SPONSOR. And, I've still not received the Jaro Hess drawings during any of my renewals. Please send me a set.

SPONSOR, to my mind, is one of the most concise, factual, and interesting publications in the aural advertising field. Keep up the good work.

PETER T. WOLF
Tune Ads of America
Longview, Tex.

Orchids on your very comprehensive story, "Bakers on the air." May we please have three additional copies of the 25 September issue.

DORATHEA A. HASSLER
Radio & Television Director
Beaumont, Heller & Sperling
Reading, Pa.

I have just seen the 25 September issue of SPONSOR. It contains a very interesting article called "Bakers on the air."

We are in the midst of preparing plans for some bakery business. I would like very much to obtain 14 copies of this particular issue because of that article on bakeries.

RICHARD R. BECK
Account Executive
John C. Dowd, Inc.
Boston

BROKEN A.R.M.

You broke my arm (A.R.M., that is!) with your persistent promotion.

Really, yours is an interesting and valuable magazine. Every agency executive who is interested in the media and method of the future should read it regularly.

Now, send me the latest TV station map, will you please!

ARTHUR R. MACDONALD
Arthur R. MacDonald Advertising
Chicago

WESTERNS ON THE AIR

For your information, I was just advised this week by the Albert Evans Agency that their account, Williamson-Dickie of Fort Worth, Texas, who are America's largest manufacturers of matched uniforms and working clothes and who sponsor *Foy Willing and the Riders of the Purple Sage*, that this program has received top ratings during the time it has been on the air. This program, which is strictly Western throughout, is now running in such cities as Chicago, Cleveland, Boston, Detroit, Dallas, Macon, Amarillo, Houston and San Antonio.

Also for your information, this particular Western show has been on well over 200 radio stations. The sponsor is now well within the second year of running this program and will soon be starting the third.

CHARLES A. KENNEDY
President
Teleways Radio Productions
Hollywood

THE HAPPY MEDIUM

When I had the stamp made last year (*see cut*), all my friends told me I had gone much too far on the corny side, and I was really ribbed.



The Happy Medium

Now, with our very popular SPONSOR magazine using it, my idea seems much, much better, and I can now look everyone in the eye again!

EDWARD K. KEMBLE
Manager
KDB

Santa Barbara

(Please turn to page 70)

SPONSOR

Queries

Reader inquiries below were answered recently by SPONSOR's Research Dept. Answers are provided by phone or mail. Call MU. 8-2772; write 510 Madison Ave., New York 22, N. Y.

Q. Which categories rank as the top four in spot radio advertising dollar-wise? *Advertising agency, New York*

A. The top four, not necessarily in the following order, are FOOD, SOAPS and CLEANSERS, DRUGS, and TOBACCO.

Q. Have you any TV success stories about sponsors who used non-network video for a long time and attributed their success to the length of time they had used TV?

Network sales department, New York

A. The following SPONSOR stories should be helpful: "Beck comes to TV," 11 April 1949; "Squirt Beverage Co. finds TV profitable," 26 September 1949; "TV program clicks for National Brewing Co.," 16 January 1950; "How TV sells women," 27 February 1950; "Department store TV," 24 April 1950.

Q. Can you give me the names of firms making singing commercials or jingles for a station?

Radio station representative, New York

A. Harry S. Goodman; Lanny & Ginger Grey; World Broadcasting; Associated Program Service; Sesac and Langworth, all New York; and Standard Radio Transcription Services Inc., 360 North Michigan Avenue; I. J. Wagner, 75 E. Wacker Drive, both Chicago.

Q. Can you give us a listing of some books on TV programing, production, and the studio aspects of video that might aid us in our study of the medium? *Soap manufacturer, Chicago*

A. The following books should be useful: "Television as an Advertising Medium," by Philip A. Bennett, U. S. Government Printing Office, Washington, D. C. (60c); "Television Boom," by Buel W. Patch, Washington Editorial Research Reports, Vol. 1, No. 4, 26 January 1949 (\$1); "Television Works Like This," by Jeanne and Robert Bendick, Whittlesey House, McGraw-Hill, 1949 (\$1.75); "Video Handbook," by Morton G. Scheraga and J. J. Roche, Montclair, N. J., Boland and Boyce, 1949 (\$5).

Q. Do you know of any studies showing the degree of TV set usage compared to length of time set has been owned?

Advertising agency, New York

A. It is believed in some quarters that the longer a set is owned the less it is used. Others say better programing will change this. A joint study by the Television Association of Philadelphia and *TV Digest* shows the following: set ownership period of less than six months—five hours, one minute of daily viewing; six months to one year—four hours and 25 minutes; over one year—four hours and 10 minutes of viewing. According to an Elmo Roper survey, the average TV set owner watches video two hours daily; women spend more time televiewing than men; lower income people more than those in higher brackets.

*from 1950 Sales Management

RETAIL SALES* IN KTLN PRIMARY AREA FOR 1949	
Food	\$241,000,000
Drugs	\$ 35,500,000
Merchandise	\$101,000,000
Automotive	\$216,385,000
Furniture, radio and household	\$ 63,000,000

KTLN 1000 Watts
DENVER

DELIVERS

the cream of the
Rocky Mountain Area

**FOR 16¢ per
THOUSAND
LISTENERS**

KTLN serves more Colorado
Radio Families than any other
Independent station.

April thru July 1950 average
Hooper (share of audience) 10.

for availabilities
phone, write or wire

John Buchanan, KTLN
Park Lane Hotel, Denver
Radio Representatives, Inc.
Peg Stone, New York
John North, Chicago
Tracy Moore, Los Angeles
and San Francisco





Latest Hooper Audience Index Proves . . .

WWL enjoys a liberal lead in share-of-audience
day and night.

WWL dominates the whole rich Deep-South
market.



How the South's Greatest Salesman Sells Your Show

South's greatest multi-media listener campaign includes colorful 24-sheet posters, consistent newspaper ads, streetcar and bus dash signs, store displays, personal calls on jobbers and leading retailers. It's a year-round promotion by WWL. That's one big reason why so many shows have WWL rating higher than national average.



In the Fall—
All Hear the Call
of the
South's Greatest Salesman

the sparkling array of CBS
programs—WWL adds the "darlings"
Southern listeners . . . adds
public service shows that make
listeners loyal . . . adds news and
special events that keep those
listeners set at 870—WWL.



South's Greatest Salesman

WWL

NEW ORLEANS

50,000 WATTS

CLEAR CHANNEL

CBS AFFILIATE

for
SENSATIONAL RESULTS
"MARTHA'S CUPBOARD"



(featuring Martha Bohlson)
 with the
Hard-Selling, 4-Way
WOW
FEATURE FOODS
Merchandising Plan

Now Available To Advertisers Of
 Acceptable, Non-Competing Pro-
 ducts Sold in

FOOD STORES

- Minimum Contract . . .
 2 Participations Per Week For
 13 weeks.
- Rate Per Participation: \$46.75
 (5% off for 4 or 5, 10% off
 for 6 Participations per week.)

DON'T DELAY
Get Full Information Now

RADIO
WOW
SALES

Insurance Bldg., Omaha
 Telephone WEBster 3400
 Frank P. Fogarty, Gen'l. Mgr.
 Lyle DeMoss, Ass't. Gen'l. Mgr.
 or
 ANY JOHN BLAIR OFFICE

Men, Money and Motives

by
 Robert J. Landry

On 17 December it will be 10 years since that hell-for-leather mad genius of advertising, J(ohn) Sterling Getchell, died, exhausted, prematurely, at 41. His place in legend and romance is not only established but still growing. If by common agreement he drove himself to an early grave, he was also, again by common agreement, an extraordinary force. It tells a lot about the advertising-agency business that he flourished and that he lives on through the widely dispersed admen who worked for him, admired him, and hated him, by turns. The agency which bore his name is gone but the men who bore his yoke, and yoke it was, are still dominant.

* * *

It has been calculated by stub pencil on Christ Cella's good white linen that Getchell in his time hired, fired, or lost to more relaxed rivals some 30 now-topflight advertising executives. The Getchell alumni is a special lodge. He seldom gave written contracts (Walter Templin, ex-Pepsodent, was an exception), but nonetheless so sudden were Getchell's shifts of mood that it probably cost him \$300,000 in special severance payments to admen with whose talents he was fleetingly infatuated and abruptly disgusted. What he typically did was to hire a guy at double his pre-Getchell wage. The new staff genius would then be warmly welcomed and installed in an elaborate, freshly-decorated office and would bask for some weeks or months in the favor of the genius-in-chief.

* * *

Eventually would come Getchell's hot demand for a miracle. Getchell wanted to make advertising history, nothing less. No matter that the staff genius had never known the account or industry or studied the problems of either. Raising unreasonableness to the stature of an art, Getch teamed copywriters, art directors, account executives and media experts to sweat out high-powered presentations which had to possess the bulldozer power to tear free million-dollar advertising accounts gripping the soil of status quo with 10-year roots. If the staff genius was fresh out of miracles, Getch would go cold on him, but fast.

* * *

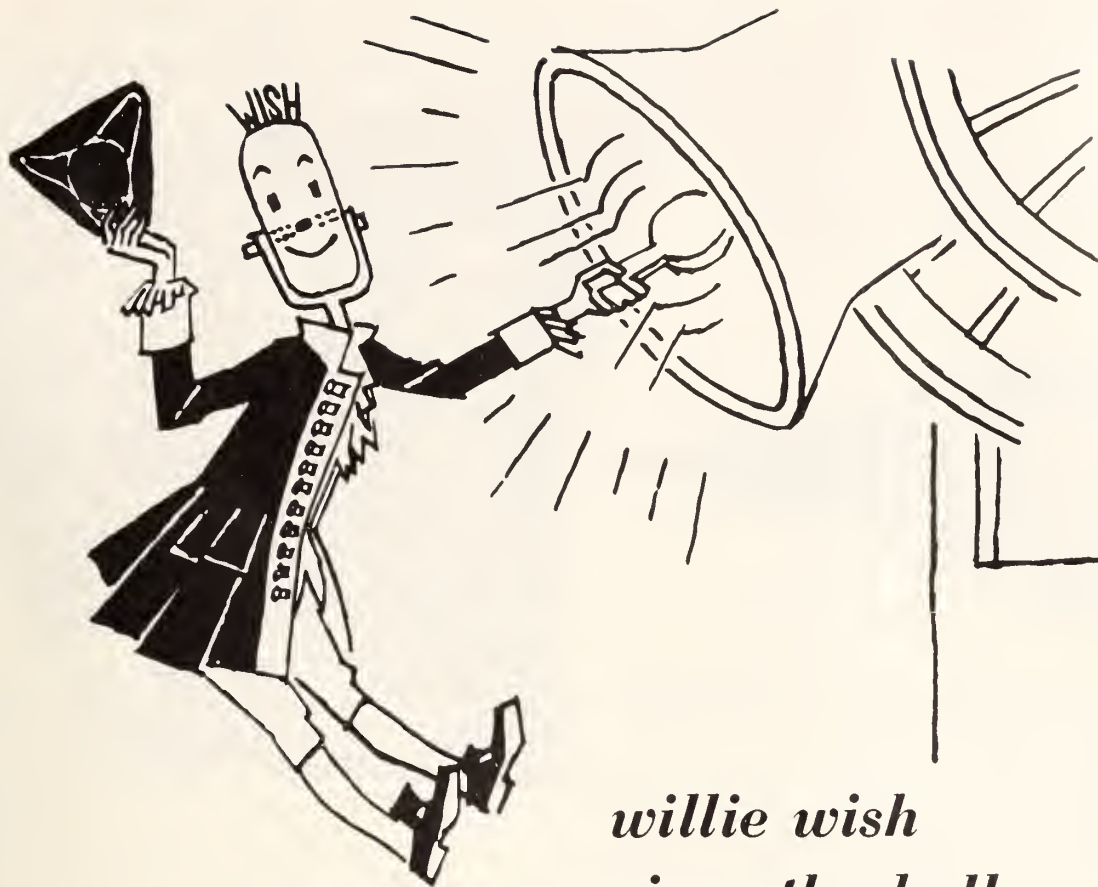
About six months was a good tour of duty at Getchell's agency, but a few hardy characters survived five years and longer.

It was literally true that he needed regular space in the Leroy Sanitorium for the weekend recuperation of his exhausted staffmen. He was not, of course, the only agency proprietor who has put almost sexually obsessive demands upon the time and energies of employees nor the only boss to strain to breaking the slender ties of advertising wives piqued at being married widows never viewing their husbands except in a state of collapse.

* * *

What motivated Getchell? Not money alone. Not power alone. He liked both. But others do, too. Probably it was a stupendous,

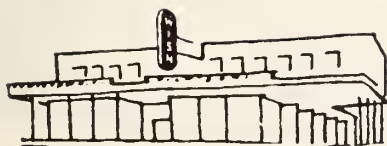
(Please turn to page 56)



willie wish rings the bell

Town Crier WILLIE WISH is ringing the bell in earnest. He's telling the whole town that the popular ABC program, "America's Town Meeting", is returning to the air and will be sponsored by the Bruce Savage Realty Company. This outstanding realty firm has long been a firm believer in WILLIE WISH as a powerful puller in Indianapolis. Just ask any Free & Peters Colonel about Willie's pulling power.

that powerful puller in Indianapolis . . .



OF INDIANAPOLIS

affiliated with AMERICAN BROADCASTING COMPANY

GEORGE J. HIGGINS, General Manager

FREE & PETERS, National Representatives

here's the plan that sells the midwest market!

WLS FEATURE FOODS

**a radio program
and
merchandising service**

featuring

MARTHA CRANE and HELEN JOYCE



Developed over 15 successful years,
WLS FEATURE FOODS, a half-hour daily
participating homemaker program, has
helped many of the best known manufacturers
to increase sales in this great market
with over 10% of the nation's food sales.

Through its highly personalized merchandising service,
FEATURE FOODS offers *continuous day-after-day contact with
points of sale to:*

- Improve distribution
- Stimulate promotion by dealers
- Get greatest possible visibility of products
- Know how many stores are out-of-stock and do something about it

Further, advertisers receive regular reports
showing exactly what happens from month to month
at the retail level.

For availabilities, prices and more detailed information,
get in touch with SALES MANAGER, WLS,
CHICAGO 7 . . . or contact your John Blair man.

your John Blair Man has the details



CLEAR CHANNEL Home of the NATIONAL Barn Dance

CHICAGO 7

890 KILOCYCLES, 50,000 WATTS, AMERICAN AFFILIATE. REPRESENTED BY JOHN BLAIR AND COMPANY.

New and renew

SPONSOR

23 October 1950

These reports appear in alternate issues

New on Radio Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Independent Citizens Committee	Gre,	CBS 10	Political; M 6:15-30 pm; 2 Oct; 6 wks
P. Lorillard Co	Lennen & Mitchell	MBS 400	Queen For A Day; M-F 11:45-noon; 1 Jan; 52 wks
New York State Democratic Committee	Ben Sackheim	CBS 7	Political; Th 6:15-30 pm; 5 Oct; 5 wks
Quaker Oats Co	Sherman & Marquette	MBS	Man On The Farm; Sat 12:30-1 pm; 14 Oct; 52 wks (half-hour added)
R. J. Reynolds Tobacco Co	William Esty	CBS 174	Camel Football Roundup; Sat 2:30-5:30 pm; 7 Oct; 8 wks

Renewals on Radio Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
American Federation of Labor	Furman, Feiner	CBS 175	Frank Edwards & The News; M-F 10-10:15 pm; 1 Jan; 52 wks
Chesbrough Manufacturing Co	McCann-Erickson	CBS 151	Dr. Cbristian; W 8:30-9 pm; 18 Oct; 52 wks
General Foods Corp	Young & Rubicam	CBS 154	Hopalong Cassidy; Sat 8:30-9 pm; 30 Sep; 53 wks
Lever Brothers Co	Young & Rubicam	CBS 173	My Favorite Husband; Sat 9:30-10 pm; 7 Oct; 52 wks
Miller Brewing Co	Ruthrauff & Ryan	ABC 51	Amos & Andy; Sun 7:30-8 pm; 1 Oct; 37 wks
	Mathisson & Associates	MBS 500	High Life Review; W 10-10:30 pm; 4 Oct

New National Spot Radio Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKETS	CAMPAIGN, start, duration
American Sugar Refining Co	Domino	Ted Bates (N.Y.)	8 mkts; South, Southwest	Annemts; 2 Oct to end of year
Bristol-Myers Co	Resistab	Kenyon & Eckhardt (N.Y.)	52 mkts	Annemts; 15 Oct; throughout winter
California Lima Bean Growers Assoc	Association	Mogge-Privett (L.A.)	10-12 East and mid-West-ern mkts	Annemts; partie; 21 Oct
Carter's Products Inc	Carter's Pills	Ted Bates (N.Y.)	Major mkts	Annemts; end of Sep to 1 Jan
Ford Dealers Advertising Assoc	Automotive	J. Walter Thompson (L.A.)	45 Don Lee Pacific Coast stns	Ford Five Star Final; 52 wks (current)
General Motors Corp	Chevrolet	Campbell-Ewald (N.Y.)	300 stns; Nat'l	Three-min annemts; 9 Oct; 8 wks
Kille-Jacobs Inc	Appliance distributor	Hoffman-Baxter (Scranton)	9 stns; mid-Atlantic market	News
Procter & Gamble Co	Ivory Snow	Benton & Bowles (N.Y.)	30 stns; 18 mkts	Annemts; 2, 9 Oct; 13 wks
Scott & Bowne	Scott's Emulsion	Atherton & Currier (N.Y.)	90 cities in smaller mkts	Annemts; 12 Nov; 20 wks
Sinclair Refining Co	Gasoline	Morey, Humm & Johnstone Inc (N.Y.)	19 cities in major mkts	Annemts; 1 Oct; 13 wks
Tea Bureau Inc	Tea distributor	Baker (Toronto)	30 Canadian stns	

National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Joseph E. Baker	KBON, Omaha, prom mgr	KMTV, Omaha, merchandising mgr
Bernard C. Barth	WLW-TV, Cincinnati, prog coordinator for three WLW tv stns	Same, asst to dir of tv operations for Crosley Broadcasting Corp
Tom Boise Jr	KLZ, Denver, tfe mgr	KSL, Salt Lake City, acct exec
Edwin Buckalew	CBS Radio Sales, S.F., sls mgr	KNX, L.A., gen sls mgr
Dallas DeWeese	WLW, Cincinnati, member of news staff	Same, news dir
Selvin Donneson	Atlantic Electric Co, Newark, sls mgr	WWRL, N.Y., sls mgr
Oscar Elder	Pub rel consultant, Wash.	NAB, Wash., asst pub affairs dir
Walter W. Gross	J. Walter Thompson Co, Detroit, radio, tv mgr	NBC, Detroit, mgr of tv net sls for Mich., O., areas
Mike Jablons	Gainsborough Assoc, N.Y., vp	FCC, Wash., spec asst to FCC Comm. Frieda B. Henneck
Henry G. Kirwan	Peat, Marwick, Mitchell & Co	WINS, N.Y., bus mgr

- **In next issue: New and Renew on Television (Network and Spot); Station Representation Changes; Advertising Agency Personnel Changes**

National Broadcast Sales Executives (Continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Bruce MacDonald	WJW, Cleve., news ed	Same, asst prog dir
Robert McKee	ABC Central div, Chi., asst sls mgr	Same, sls mgr for network radio sls
Greta Morgan	Morgan Co, Chi.	WIND, Chi., sls prom, pub mgr
Jack Murphy	WPIX, N.Y., dir of remote shows	Same, sports dir
N. "Nick" Pagliara	WEW, St. L., gen mgr	WIL, St. L., natl sls mgr
Raymond Rand	Wholesale, retail record business, N.Y.	WHLL, Hempstead, acct exec
Edwin G. Richter Jr	Life Magazine, local rep (Cincinnati)	WKRC-FM, Cincinnati, sls rep
Marvin Rosene	WIND, Chi., managed Midwest Baseball network	KIOA, Des Moines, gen mgr
Charlotte F. Stern	Head of own tv prog sls organization	DuMont, N.Y., dir of adv, prom
Hugh J. Stump	KCBS, S.F., acct exec	CBS Radio Sales, S.F., AM sls mgr
Lamont L. Thompson	KCBS, S.F., sls dept	CBS Radio Sales, S.F., tv sls mgr
Gerald Vernon	ABC-TV, Chi., acct exec	Same, sls mgr of Central div network tv sls
Robert Burns White	ABC, Chi., pub svc dir	Progressive Broadcasting System, Chi., exec vp
George Whitney	Don Lee Broadcasting System, gen sls mgr	KFI, KFI-TV, L.A., gen mgr
Donald Withycomb	NBC, N.Y., asst to M. H. Aylesworth	Progressive Broadcasting System, N.Y., exec

Sponsor Personnel Changes

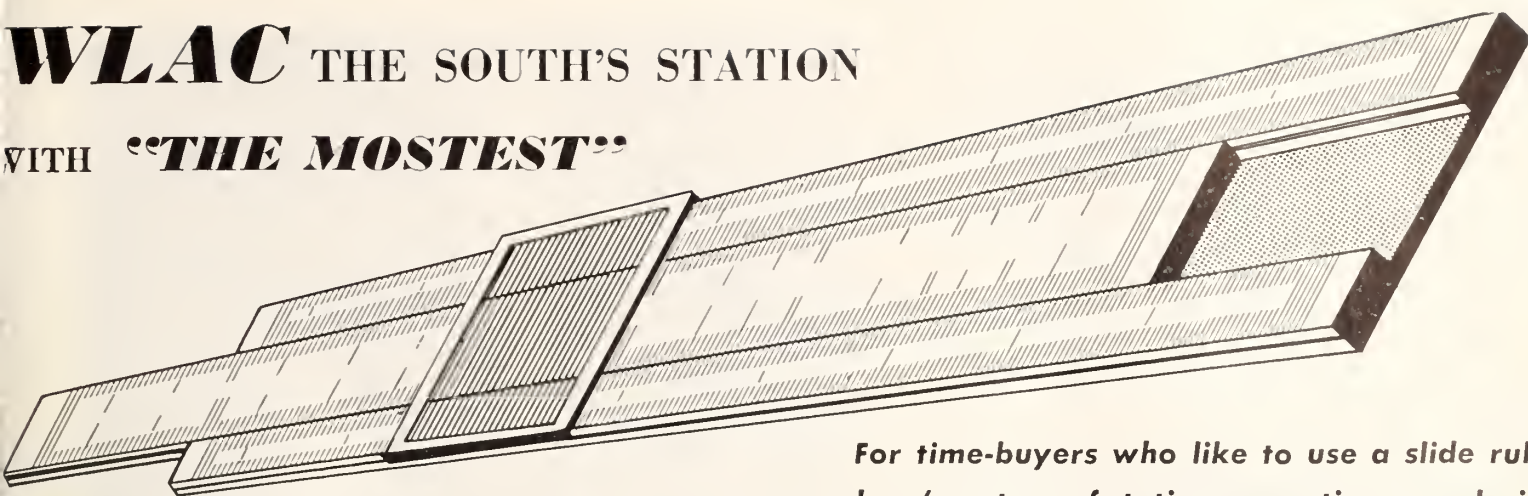
NAME	FORMER AFFILIATION	NEW AFFILIATION
Ralph J. Brown	General Electric Supply Corp, Bridgeport, vp	Same, mgr of marketing
Richard M. Compton	Needham, Louis & Brorby, Chi., acct exec	General Foods (Igeheart Brothers div), Evansville, assoc sls, adv mgr
Mrs. Susanna Davis	Abraham & Straus, Bklyn.	Namms, Bklyn., prom, pub rel dir
Bernard L. Field	Gunther Brewing Co, Balto., adv field mgr	Same, merchandising dir
Sifton Friedman	Adv dir for several apparel concerns in N.Y., Phila.	Benrus Watch Co, N.Y., adv dir
Charles T. Haist Jr	General Electric Co, electronics dept, S.F.	Same, district sls mgr for radio broadcast equipment
Raymond Halter	Cleveland-Sandusky Brewing Co, Cleve., sls mgr	Same, vp
E. W. Hayter	Goodyear Tire & Rubber Co of Canada Ltd, adv mgr	Same, marketing and adv mgr
H. T. Hutchinson	Richfield Oil Corp, S.F., mgr central div	Same, asst gen sls mgr, L.A.
Lynn C. Holmes	Stromberg-Carlson Co, Rochester, N.Y., assoc dir research	Same, dir of research
Francis H. Johlle	Radio Features Inc, Chi., merchandising, prog dir	Nesco Inc, Milwaukee, dir of sls prom
Michael D. Kelly	The Hallierafters Co, Chi., asst tv sls mgr	Same, Central regional tv sls mgr
Otis E. Kline	United Airlines, N.Y., exec asst to pres	Same, exec vp, dir
Gerald Light	Emerson Radio & Phonograph Corp, N.Y., asst to vp in charge of sls	Same, mgr of govt contracts div
Alfred Marum	Alexander Smith & Sons Carpet Co, Yonkers, N.Y., asst dir of industrial engineering	Same, sls control mgr
Robert R. Mathews	American Express Co, N.Y., vp	General Foods Corp, N.Y., asst dir of adv
Joseph H. Moss Jr	DuMont, Chi., head of regional office	Same, East Paterson, N.J., mgr of distribution, receiver sls div
John H. O'Toole Jr	Halliburton's, Oklahoma City, pres	Phoenix Hosiery Co, Milwaukee, vp in charge of merchandising
Tyrell G. Rogers	DuMont Laboratories Inc, Clifton, N.J., mgr sls control div	Same, exec asst
LeRoy Spencer	Earle C. Anthony Inc, L.A., gen mgr	Packard Motor Car Co, Detroit, vp (will be exec vp in January)
Charles T. Shropshire	General Electric Supply Corp, Bridgeport, appliance sls mgr	Same, vp
Bernard Weiser	McCormick & Co, Balto., dir of gen sls	Same, vp in charge of sls
Stanley F. Zajac	William N. Scheer, Newark, gen office mgr	Motorola-New York Inc, N.Y., adv and prom mgr N.J. branch

New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Austin-Greem Inc, N.Y.	Cosmetics	O'Brien & Dorrance, N.Y.
B. T. Babbitt, N.Y.	Bab-O, Glim	William H. Weintraub, N.Y.
Baconette Products Co, L.A.	"Skittles" bacon flavoring	The Jordan Co, L.A.
Berks-Lehigh Cooperative Fruit Growers Inc, Fleetwood, Pa.	"Red Cheek" apple juice	St Georges & Keyes Inc, N. Y.
Carr-Consolidated Biscuit Co, Wilkes Barre, Pa.	Biscuit manufacturer	BBD&O, N.Y.
Gale Hall Engineering Inc, Boston	Auto gages	Cory Snow Inc, Boston
Glamour Products Co, L.A.	"Vitrex" dietary supplement	O'Brien & Dorrance, N.Y.
Glaser-Crandell Co, Chi.	"Everbest" preserves and jellies	Schwimmer & Scott, Chi.
Golden Brand Food Products Co, Phila.	Salad dressing	Harry Feigenbaum, Phila.
Holiday Brands Inc, Boston	"Holiday" instant coffee	Hoag & Provandie, Boston
Home Test Products, Woodside, L.I.	"Roll-A-Ray" reducing methods	Huber Hoge & Sons, N.Y.
Pelex Beauty Products Co of Canada, Penetang, Ont.	Cosmetics	Ad Fried, Oakland
Perfect Foods Inc, Phila.	Pretzels	J. Cunningham Cox, Phila.
O. W. Siebert Co, Gardner, Mass.	Baby carriages	Cory Snow Inc, Boston
So-Lo Marx Rubber Co, Loveland, O.	Rubber overshoes	Dowd, Redfield and Johnstone, N. Y.
True-Flex Laminates Inc, Oakland	Glass fishing rods	Conner, Jackson, Walker, McClure, S.F.

WLAC THE SOUTH'S STATION

WITH **"THE MOSTEST"**



IN NASHVILLE:

ALL AND WINTER '49-'50 Hooperatings showed WLAC leading the field, morning and night. Late night (10:30-12:00) showed WLAC with more listeners than all other stations combined.

Our Fall Promotion

Our fall promotion will cause these ratings to forge further ahead in '50-'51.

Some form of program-promotion will reach every radio owner in WLAC's home county.

RADIO: Dozens of announcements, concentrating on the theme, "The Stars' address is CBS."

DIRECT MAIL: 60,597 printed program schedules mailed—one to every telephone subscriber in home county.

NEWSPAPERS: Column after column of display advertising carried in both Nashville newspapers.

BUS CARDS: City busses transporting 5 million fares per month are displaying WLAC bus cards.

OUTDOOR: A city-wide billboard display reminding listeners that "Again this Fall—WLAC Has Them All."

STARS - PROGRAMS

ON THE NETWORK: This fall WLAC's program schedule will feature more of radio's greatest stars. Lowell Thomas, Beulah, Jack Smith, Frank Sinatra and Ralph Edwards are among those added.

Staff Artists

OUR GREAT STAFF of local personalities continues to grow in popularity.

GENE NOBLES, the disc-jockey genius whose nightly show has made Randy's Record Shop the largest mail order record dealer in the world.

"BIG JEFF," whose Hadacol shows keep the demand ahead of the supply.

MARY MANNING, whose "Woman's World" is the only Nashville show built strictly for women.

YOUR ESSO REPORTER, whose 12 years of reporting "News while it's news" keeps him out front in the field.

PAUL OLIPHANT, whose "Garden Gate," CBS feed makes people from coast-to-coast "WLAC-Conscious."

THESE and dozens of others work together to make WLAC one of the strongest factors in the success of Southern radio.

IN THE SOUTH

COVERAGE: BMB gives WLAC a tune-in count in 317 counties in 12 Southern states.

State	Number of Counties
Alabama	35
Arkansas	2
Florida	18
Georgia	70
Kentucky	45
Louisiana	13
Mississippi	34
North Carolina	14
South Carolina	8
Tennessee	67
Virginia	7
West Virginia	4
	<hr/> 317

BETWEEN 1946 AND 1949 WLAC showed an audience-gain of 95% at night, 46% in daytime.

NO TECHNICAL changes . . . this increase has been brought about by a fabulous improvement in programming.

MAIL COUNT: WLAC probably received more mail in '49 than any other Southern station . . .

832,773 Pieces

80% OF THIS MAIL came from Southern States where WLAC's SALES power is concentrated.

AMONG OTHER ITEMS, this mail contained orders for more than 3 million baby chicks!

ALL THIS . . . is what you are buying when you place your schedule on **"THE NASHVILLE STATION WITH SALES POWER"**

• 50,000 WATTS . . . WLAC

REPRESENTED BY THE PAUL H. RAYMER COMPANY

Television's TOP Sales Opportunity

WILMINGTON

—first in income per family among all U.S. metropolitan centers of 100,000 or over.

Sales Management
1950 Survey of Buying Power.

DELAWARE

—first in retail store purchases; has highest per capita expenditure of any state.

U. S. Census Bureau
figures released 7/2/50.



The only
Television station in
Delaware—it delivers
you this buying
audience.

If you're on Television—

WDEL-TV

is a must.

Represented by
ROBERT MEEKER
Associates

New York San Francisco
Los Angeles Chicago



Arthur Murray*

President
Arthur Murray, Inc., New York

Mr. Sponsor

"Practically anyone can learn to dance, young or old."

Arthur Murray, president of the Arthur Murray Dancing Studios, uses this theory as the keystone of his advertising.

"In the radio and TV work we do, we want the widest possible coverage," says Mr. Murray. He is a tall man with not quite so much hair as in his younger days. Seems serious, yet smiles frequently. "We'll put the same programs on simultaneously over different stations in the same city," he says.

He and his 210 franchised studios will spend about \$5,000,000 this year for advertising, some \$2,000,000 to go to radio and TV.

The company currently sponsors a full-hour show, *Arthur Murray's Party Time*, that began 15 October over both DuMont and ABC-TV. DuMont originates the program, uses 30 stations. ABC-TV picks up the DuMont production, airs it over 10 stations. Future plans call for 40 stations of the DuMont network and 30 stations on ABC-TV, idea being that where DuMont doesn't reach, ABC-TV does.

The comedy-variety show is MC'd by Mrs. Murray: it costs about \$31,000 a week. Individual studios pay for their own time.

In addition to *Party Time*, the company currently is mentioned on nearly 40 network giveaway programs, in return for prizes. These may include dancing lessons worth from \$25 to \$1,000.

Advertising has paid off for Arthur Murray. The company expects to gross nearly \$28,000,000 this year. Studios franchised by Arthur Murray pay him 10% of their gross receipts.

Murray says that his national operation began almost by accident. In 1933, he was asked to put the Lambeth Walk and Big Apple dances in hotels of two top chains. He did, for 10% of the receipts. The operation was successful. After the novelty of the two dances wore off, his instructors stayed on and the company still made money. Murray then began his expansion from hotels to individual studios. Before the hotel chains gave him the idea, Murray never thought a national dance organization was possible.

Arthur Murray began teaching dancing when he was 19 years old. But today he is practically out of work. "You see," he explains with a wink, "Kathryn, my wife, wants to be boss. She's a dynamo, and does all the work. So, I get to do very little myself."

*Shown with Mrs. Murray.

WSAZ-TV Channel 5

West Virginia's only television station
delivers **EXCLUSIVE** coverage of the rich*

HUNTINGTON-CHARLESTON
market



Now Interconnected



* **THE 27th MARKET**—\$601,425,750 in 1949 retail sales makes this the equivalent of the 27th ranking U. S. Market. Figures direct from Sales Management "Survey of Buying Power" May 10, 1950.

ABC - CBS - DTN - NBC

Represented Nationally by **THE KATZ AGENCY**

WSAZ-TV

COVERAGE
 Sure...We've Got It
BUT...
 Like the Gamecock's
 Spurs...It's the
PENETRATION
WSPA Has



In This
 Prosperous
 Carolina Piedmont
 (Spartanburg-Greenville)
 Area That Makes This
 Station Your Most
 Potent Mass Salesman!

BMB Report No. 2 Shows
 WSPA With The Largest
 Audience Of Any Station
 In The Area!

AND...This Hooper
 Report Shows How WSPA
 Dominates This Area!

HOOPER RATING -- Winter 1949	
8:00 AM -- 12:00 N	63.2
12:00 N -- 6:00 PM	53.6
(Monday thru Friday)	
6:00 PM -- 10:00 PM	67.6
(Sunday thru Saturday)	

**GIVE YOUR SALES
 A POTENT PERMANENT HYPO
 AIR YOUR WARES OVER**

Represented By:
 John Blair & Co.
 Harry E. Cummings
 Southeastern Representative
 Roger A. Shaffer
 Managing Director
 Guy Vaughan, Jr., Sales Manager

**CBS Station For The
 Spartanburg-Greenville
 Market.....**

**5,000 Watts --
 950 On Your Dial**

New developments on SPONSOR stories

P.S.

SEE: "When the profits go up up up"
 ISSUE: 19 June 1950, p. 21
 SUBJECT: Robert Hall

On Robert Hall clothes, spots look good. Radio announcements, that is.

As SPONSOR predicted in June (see "When profits go up up up") the company has gone all-out with radio for its fall campaign.

According to Frank Sawdon, advertising manager, Robert Hall has added 21 stations in seven markets this fall. Current total is 170 stations in 67 markets. For the most part, the company is using its short singing commercials to plug week-end specials.

Ever ready to pound home the name Robert Hall, the company is testing a telephone-type program in a few markets. WDCY, Minneapolis, is one of the stations airing the program. "Announcements all carry a telephone call," explains the station, "to someone living in the Twin Cities. Each call is worth one dollar in cash. If the person answers the telephone with 'Robert Hall,' they win the money. If not, then the next call is worth two, three, four dollars and so on; up to date this has built up to quite a sizable jackpot."

Robert Hall's \$23,000 contract with WDCY calls for several announcements, and two quarter-hours a day, five days a week.

The company is now in the midst of preparing its TV productions, expects to break out with TV in 15 markets in early October. A recent contract signed with WPIX in New York calls for a 52-week film announcement campaign. Two films will be telecast daily, six days a week.

The contract marks the clothing firm's first use of TV. Budget money will not come from radio.

P.S.

SEE: "Drug stores on the air"
 ISSUE: 28 August 1950, p. 30
 SUBJECT: Drug store advertising

WWDC fills the prescription for drug stores in Washington, D. C. SPONSOR recently pointed out a trend toward heavier use of the air by drug stores (see "Drug stores on the air"). Subsequent reports from WWDC, for one, bear this out.

Peoples Drug Stores, the largest drug chain in Washington, recently signed the biggest contract in Washington radio history for the sponsorship of news broadcasts. The schedule for the chain, which has 70 outlets in the Washington area, begins 9 October over WWDC.

The company will sponsor 24 news broadcasts each day, Mondays through Saturdays; five on Sundays. The newscasts will be aired every hour on the half-hour around the clock. The 7:30 a.m. broadcast will be a 15-minute news round-up; all others will be five minutes.

In addition, the Washington Transit Radio (WWDC-FM) and the Washington drug trade have combined for an over-all merchandising plan which becomes effective 16 October.

Washington Transit Radio plans to establish two half-hour periods daily, Monday through Friday, to be known as *Your Drug Store Hour*. Advertisers of drug store products will participate in these time periods. Each will have an exclusive franchise for the duration of his contract.

A large Canadian drug manufacturer, after reading "Drug stores on the air," reports two other drug firms not covered in the article: Cunningham Drug Stores in Detroit and G. Tamblin Limited in Toronto. Both have used radio extensively for several years.

In New York 6 of the top 8 participation programs are on WCBS*

Represented by Radio Sales

JACK STERLING
HARRY MARBLE
JOHN REED KING
BILL LEONARD
MARGARET ARLEN
PHIL COOK



There are 28 vehicles for minute commercials on New York's four major stations. But Pulse proves the *best buys* are *all* on the station New York listens to *most*. These WCBS shows give participating sponsors their *biggest* audiences and *greatest* sales impacts. Ask us or Radio Sales which of these stars will get *you* top billing in the nation's #1 market.



WEED

A N D C O M P A N Y



RADIO AND TELEVISION STATION REPRESENTATIVES

NEW YORK

BOSTON

CHICAGO

DETROIT

SAN FRANCISCO

ATLANTA

HOLLYWOOD



INDEPENDENT GROCERS ASSOCIATION, MILWAUKEE, IS ON WEMP'S "COFFEE CLUB" SIX DAYS WEEK, PLUGS IGA STORE GROUP

A SPONSOR roundup

Grocery stores on the air

Chains, dealer groups
lead the way in proving that radio, too, does a job for grocers

over-all One bright morning, as he opened his grocery store, George glanced across the street at Henry's grocery. George was a sharp businessman, and he always kept an eye on his competitor. Henry, on this particular morning, had an advertisement in his window that cut the price of bread.

There was nothing unusual about lowering the price of any item; both

grocers constantly did it on what they called their leaders. But George always tried to meet the price Henry pegged. Bread at that time cost each five cents, and both usually sold it for eight cents (you can tell how old this story is).

The advertisement in Henry's window priced the bread at six cents. George wasted no time. A sign went up in his window that met Henry's

price. On the next day, Henry dropped his price to four cents; figured George wouldn't go below cost. But George did, and he sold his bread for four cents.

Henry dropped to three cents. George was a tenacious fellow; he dropped to three cents.

From sheer desperation to make his leader work, Henry slapped a price of two cents on it. He put up the biggest

Kroger
LIVE BETTER FOR LESS

I WANT TO INVITE YOU, MRS. SMITH, TO VISIT YOUR FRIENDLY KROGER STORE!

With the warmth of a winning personality, Bill Slater will give a friendly invitation to every Mrs. Smith at the theater and on the air to visit her Kroger store and Live Better for Less. Commercials will strike with selling power on Hot Dated Coffee, Tenderloin Beef, Kroger Bread, everyday low prices and all the many other Kroger advantages.

CHECK YOUR STATION AND TIME
Fifteen Minutes a Day • Monday thru Friday

ATLANTA	WAGA	11:30 AM	FT. WAYNE	WOWO	11:00 AM	NASHVILLE	WSM	1:45
CARROLLTON	KRDC	3:30 PM	GRAND RAPIDS	WOOD	9:30 AM	PIORIA	WmMO	3:00
CHICAGO	WMAZ	3:00 PM	INDIANAPOLIS	WIBM	3:30 PM	PITTSBURGH	KDKA	12:45 PM
		3:00 PM	KANSAS CITY	KRDC	4:45 PM	SPRINGFIELD	WGBI	11:30 AM
		3:00 AM	LITTLE ROCK	KRDC	1:30 PM	ST. LOUIS	KMOX	3:30 PM
		1:15 PM	LOUISVILLE	WAVE	11:15 AM	SPRINGFIELD	KWTO	1:00 PM
		3:30 PM	MADISON	WMA	11:00 AM	TOPEKA	WBOB	4:00 PM
		1:15 PM	MINNAPOLIS	WABC	1:45 PM	TOLEDO	WYOT	1:00 PM
		3:30 PM				WINNETKA	WFT	4:15 PM

Kroger

*Effective Sept. 25, 1:30 PM

TOP CHAIN SPONSORS: KROGER AIR BUDGET OVER \$1,000,000 FOR 25-STATION "SHARE THE WEALTH" (ABOVE L.) AND CBS-TV SHOW

banner of all in his window, and sat back to take his three-cent-a-loaf loss like a man.

As we said, George was a smart businessman. You can imagine Henry's consternation the next morning when he saw the sign in George's window which read simply:

"Come in here and get your two cents free to purchase the bread across the street."

Though considerably exaggerated, this story catches the spirit of the grocery store business. It is super competitive. Stores operate on low margins; at times, on pennies. They use low-priced leaders extensively. Impulse buying accounts for a large share of sales.

Advertising follows the same pattern. It is seldom institutional; usually hits hard at low-priced items—leaders. Most of the advertising is done for the week-end. On any Wednesday or Thursday you see grocery ad after grocery ad in the newspapers, with hundreds of items at knock-down, drag-out prices. Some of the grocers have recently begun to use radio; a few chains like Grand Union and Kroger have used it for many years.

A recent SPONSOR survey indicates that grocers are not heavy users of the

medium. Over 300 stations around the country were queried; no more than 5% reported active grocery store sponsors. But among the grocers who used radio, an overwhelming majority were sold on it.

These grocers found the medium advantageous for several reasons. Most important were: (1) ability to plug a leader without direct competition at the moment of the message; (2) ability of a few good leaders to bring in heavy store traffic, with resultant impulse purchase of other items in the store; (3) proofs of low-cost per-thousand; (4) ability to level out the week's sales by consistent use of radio throughout the week (about 70% of the week's sales usually have been made on Friday and Saturday); (5) building of customer loyalty, store prestige, and market identity; (6) the visual impact of TV; (7) a specific audience is reached.

Since net profit runs from 3.9% to 6.9% in the average store, advertising expenditures are kept to a minimum. According to a recent report from the Broadcast Advertising Bureau of the National Association of Broadcasters, this is the breakdown: "Advertising expenditures in food stores are generally less than 1% of sales, usually

running an average of .76% for self-service markets." But food processors and manufacturers spend large sums to promote their products nationally, to help sell for the retailer. The report states that "National advertising expenditures for food products run from .2% for cane and beet sugars to 8-10% for food specialties and packaged cereals."

Chain stores (four or more stores under one ownership) are the heaviest air advertisers. Independent stores (owned and operated by a single owner) do very little advertising, radio or otherwise, unless they are grouped together in an independent's association.

Large chains recently became participants in a significant advertising venture, are sponsoring a new TV show, *Star Time*, aired over 32 stations of the DuMont network. It follows the same pattern established by the drug chains for their two TV shows, *Cavalcade of Stars* and *Cavalcade of Bands* (both on DuMont). The importance of this trend was spotlighted by SPONSOR in "Drug stores on the air" (28 August 1950 issue). The advantages of this share-the-cost formula might well serve as a working guide for brand-name advertisers and chain

TELEVISION'S NEWEST DAYTIME PROGRAM!
UNUSUAL • ENTERTAINING • INSTRUCTIVE

"FUN WITH FOOD"

WBZ-TV
3:00 P.M.

First National Stores

14 Local Sponsors

TOMORROW AT 1 P.M.

WATCH

STAR TIME

A full hour
Star-Studded TV SHOW

WRGB CHANNEL 4

Brought To You By
GRAND UNION

ING (ABOVE) IS NATURAL THEME FOR FIRST NATIONAL'S SHOW; BUT SPONSORS OF "STAR TIME" USE VARIETY APPROACH

stores of completely different types.

Four producers and 14 chains (2,000 stores in 32 markets) participate. The producers are Snow Crop, American Home Foods for Autobrite, and McCormick & Company. The fourth has not yet been announced. Each has a one-minute commercial on the hour show. The show itself will cost over \$1,000,000 a year for time and talent.

Chains buy participations on a local level; only one chain can participate

in any one city. Each is allowed three commercials: opening, closing and a 10-second announcement coming mid-way. Commercials may cut tradition rather than price, for most of the chains plan to stick to institutional plugs. The grocers, following the lead of drug chains, have gone all-out to promote the show, use newspapers, posters, streamers, and other point-of-sale tie-ins (see cut). The show may well mark a new era in grocery store advertising.

One of the participants of *Star Time*

(over WAVE, Louisville) is the Kroger Company in Cincinnati. Kroger is not typical of most grocery chain operations in its advertising and promotion. The company is a large user of broadcast advertising with extensive promotional tie-ins.

Kroger will spend more than \$1,000,000 this year for radio and TV. Last year net sales for the company were over \$800,000,000; net income, over \$13,000,000. The company

(Please turn to page 61)

YOUR HOME-OWNED GROCER PRESENTS

The **TEX BENEKE Show**

K
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E



C
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T
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N

10:45 a.m. MONDAY through FRIDAY

Sponsors

BELLE ISLE FOODS
CINCH CAKE MIX

OKLAHOMA RETAIL GROCERS ASSOCIATION

MONA LISA
GOODNIGHT, Sweet
I WALK A BE LOVED
SAM'S SONG
TZENA, TZENA, TZENA
PLAY A MELODY
BEWITCHED
THIRD MAN THEME
COUNT EVERY STAR
HOOP-DEE-DOO

TUNE IN

THE

"SAVE-A-NICKEL"

SHOW

with **BOB DAVIS**

KLZ 8:15 A.M.

MON. • WED. • FRI.

Oklahoma grocers merge, use 13 FM outlets Mayfair Stores have tune quiz on KFI-TV, L.A. Save-a-Nickel chain has show on KLZ, Denver

PART TWO
OF A 2-PART STORY

How Bristol-Myers rides the trends

**In era of mounting talent costs, lower night
radio audience, B-M has shifted AM
"Break Bank" to days, is in TV heavily**

over-all High-budget nighttime radio shows are today, so far as the big drug-and-toiletry firm of Bristol-Myers is concerned, an advertising gamble—with most of the odds stacked against the advertiser.

To many an adman, this will sound somewhat paradoxical.

After all, it was a series of just such high-budget shows in network radio (often taking up as much as a third of ad budgets ranging from \$5,000,000 to \$8,000,000) that did a big job for Bristol-Myers. Nighttime radio shows helped to lift B-M's Vitalis in the

1930's from an obscure hair tonic to one of the nation's leading sellers. They helped boost Ipana to a place among the leaders in the dentifrice field. They helped put across then-new products, like Minit-Rub and Mum.

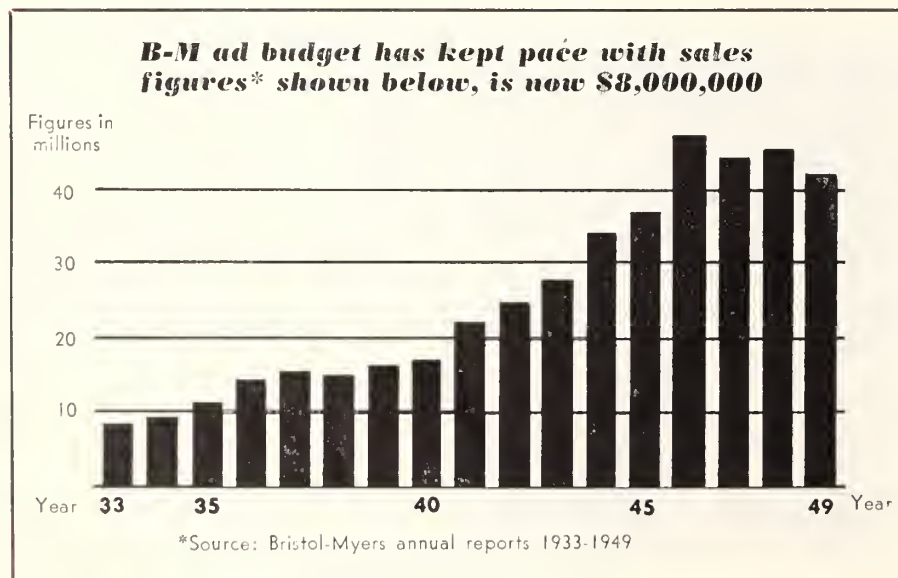
What has caused Bristol-Myers, sponsor of major radio shows with stars like Fred Allen, Eddie Cantor, and Ed Gardner, during its 25 years on the air to make this major change in its basic thinking?

There are two big reasons:

1. High talent fees and production



B-M DIVIDES WARES AMONG THREE AD MANA



costs, during the past four or five years, have caused Bristol-Myers to re-evaluate its position as one of radio's biggest sponsors. The way talent costs shape up today for leading stars, a big network radio show would absorb the major portion of the Bristol-Myers air advertising budget. Then, since the ad budgets of Bristol-Myers are based on a percentage of anticipated sales, if the program ratings were not held consistently at the highest possible level, B-M would lose money on the deal—because the show couldn't produce sales fast enough in proportion to its costs.

2. Nighttime television has compounded the question of high radio talent costs, Bristol-Myers feels, by cutting into radio listening and forcing network radio rates out of balance. A Bristol-Myers spokesman told SPONSOR: "All of the figures in our surveys



WITH THEIR PRODUCTS ARE (L. to R.) WALLACE DREW, WALTER LANTZ, ROGER WHITMAN. PICTURE TAKEN IN B-M MODEL STORE

and research findings on the effects of TV have shown us that, when TV sets become part of the pattern of life in American homes, radio listening is invariably lessened. This has been particularly true at night, and particularly true in key markets."

What's the solution to the B-M broadcast advertising worries?

"We feel we have found the answer in a *balanced* combination of nighttime, daytime radio, nighttime television, and heavy radio and video spot schedules," a Bristol-Myers executive told SPONSOR. "This enables us to put plenty of advertising pressure behind our established products, and yet gives us plenty of flexibility to promote new products. This plan also gives us a chance to expand into any one of these radio or TV fields that proves itself capable of doing a top sales job for us."

"Although nighttime radio is still an

important ad medium for us with a low cost-per-thousand, our current plan has been to set up a broader broadcast advertising pattern that we feel is the most realistic approach to the whole situation."

With the B-M broadcast advertising problems kept in mind, a look at the present pattern of B-M's air advertising is revealing.

Nighttime radio, the field which is most closely identified with Bristol-Myers because of its succession of programs like *Town Hall Tonight*, *Eddie Cantor* and *Duffy's Tavern*, has just one show left carrying Bristol-Myers' banner. The program is *Mr. District Attorney* on NBC, Wednesdays 9:30-10 p.m. This well-rated, medium-priced whodunit was bought by Bristol-Myers back in 1940, and has since made quite a sales record—despite heavy competition both in radio and TV against its

time period on Wednesday evenings.

The nighttime radio version of B-M's *Break the Bank*, which used to occupy the half-hour before *Mr. D. A.*, is now off the air—as far as nighttime radio goes. *Break the Bank*, also a well-rated, medium-priced show, has been part of a long-term project of Bristol-Myers to move into television programming. For a while, the popular quiz show was a simulcast, but Bristol-Myers last year decided that it was too difficult a task to balance audio and video, and made the show over into separate AM and TV vehicles. The radio version of the show is now the Bristol-Myers' task force for a beachhead landing in daytime radio.

Daytime network radio is, in Bristol-Myers' opinion, a good buy. The big drug firm's research has shown that while nighttime radio has lost

(Please turn to page 42)



STRIKING DEMONSTRATIONS LIKE THIS SELL; BUT FLUFFS ARE CONSTANT DANGER WITH LIVE COMMERCIAL. FILM ENDS RISKS

Inside story of a film commercial

PART TWO
OF A 2-PART STORY

Key to effective film pitches is story line.

**Guber, Chevrolet's own Walter Mitty,
sells cars with his inferiority complex**

TV There's no denying it, animated pixies make cute TV film commercials. Yet they may not do the most effective selling job for your product. Sal Hepatica, covered in Part One of this article, put over its delicate "Laxative Lag" point skillfully with animation; other soft goods do the same. Cigarettes, medicines, and beer sparkle in cartoon-land as they perhaps never could in reality.

But if you're asking people to plunk down hundreds or thousands of dollars on a single item—refrigerator, washing machine, TV set, automobile—it takes more than animated cartoon people to convince them. Potential buyers want to see what they're getting and heavy goods advertisers do well to



ve bath-tub scenes are out. But Palmolive delivered its message safely on film



Painstaking stop-motion technique takes skill, costs more than other film methods

show their wares as they actually are.

Actually, if such "show-me" selling is the logical approach for a product, it may not be wise to use film at all. Results so far indicate that live commercials score heavily with their sense of immediacy, their close integration into the program. And even single live-action film commercials cut a neat \$1,500 to \$2,000 slice out of an advertising budget. Besides, after laying out this kind of money an advertiser can't be sure that a careless engineer won't occasionally spoil the effectiveness of his film commercial. This can easily be done by not positioning the mask properly during projection, thus cutting off one edge of the picture from receiving tubes. Or the focus may not be too sharp.

On the other hand, live-action (non-animated) film commercials have definite advantages. For one thing, they provide guaranteed performance. Ronson lighters, as an example, are demonstrated on film, thus sparing the agency and advertiser from chronic nervous stomachs. Of course a Ronson always lights the first time . . . but suppose it didn't during a TV broadcast? Then, too, the setting for a commercial is practically unlimited on film, but just try to televise a new Mercury roaring from one wall of a television studio to the other.

Some of the biggest plus values of film are intangible, including opportunity for longer and more careful pre-production planning, more expensive backgrounds and props, optical effects such as wipes, pop-ons, write-ons, and stop-motion. Altogether, these seemingly minor details add up to greater conviction and a more professional appearance. How much they increase sales appeal no one knows for sure, but if such touches cause one product

(Please turn to page 43)

Five capsuled case histories of live-action films



Bikeroo (Play Creations)

Single 90-second test film made by account executive and TV director of Ted Bernstein Associates, ad agency. Amateur talent filmed on 16mm silent film, live voice-over recording. Distributed in New York by Teletoys, Inc. Estimated cost \$500.



Crisco (Procter & Gamble)

Four 60-second films made by Transfilm, Inc., under supervision of Compton Advertising, Inc. Live-action demonstrations of food made before viewer's eyes with Crisco. Some stop-motion used in several of the films. Estimated cost about \$1,600 each.



Lighters (Ronson Art Metal Works)

Six 20-second films produced by Ted Nemeth Studio under supervision of Grey Advertising Agency. Each film differs in format, covers particular Ronson lighter: table, pocket, pencil, etc. Considerable stop-motion used. Estimated cost about \$4,500 each.



Esso Service (Esso Standard Oil)

Two 60-second films produced by McCann-Erickson, Inc., with rented facilities. Created to accompany Esso-sponsored telecasts of football this fall. Believable situations beginning in stadium high-light Esso service. Estimated cost about \$1,500 each.



Home Dry Cleaner (Re-Clean)

Single 60-second film in color produced by Ben Green Film Productions under supervision of Cayton, Inc. Model demonstrates use of dry cleaner in "home" kitchen. Voice-over sound. Color prints for department store showing. Estimated cost about \$1,500.

Are you in the middle of the research muddle?

All is not lost despite maze of services and analyses. Here's what you can do to keep your research thinking straight

over-all When a sponsor finds his radio or television show high on one research organization's list of "top" programs, low on another's, and altogether missing from a third, he has a right to be confused—and worried.

But he doesn't have to stay that way. He can do a lot to avoid making decisions on false premises; he doesn't

have to be guided inefficiently or irresponsibly so that he sells less effectively than he might. Nor does he have to wait for industry "confusion clearing" committees to complete their long-range projects.

Here, in summary, is what you as a sponsor can do now:

(1) Take an inventory of your research requirements in the light of

what they are expected to contribute specifically to your operation.

(2) Learn something about the organizations whose services you are buying—and why you're buying them.

(3) Don't compare rating and other research figures blindly—insist on knowing what they mean.

(4) Pay some attention to how the information was gathered—it has an important bearing on the use you can make of it.

More details on all these items coming up. First, it's important to outline the nature of the radio and TV research muddle the industry's talking about. There's even some confusion about the "confusion."

Confusion in radio research is an old story, and the advent of commercial television has compounded it. Radio research organizations, already on the increase, added television research to their services and several new TV research firms opened shop.

Nobody should forget that before these research outfits can do business them. Obviously, therefore, the important confusion often lies in the heads of those executives who buy and use the many and often overlapping services.

Many sponsors don't understand clearly the role of radio and television research, especially the rating side of it, in their own operations. Therefore they haven't a clear grasp of what a research figure, such as a share of audience or cumulative audience figure, means to the job they're trying to do (see definitions left).

Fogginess on the part of most sponsors as to what they want to do with rating and other research figures is one basic root of confusion. But there's another side to the muddle. Two rating organizations may offer ratings on the same programs which differ widely. That's confusing, but it doesn't necessarily mean that one figure is "wrong," the other "right."

Gather the data in one way and you get one kind of rating. Do the sampling by another method, and you get a different kind of rating. Stanley Breyer of KJBS, San Francisco, posed the now-celebrated question of whether the Hooper or the Pulse rating figures for his area were "right."

A committee appointed to make tests pointed out that because of the techniques employed by the two re-

(Please turn to page 65)

Definitions of rating-service terms

TOTAL AUDIENCE—Audience in sample homes during all or any part of program.

AVERAGE AUDIENCE—Audience in sample homes during average minute of show.

AUDIENCE COMPOSITION—Breakdown of average number of men, women, and children (under 16) listening to or viewing program.

SHARE OF AUDIENCE—Percentage of sets in use (listening to or viewing) a particular program; an indication of program's competitive pull.

SPONSOR IDENTIFICATION—Percent of respondents in homes listening to or viewing program who can identify sponsor.

RANDOM—Unbiased selection of each radio or TV home (or individual respondent) on basis of its having no more chance of being selected than any other home. Calling every fifth name in a telephone directory would be an example.

DIARIES—Booklet in which a respondent enters his own and family listening or viewing.

MOVING PANEL—Sample in which a portion of respondents drops out regularly and is replaced by an equal number of new respondents.

QUOTA CONTROLLED—Method of sample selection by which is pre-determined the proportion of several components of population to be included in sample. Quotas are assigned to interviewers to maintain proper proportion of sample.

TELEPHONE COINCIDENTAL—Random contact of telephone subscribers during broadcast of program.

AREA SAMPLE—Interviews bunched at geographic points (to cut cost). Points selected to be good cross-section of total area under survey.

CUMULATIVE AUDIENCE—Net (or unduplicated) audience to a program for a week, a month, or longer.

American Research Bureau

Washington, D. C.

SERVICE: Radio ratings for Washington, D. C.; TV ratings representative of all TV areas and for six individual cities.

AUDIENCE AND RATING INFORMATION: Total audience; audience composition.

HOW INFORMATION IS GATHERED: Diaries kept for one week of each month.

SAMPLE: Random (new sample group each month).

Nielsen

Chicago

SERVICE: National radio ratings; TV ratings representative of all TV areas.

AUDIENCE AND RATING INFORMATION: Share of audience; average audience; total audience; "Nielsen-Rating" (measures audience who listen for six minutes or more of a program); cumulative audience.

HOW INFORMATION IS GATHERED: By electronic meters attached to sets.

SAMPLE: Random (switch from quota controlled sample now in progress).

Tele-Que

Los Angeles

SERVICE: Television audience ratings in Los Angeles.

AUDIENCE AND RATING INFORMATION: Total audience; audience composition.

HOW INFORMATION IS GATHERED: Diaries kept for one week of each month.

SAMPLE: Random (new sample group each month).

Trendex

New York

SERVICE: National radio audience ratings based on 20 cities in which TV penetration is equal to the TV penetration nationally; television ratings in interconnected cities.

AUDIENCE AND RATING INFORMATION: Average audience; share of audience; audience composition; sponsor identification.

HOW INFORMATION IS GATHERED: Telephone coincidental.

SAMPLE: Random.

Videodex

Chicago

SERVICE: Quantitative and qualitative TV audience ratings representative of all TV areas (62 cities included in surveys).

AUDIENCE AND RATING INFORMATION: Total audience and audience composition; qualitative reactions to programs and commercials.

HOW INFORMATION IS GATHERED: Diaries.

SAMPLE: Moving panel (see definitions accompanying this article).

Conlan

Kansas City

SERVICE: Radio and television audience ratings in any area upon request.

AUDIENCE AND RATING INFORMATION: Share of audience; average audience.

HOW INFORMATION IS GATHERED: Telephone coincidental interviews.

SAMPLE: Random.

Hooper

New York

SERVICE: Radio ratings for 90 cities; TV ratings for groups of 12 and 15 cities.

AUDIENCE AND RATING INFORMATION: Share of audience; average audience.

HOW INFORMATION IS GATHERED: Telephone coincidental interviews.

SAMPLE: Random for radio and one 15-city group of TV stations; TV-home base for group of 12 interconnected cities.

Pulse

New York

SERVICE: Radio and television audience ratings in 16 cities coast to coast.

AUDIENCE AND RATING INFORMATION: Total audience; share of audience; audience composition.

HOW INFORMATION IS GATHERED: Personal interviews in which respondent is asked to recall listening during a given span of hours.

SAMPLE: Modified area.

the man



Mid-West Wine's president, Joseph Schlaure, chose radio

the jingle



Jingle to tune of "Volga Boatman" sent home this message

the merchandising



Mid-West expanded, put merchandising on its new trucks

the results

VIA RADIO, TEMPLE KOSHER WINE ZOOMED TO FIRST PLACE IN MINNEAPOLIS-ST. PAUL

Brand	Percent of Buyers Who Use Each Brand		
	1948	1949	1950
Temple Wine	4.9%	16.7%	31.0%
Virginia Dare	20.7	18.0	11.6
Roma	16.5	14.7	9.1
Mogen David	1.8	6.3	8.1
F. I.	9.4	5.1	5.4
S. Colony	7.0	4.0	3.8
Gal. St.	4.2	3.5	3.4
Meisels	2.5	2.8	2.3
Cresto Blanca	3.1	1.5	1.1

St. Paul Consumer Analysis shows how Temple did

Is your class-product ripe for mass sales?

**Sparked by air advertising, "kosher" wines
are now selling to a booming mass market**

spot Along with television, the household deodorizer, return of Hopalong Cassidy, automatic whipped cream, and the plastic age, the past few years has witnessed another phenomenon in the evolution of America.

This one is gastronomic, and, unlike most of the others, as old as Mosaic law.

In Chicago, Minneapolis, New York, St. Louis, Los Angeles (and practically any other metropolitan center you might name) a sweet wine labelled "kosher" is making liquor merchants rub their eyes in amazement. Try as they will, they just can't stock enough of the stuff.

Not many months ago sweet "kosher" wine was bought as a sacramental beverage by the Jewish trade in observance of high holidays. Today it accounts for 25% of all the wine sold in the U. S., with every segment of the population contributing to the mushrooming total.

What brought about this overnight expansion of selling base, this explosive bursting of ethnic bonds? Like the popularizing of ravioli, fritos, matzos, and branded chop suey, the inside story of "kosher" labelled wines will help many a food manufacturer (regardless of category) assess the broader-market possibilities of his limited-sales products.

SPONSOR presents the inside story in

two ways: (1) the broad picture—why "kosher" wine broke its sacramental bonds; (2) a pin-pointed example of what's happening in one market.

How the trend started nobody quite knows. SPONSOR has been able to uncover some evidence, however, that advertising sparked it in most communities. In Minneapolis, for example, only 5.7% of all branded wines purchased in 1948 were "kosher" style. But under the impact of a hard-hitting radio campaign the "kosher" share jumped to 23% in 1949, to 39.1 in 1950 (see chart).

Manischewitz, first to distribute a kosher wine nationally, has been making remarkable gains. Although Manischewitz radio announcements (the bulk of its advertising during the past year has been in this category) are delivered with almost religious fervor, the appeal is to all sections of the population. Manischewitz works hard to perpetuate the sacramental air that surrounds its wine, doesn't go in for jingles. This fall Manischewitz has big plans for TV commercials to further the impression that Manischewitz "kosher" means its wine has been made in strict conformity with Talmudic laws.

Mogen David Wine Company, division of the Wine Corporation of America, is the far-and-away leader in Chicago; is now out for new worlds to conquer with its costly *Can You Top*



This, ABC package. In addition to its 23-station TV setup, Mogen David is investing this fall in radio singing commercials. Combined, the radio and TV budget will be three times as large as the non-air budget. Weiss & Geller, Inc., advertising agency for Mogen David, reports that the company has broadened its wine market so much that less than 1% of its total sales are to the Jewish market.

But, for Manischewitz, Mogen David, and many others, advertising was the hand-maiden of an initial desire.

In the course of its survey, SPONSOR canvassed a number of advertisers, distributors, and store keepers with this question: "Why does it pay to advertise 'kosher' type wines?"

Back came these answers:

1. The mystic satisfaction of partaking of a sacramental wine brings many a first-time customer. Manischewitz advertising emphasizes this point.

2. The "kosher" designation connotes superior quality to millions.

3. Americans have a craving for sweets. Kosher port wine is a happy medium between soda pop and hard liquor.

4. Many (notably women) who can't be induced to drink hard liquor say "yes" to a tasty sweet wine.

(Please turn to page 64)



"Can You Top This," ABC-TV, is on 23 stations for Mogen David Wine. Show reaches out for mass sales. Performers drinking wine (top) contrast with sacramental use (directly above)



Though few Negroes are Jews, as are those shown, kosher wine is making big gains among race. Kosher port wines are suitable for mass sales because they appeal to American sweet tooth

show to suit every type of thriller fan. Mysteries are one of the program-types that TV does best today, according to several authorities; they have reached as high a level of development as have other less complex types of TV programs. The inherent limitations of TV are fast being conquered by clever scripting, use of film to broaden scope of action, improved techniques to create desired effects—effects eerie and gripping enough to keep viewers chewing their fingernails.

Most aware of this are the fortunate sponsors who've been bankrolling TV spine-chillers for a year or more. They include U. S. Tobacco Co. (*Martin Kane*, NBC-TV); American Cigarette & Cigar Company (*Big Story*, NBC-TV); Chevrolet Dealers of New York (*Famous Jury Trials*, DuMont); R. J. Reynolds Tobacco Company (*Man Against Crime*, CBS-TV); Electric Auto-Lite Company (*Suspense*, CBS-TV).

Taking the TV mystery plunge this fall are, among others, Kaiser-Frazer with *Adventures of Ellery Queen*, DuMont; Seeman Brothers (Air-Wick) with *I Cover Times Square*, ABC-TV; Chrysler Sales Division with *Treasury Men in Action*, ABC-TV; Block Drug Company with *Danger* and P. Lorillard with *The Web*, both CBS-TV. All in all, there are 17 sponsored network mysteries or drama series in which mystery-types predominate (as in *Big Story*, *Big Town*, *Suspense*) on video this fall. This comprises about 50% of all drama programs on TV and about 11.7% of all sponsored network programs (based on computation from listing in Executives' Radio Service Factuary, fall 1950).

The networks report healthy percentages of mysteries among sponsored shows. DuMont mysteries (six) com-

prise 40% of their sponsored network programs. Thrillers account for 11.4% of CBS-TV evening shows, 10.5% of NBC-TV total bankrolled programs.

What's the dollars and cents significance of all this? Rather basic. In view of the very healthy ratings they have been racking up, TV mysteries, where costs are reasonable, are a very economical program buy; this is a characteristic for which their AM brothers have long been famous.

Just how reasonable are the costs? They range all the way from \$3,200 plus time charges for *Famous Jury Trials*, to about \$5,000 for *Treasury Men in Action*, and \$7,500 for *Lights Out*, up to \$12,000 for *Big Story*. The majority of network mysteries, so far as could be ascertained, fall between \$3,500 and \$6,000, exclusive of time charges. This seems to be lower than most other TV dramatic shows, most situation comedies, and far below the talent-packed comedy-variety or variety-music shows. (For a study of TV costs see SPONSOR, 22 May 1950, p. 25.)

There are no figures available at the moment from the rating services for homes-per-dollar delivered by TV programs. Nielsen reports that in January it will start releasing such information as part of its Nielsen Television Index. However, SPONSOR's own computations, derived from statistics thus far available, yield some interesting preliminary results.

A SPONSOR reporter took nine consistently high-rated network shows (Nielsen) of three program-types, obtained estimated costs for each program, excluding time charges, then divided these into the number of homes reached by each on a national basis according to June 1950 National TV Nielsen-Rating report—latest available

figures at press time. This procedure resulted in homes-per-talent-dollar for these programs in June. Here's the result of the computations:

Approximate cost (Excluding Time)	Program	Homes Reached in Program Cities (000)	Homes-per-Talent Dollar
\$9,000	Toast of the Town	1,994	221
10,500	Talent Scouts	1,877	179
12,000	Studio One	1,303	108
8,000	Fireside Theatre	1,506	188
11,000	Martin Kane	1,634	148
6,500	Suspense	1,298	199
7,500	Lights Out	1,508	201
8,000	Mama	1,310	163
12,000	This Is Show Business	1,066	89

SPONSOR's reporter then did some further combining and got average homes-per-talent-dollar figures:

Type	Program	Average Homes-Per-Talent-Dollar
MYSTERIES	Martin Kane, Private Eye	182
	Suspense	
	Lights Out	
VARIETY	Toast of the Town	163
	Talent Scouts	
	This Is Show Business	
DRAMA	Studio One	153
	Fireside Theatre	
	Mama	

You can argue that these figures constitute insufficient evidence for any sweeping conclusions, but they are a good general cost indication. Since the number of TV sets-in-use has increased by some 2,000,000 since June (from about 6,215,000 on 1 June to a current estimated 8,500,000) the homes-per-dollar delivered by each program type would be even higher today, providing costs have not risen unduly.

Industry feeling is that drama budgets won't go up this year. Talent salaries are being held stable with the exception of Hollywood and legitimate name stars and variety performers.

Perhaps budgets can be kept down for the present, but Charles M. Underhill, General Manager of CBS-TV, states that costs must definitely move (Please turn to page 58)



"Plainclothesman" puffs Harvesters Film shots add to "I Cover Times Square" "Lights Out" uses eerie lighting effect "Martin Kane" hangout is visual plug

GLASS MANUFACTURER

SPONSOR: Kerr Glass Mfg Corp AGENCY: Dan B. Miner Co

CAPSULE CASE HISTORY: *The Kerr Glass Manufacturing Corporation decided to use radio to help increase the use of glass products. Their program was the Housewives' Protective League in St. Louis. The offer to listeners was a home-canning booklet. The result: within 10 weeks they received 31,031 requests for the home canning booklet, a sure sign that the use of glass jars and products would go up. Cost per inquiry: below nine cents.*

KMOX, St. Louis

PROGRAM: Housewives' Protective League

RADIO RESULTS

PLASTIC BAG

SPONSOR: Associated Sales Co

AGENCY: Direct

CAPSULE CASE HISTORY: *The Associated Sales Company has been using participations on Your Neighbor Lady since January 1947. The product: a plastic food bag. After 114 weeks, listeners had sent in \$45,000 for 275,000 plastic bags. Using three one-minute participations, Associated has averaged 395 direct sales a week at a cost of 21¢ per each dollar sale. And sales of the bag are still going up at this writing.*

WNAX, Yankton, S. D.

PROGRAM: Your Neighbor Lady

JEWELER

SPONSOR: Silver's

AGENCY: Direct

CAPSULE CASE HISTORY: *For a daily cost of \$11.25 this sponsor is building sales, store traffic, and goodwill. The program is Tag-a-Tune. The attraction: for the correct identification of a "mystery tune," a listener receives a free diamond (winner must pay for the setting). The first six weeks on the air, Tag-a-Tune has averaged 300 replies daily. During a six-month period, the program has averaged 70 replies daily. Program is still running.*

TN, Stockton

PROGRAM: Tag-a-Tune

AUTOMOBILES

SPONSOR: Thomas I. Petersen

AGENCY: Direct

CAPSULE CASE HISTORY: *This advertiser used "personalized" commercials on KIST with great success. Each commercial gives the name, address, and occupation of a local resident who bought a car previously advertised on the station. This leads into a plug for another good buy awaiting someone. The Petersen radio campaign has sold 88 cars in a five-week campaign. Previously an exclusive newspaper advertiser, he found radio cost \$1.50 less a car.*

KIST, Santa Barbara

PROGRAM: Announcements

TOYS

SPONSOR: Toy Productions Co

AGENCY: Buchanan & Co

CAPSULE CASE HISTORY: *The sponsor bought four quarter-hour segments a day, seven days a week, on WJBK music programs. WJBK air personalities, Don McLeod, Bob Murphy, and others, were used to plug Talking Toy reproductions of Bugs Bunny and Porky Pig. No other advertising of any kind was used in Detroit. After three weeks, the campaign produced 6,975 orders for the \$2.98 toy. A gross of \$20,785 for a time cost of \$1,917. Cost per inquiry 27¢.*

WJBK, Detroit

PROGRAM: Music Programs

APPLIANCES

SPONSOR: House of Television

AGENCY: Direct

CAPSULE CASE HISTORY: *A one-time announcement which cost \$38 brought 1,634 responses from five states. A \$50 discount on a TV set, stove, or refrigerator was offered to the first 20 people correctly guessing a tune. It was made clear this was a discount and not a \$50 prize. The result: 20 listeners won discounts and made purchases; the many other contestants became familiar with House of Television appliance store in a memorable way.*

CKLW, Detroit

PROGRAM: Make Believe Ballroom

REAL ESTATE

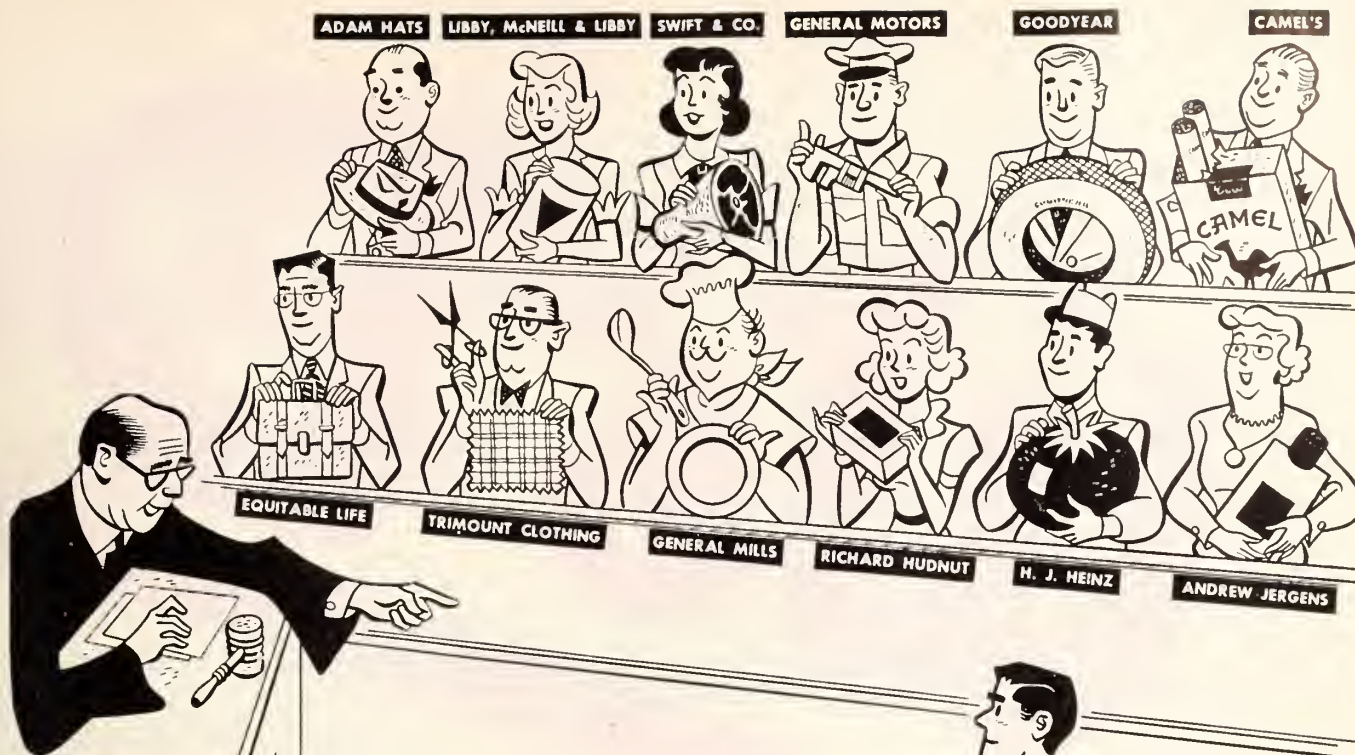
SPONSOR: Shepherd Realty Co

AGENCY: Direct

CAPSULE CASE HISTORY: *The Shepherd Realty Company, as agents for Francisco & Conner, home builders, used six announcements inviting people to inspect their homes. As a result, more than 800 people visited the home site. An additional seven announcements were used a week later and despite extremely bad weather 200-300 people came out. For less than \$300, the company sold several homes, secured many future sales prospects.*

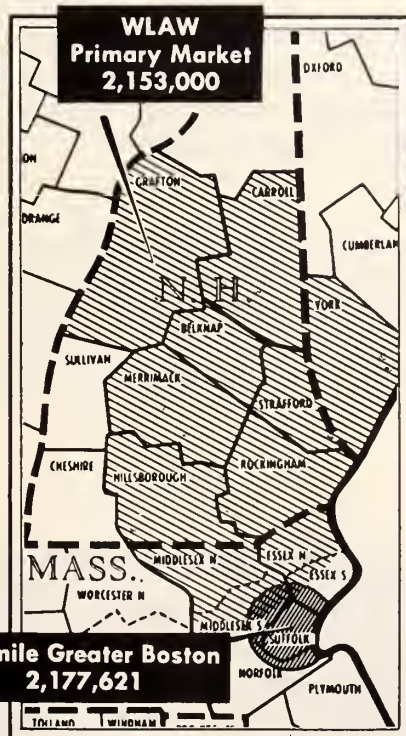
WAVE, Louisville

PROGRAM: Announcements



"The jury's verdict is
WLAW"

(THE 50,000 WATT ABC STATION FOR GREATER NEW ENGLAND)



In selling New England, the country's smartest spot radio users are guided by facts, not geography. They know that

Greater Boston's 2,177,621 population is matched by the 2,153,000 ten-county market adjacent to north Boston.

They know that the Boston market, though large, is split between twelve radio stations. But that the important north-of-Boston market, just as large, is dominated* by one 50,000 watt station — WLAW, and at low cost! That's why smart spot radio users buy WLAW first!

*20-84% family coverage in each of ten counties

WLAW

50,000 WATTS 680 KC

Offices in BOSTON and LAWRENCE, Mass.

We Do

*The world would sleep if things were run
By men who say, "It can't be done!"*

— PHILANDER JOHNSON

OCTOBER 1949—one year ago—Lang-Worth announced a revolutionary development that defied the age-old laws of sound recording. It stated its intention to provide broadcasters with a unique disc that would be more durable, more convenient and vastly superior in tonal fidelity.

THE BIG MINDS of the Broadcasting Industry openly shouted their approval of such voluntary effort to raise the standards of AM and FM broadcasting.

THE LITTLE MINDS, envious and insecure, whispered within their little world that it couldn't be done.

KTFI

TWIN FALLS
IDAHO

Thirteen years with Lang-Worth led us to believe that nothing could be finer. However, your new 8-inch program service tops everything.
—FLORENCE GARDNER

KFOX

LONG BEACH
CALIFORNIA

Your new program service makes us proud to be members of the Lang-Worth family. You've done it again and Lang-Worth is still away out in front.

— HAL NICHOLS

WTOC

SAVANNAH
GEORGIA

We consider your new service the greatest step forward in the transcription field in several years...and a real contribution to our work.

— DWIGHT J. BRUCE

(13 years with Lang-Worth)

(10 years with Lang-Worth)

(14 years with Lang-Worth)

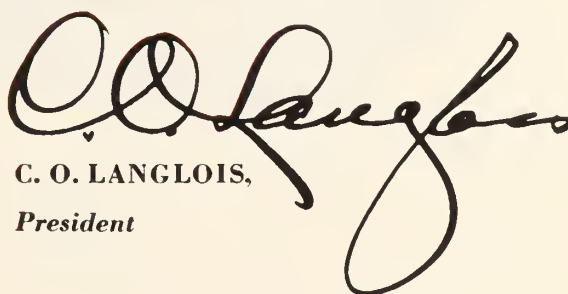
Well...

OCTOBER 1950—within the year just passed, two-hundred-and-sixty working days, Lang-Worth secured a factory, designed, built and installed highly specialized machinery, and manufactured nearly one million critically perfect 8-inch transcriptions.

THESE NEW 8-INCH transcriptions are right now gracing the turntables of 650 progressive broadcasters in an all-out effort to raise the program appeal and commercial impact of AM broadcasting.

The acceptance of Lang-Worth's new 8-inch transcribed program service is universal...

We dared - and we won!



C. O. LANGLOIS,
President

LANG-WORTH FEATURE PROGRAMS, Inc.

113 WEST 57th STREET, NEW YORK 19, N. Y.

WCAU
PHILADELPHIA
PENNSYLVANIA

Your new program service gets our 100% approval—It's really sensational! Congratulations!

— JOE
CONNOLLY

(2-years with Lang-Worth)

WSMB
NEW ORLEANS
LOUISIANA

Congratulations on your new 8-inch transcription service. It does everything you claimed for it and more.

— HAROLD
WHEELAHAN

(7 years with Lang-Worth)



WELCOME STRANGER:

During the past twelve months Lang-Worth directed its facilities exclusively to the service of active franchise holders. We are now ready to consider new station affiliates in open territories. Your application will be given immediate consideration.



Mr. Sponsor asks...

What can sponsors do to equitably handle situations like the Jean Muir incident?

Howard P. Hildreth | Advertising manager
Mohawk Carpet Mills Inc., Amsterdam, New York

The picked panel answers Mr. Hildreth



Mr. Kirkpatrick

The opinions of the sponsor, the agency, the radio station, or of the publishers of "Red Channels" regarding this matter are not too important. In the final analysis, it is the radio listener and television viewer, the buyer of the sponsor's product, whose opinions will carry weight.

Our analysis of public reaction to the Henry Aldrich incident seems to indicate two things: (1) the American people are very much interested and concerned whether entertainers who are temporary guests in their homes by air and screen have been giving aid and comfort to the communist fifth column or any other form of totalitarianism and (2) the public as a whole believes that entertainers who have a continuing record of pro-communist activity should be eliminated from radio and television shows.

If our analysis of public opinion is correct, then it becomes the primary responsibility of the employer to take whatever steps are necessary and fair to eliminate communist influence in the industry. In most instances the employer is the sponsor. In some instances, of course, the employer is the station or network. In all instances he who signs the pay check is responsible.

He cannot justifiably pass that responsibility to others.

It is our opinion that the employer can best discharge that responsibility by ascertaining as many facts as are available regarding actors, artists, and technicians *before* those persons are hired. If the facts available are not conclusive, then the person in question should be interviewed before a final decision is made.

If the facts reveal that a prospective employee did in the past support various communist fronts and causes and has continued to do so since the invasion of South Korea on 25 June, certainly those facts are conclusive.

If the facts indicate the person in question has permitted his name to be used by one or two organizations not well known as fronts in years past, there should be little difficulty in making a decision based upon (1) the person's talent, (2) the person's own explanation of those affiliations and (3) the over-all intelligence of the public and their ability to distinguish between a significant and an insignificant record of affiliations.

T. C. KIRKPATRICK
Managing Editor
Counterattack
New York



Mr. Samuels

The first thing they can do is remember that they owe a responsibility to the entire listening audience and not to a few isolated pressure groups. Sponsors who run for cover, as in the Jean Muir

case, are ducking their responsibility by their hysterical action. I'm sure that the sponsor in this case lost more good will as a result of his action, especially among labor union people and the masses of American liberals, than he gained from the few fanatics who are willing to condemn without investigation.

Incidentally, it's worth noting that the labor unions in America have learned how to recognize real communists and how to deal with them, and would probably be willing to pass their knowledge along to sponsors and agencies.

What we're dealing with in the Jean Muir case is guilt by association. Association is important only after we've asked when and under what circumstances it occurred, and what the people involved have done and said recently. Ex post facto thinking and action is alien to the American way of life. It is all too easy to condemn people in light of subsequent events or altered situations. Many loyal Americans have been associated with organizations at a time when such groups served an important and worthwhile purpose.

That is especially true of people in the entertainment field who are so often called upon to perform for or join various causes and who don't have the facilities or the time to investigate the backing and motives of the organizations involved. The communists have a knack of usurping and becoming spokesmen for righteous causes and it is hard for honest liberals to refuse to support these causes despite their suspect auspices. Obviously, then, intent is an important factor in all this. And naivete or just plain ignorance is

hardly sufficient cause for condemnation.

Our democracy is alert and virile enough to withstand commie ranting and picket lines. But no democracy can long withstand "witch hunts" and inquisitions that accuse, judge, and punish loyal citizens without granting them the right of defending themselves. Moreover, we must ask ourselves whether we can afford to smear and thereby deny the livelihood of people who are in honest disagreement with the majority so long as those people do not endanger the security of the nation.

What can sponsors do? They can remember that they also are Americans owing responsibility to democratic processes and that they themselves must not engage in the undemocratic, un-American procedures of the people who print books that point fingers.

HARTLEY L. SAMUELS
Director of Sales
WFDR (owned by the
I.L.G.W.U.)
New York



Mr. Vallee

My answer to your question regarding what sponsors should do in situations such as the Muir case is quite brief and simple. Let them take heart and remember that the great percentage of the

public doesn't give a hoot about the morals or the isms of the performer. They will forgive an artist almost anything except a poor performance.

Consider how quickly they forgot the various headlines about Tony Martin, Jack Benny, and George Burns. My own marital escapades didn't do half the harm that a conspiracy between some network officials and an agency biggie did in 1947.

Errol Flynn's chase around the yacht even with a conviction wouldn't have hurt him. He has allure and that's all the gals want. And men will forgive even any LSM if she is but lovely. Just a little more GUTS is all they need.

RUDY VALLEE
Vallee-Video
Santa Monica

(Please turn to page 69)

- **COMPARE . . . the Coverage with the Cost and You'll discover Why this Greater "Dollar Distance" Buy is Ringing More Cash Registers than ever for Advertisers!**



- **Covers a tremendous Population Area in 5 States at the Lowest rate of any Major Station in this Region!**

"It's The DETROIT Area's Greater Buy!"

Guardian Bldg. • Detroit 26

ADAM J. YOUNG, JR., INC., Nat'l Rep. • J. E. CAMPEAU, President

AGRICULTURALLY RICH



INDUSTRIALLY PROGRESSIVE



ECONOMICALLY SOUND



IN VIRGINIA

READY
BUYING
POWER
+
WRNL
=
MORE
SALES

Industrially Progressive, Agriculturally Rich, Economically Sound — that's ready buying power! And WRNL gives you complete and thorough coverage in the Rich Richmond trading area. WRNL has been on 910 KC at 5000 Watts for more than 8 Years—and the important buying audience has the listening habit!

To get your share of this outstanding market, remember, there's more sell on ...

WRNL

5000 WATTS 910 KC
NON-DIRECTIONAL
(daytime)

ABC AFFILIATE
RICHMOND, VIRGINIA

EDWARD PETRY & CO., INC.
NATIONAL REPRESENTATIVES



roundup

This SPONSOR department features capsuled reports of broadcast advertising significance culled from all segments of the industry. Contributions are welcomed.

Advertising is Hadacol's sales prescription

A firm founded on \$2,500 in borrowed capital grew in two and a half years to \$7,000,000 in assets; that's the Hadacol Company story. It's also the story of the owner's faith in advertising.

The owner, Senator Dudley LeBlanc, reported recently that sales of his vitamins and mineral formula are running almost \$1,000,000 a week; his total

of admission is a Hadacol boxtop; the attractions are Carmen Miranda, Mickey Rooney, Chico Marx, and Burns and Allen. Other radio stars include Connie Boswell, Roy Acuff, Minnie Pearl, Ernest Tubbs, and Sharkey and his Dixieland Band.

Senator LeBlanc plans future novelties for his radio and caravan audience. Being auditioned now are three talking parrots and a talking dog.

If the parrot scheme works out, it's not unlikely that listeners to Hadacol commercials on 650 radio stations will hear Polly squawk: "Polly wants Hadacol." ★ ★ ★

Radio stations help sponsors' employees sell

Broadcast advertising gets people into stores, but it's the salespeople who clinch the sale. That point is equally important to advertisers and to the broadcasters whose stations they use

KXLF in Butte, Mont., and the other XL stations in the Northwest, are keenly aware of this. In a series of meetings with retailers, wholesalers, brokers and agency people they've built goodwill by giving tips to salesmen employed by their sponsors. They got an expert to do the job, too.

Elmer Wheeler, author of "Tested Sentences That Sell," was the speaker at meetings in Bozeman, Helena, Butte, Great Falls, Missoula, Spokane, Portland, and Seattle. The meetings are held yearly. ★ ★ ★



Traveling talent adds to health of Hadacol firm shipments for 1950 will be in excess of \$20,000,000. And, if he can get materials, he predicts that he will ship \$100,000,000 worth of Hadacol in 1951. It hasn't always been this way.

Senator LeBlanc tells how a bold "shoot-the-works" gamble in the after-Christmas-to-New-Year's doldrums last year paid off.

"We had about \$170,000 in profits and we decided to spend it all. By the first week in February, 1950, through radio and newspaper advertising, we had exceeded our \$2,500,000 1949 sales and business has been growing by leaps and bounds ever since."

At the present time, the Hadacol Company is using 650 radio stations at least four times a day plus daily newspapers, weekly newspapers, and a dozen or so farm magazines.

The "Hadacol Caravan" is another LeBlanc scheme that's paying off. Similar to the old time medicine shows, the caravan has toured the South and has helped spur Hadacol sales. The price



Elmer Wheeler speaks at XL station meet

Esso marks 15th year with WGY, Schenectady

The picture at right shows R. B. Hanna, manager of WGY, Schenectady, presenting a plaque to H. J. Green, district manager for Esso Standard Oil Company, Albany, N. Y. The occasion: an anniversary celebration marking 15 years of *Esso Reporter* sponsorship on WGY. Left to right in the picture are: W. T. Meenam, WGY-WRGB news chief and the original Esso Reporter; W. J. Courtney, merchandising manager New York division, Esso Standard; H. J. Green; R.

B. Hanna; Ned Whitehead, radio/TV department, Marschalk & Pratt. ★ ★ ★



Sponsor, WGY fete 15 years of radio results

Kids forget factory name, get sponsor as result

Sustaining shows are not a rarity; neither are variety shows. *Youth Behind The 8-Ball*, a WHCU, Ithaca, presentation was both. But this is the unusual story of how the cast itself sold the show without trying.

The cast consists of members of the Ithaca High School Radio Club. One afternoon recently, a quizmaster was tossing questions at a panel of juniors and seniors. He asked them to name some local industries. The group mentioned a chain manufacturer, a gun company, and several other minor industries.

Just at this time, Roland G. Fowler, plant manager of the Allen-Wales Adding Machine plant (a National Cash Register division) happened to be listening in. Expectantly, Fowler waited for the boys and girls to name his company. But no one thought of Allen-Wales. By the time the show went on the following week, Allen-Wales had started remedying this situation by assuming sponsorship. Before a month had passed, a transcription of *Youth Behind the 8-Ball* had the enthusiastic approval of the parent corporation, and Allen Wales picked up the tab for the rest of the school year, and the next.

That's how some Ithaca High School kids got themselves a sponsor. Allen-Wales is profiting, too. *Youth Behind The 8-Ball*, an extremely popular program in Ithaca, serves as an excellent public relations showcase for the company. It also aids the firm in its labor recruitment by familiarizing potential employees, the Ithaca High School listener, with its operations.

Other sponsors can take a leaf from the Allen-Wales book if they want to combine public relations, salesmanship, and cordial labor relations in their own radio shows. Many a high school across the country has a gang of tal-

ented kids available as the low-cost nucleus for a local program. ★ ★ ★

Briefly . . .

Newest in sponsors is the State of Georgia. In order to teach fire prevention and fire safety to the boys and girls of Georgia, the state sponsors the *Firefighters* radio show statewide.

* * *

Hoffman Radio Corporation of Los Angeles used its knowledge of local population angles to promote the University of Iowa-USC night game. Acting on the fact that Long Beach is the second home of many Hawkeyes, special promotion was aimed at the beach city. Former Iowans were given special facilities, including private busses direct to the Coliseum in L.A.; seats in a special section; hundreds of Iowa pennants. Hoffman is sponsor of 19 Pacific Coast Conference games on TV.

* * *

This bit of "cheesecake" Southern style might have helped the Phillies



WUSN "Miss Baseball" entry tosses curves

stop those Yankees. She's the WUSN, Charleston, entry for Miss Baseball of 1950. (Editor's note: we don't know what WUSN's lassie has to do with baseball, either. In fact, if you've got a theory, drop us a line.)

KVOO

OKLAHOMA'S GREATEST
STATION FOR 25 YEARS

27% HIGHER!

In Oklahoma's richest concentrated market, there are 1,270,040 radio families.

The center of this vast, fertile market is Tulsa, the Oil Capitol of the World, having more oil producing, refining, and marketing companies maintaining offices there than in any other city.

Indicative of the standard of living in this market is the fact that 90% of Tulsa's families enjoy telephone service! That's 27% higher than the national average (63%), and outstanding in the southwest region. By comparison, it is 21% higher than Houston, 14% higher than Dallas, and 9% higher than Oklahoma City.

ONLY KVOO BLANKETS THIS
RICH CONCENTRATED
MARKET!

According to 1949 BMB Station Audience Report, KVOO has:
411,380 daytime families
455,920 nighttime families.

See your nearest Edward Petry & Company office or call, wire or write KVOO direct for availabilities.

NBC AFFILIATE
50,000 Watts

KVOO

BLANKETS OKLAHOMA'S
NO. 1 MARKET

BRISTOL-MYERS

(Continued from page 25)

much in key cities to television, daytime radio is holding up well. Thus, when B-M decided earlier this year to return to daytime radio (Bristol-Myers was a pioneer in this field in 1930 with a show called *Through the Looking Glass With Frances Ingram*), it was *Break the Bank* that was called upon to do the job. As of 25 September, Bristol-Myers has been airing its quiz program in a choice NBC morning time slot: Monday-Wednesday-Friday, 11-11:30 a.m.

The show has had its face lifted for the housewife audience. Commercials are aimed at selling B-M toiletries and products that women usually buy — Mum, Trushay, Sal Hepatica, and Ipana. A handsome new daytime master-of-ceremonies, Bud Collyer, is quizmaster, and the contestants are mostly women. The show's questions and brain-twisters are based on topics and subjects that women are most likely to appreciate.

It's too early to judge whether or not the beachhead in daytime radio has been secured saleswise, but indica-

tions are that the program will do just as good a job as it did in nighttime radio. It may even do better, since Bristol-Myers feels that its multiple impact each week—added to the fact that the daytime radio audience has not been hard-hit by TV—reaches a greater audience.

Nighttime television, an advertising medium which has counted Bristol-Myers as one of its leading advertisers for only a little more than a year, has the aforementioned video version of *Break the Bank*. The TV show has achieved an audience impact that was never possible for it in radio. For weeks now, it has been in the top TV 10 of Hooper and Nielsen; this was seldom accomplished by the radio equivalent.

Bristol-Myers feels that entering TV with *Break the Bank* was a wise move. For one thing, it afforded the company a chance to go into a new advertising medium with a show that had been thoroughly tested by B-M since 1946, and which had already proved itself capable of building an audience. For another, it was possible to give *Break the Bank* a trial run as a radio-TV simulcast.

Early-evening television, where Bristol-Myers has been sponsoring a portion of CBS-TV's popular moppet video show, *Lucky Pup*, for a year or so is another growing field on which B-M is keeping a watchful eye. *Lucky Pup* has been doing a nice job of selling Ipana to the kids; and Bristol-Myers considers this job important in retaining its hold on a very large share of the dentifrice market. Other Ipana air advertising had been concentrated on selling the product to adults, or to family groups. When juvenile-appeal TV programs began to prove themselves capable of establishing brand preferences in youngsters, Bristol-Myers knew this year that *Lucky Pup* was a good investment. A large part of Ipana's increased sales to youngsters (edging out Lever's Pepsodent to do it) is believed to be traceable to the *Lucky Pup* TV commercials.

Spot radio and TV is an advertising medium that has been steadily growing in importance in the advertising plans of Bristol-Myers. B-M has been using spot radio now for about three years, moving into this field primarily on behalf of Ipana with a hard-hitting schedule of daytime and afternoon spots and chainbreaks. These Ipana radio spot campaigns are now being

"Oh what beautiful mornings for sponsors"



WCPO

CINCINNATI

first again...

1st DURING MORNING HOURS

NET STA. "B"	WCPO	NET STA. "C"	STATION "D"	NET STA. "E"
17.6	33.2	22.5	12.6	12.2

1st DURING EVENING HOURS

23.6	25.7	24.4	12.4	10.9
------	-------------	------	------	------

1st IN TOTAL RATED TIME PERIODS

22.4	28.7	23.9	10.3	9.6
------	-------------	------	------	-----

July-Aug. C. E. HOOPER ratings in Cincinnati, Ohio

WCPO-TV
also **FIRST**
in all
Time periods



SOLD ON BILL MAYER
 ...both listeners and Watkins Furniture Company of Cleveland! Watkins says that Mayer's sincere presentation has helped in direct sales and in doing an institutional job of selling their stores. Watkins has just signed Bill to a new daily quarter-hour period in addition to their two-year-old morning segment. This is the result of sales results through WGAR.



PROMOTION ON THE RIGHT TRACK! More than 800 persons boarded a WGAR-sponsored special train to the Ohio State Fair at Columbus. They were entertained en route by WGAR personalities and were given conducted tours to the exhibits. When those who attended think of good times ... they think now of WGAR. Wise timebuyers do likewise!



in Northern Ohio..

WGAR

the SPOT for SPOT RADIO

Write for helpful radio presentation: "A Six Billion Dollar Picture".



MAX ROSENBLUM ... "daddy of the sandlots" ... organized the Cleveland Baseball Federation which provides sports equipment and medical aid for the city's youngsters. His proteges have reached the top in many fields. He is founder of Rosenblum's ... a department store now in its 40th year ... and one of WGAR's oldest advertisers. Pictured here is Ted Boynton of WGAR and Mr. Rosenblum signing his 16th yearly renewal!



SWING SHIFT IS BACK... and more and more listeners are shifting to Morgan's Musical Inn ... where genial proprietor, Hal Morgan, does the unusual. This late evening show is now available for sponsorship. For sales results, ask about the Hal Morgan Show on WGAR and *get into the swing!*

RADIO ... AMERICA'S GREATEST ADVERTISING MEDIUM

WGAR ... Cleveland ... 50,000 watts ... CBS

Represented Nationally by Edward Petry & Company

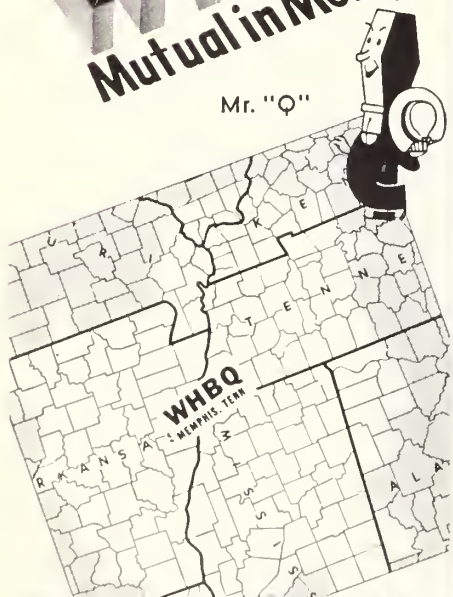
SEE WEED

THRIFTY COVERAGE

WBQ

Mutual in Memphis

Mr. "Q"



**WBQ—IN THE SOUTH'S
GREATEST MARKET**

aired on a total of 131 radio stations covering all key markets. Like Bulova, B-M looks over spot availabilities carefully; buys only when it finds a time slot with well-rated adjacencies that will insure a large flow of audience to the spots.

The flexibility of spot radio, now that its research and measurement is becoming a fairly finite art, appeals to Bristol-Myers. Last winter, when Resistab, B-M's antihistamine product was being introduced, it was a combination of heavy spot radio schedules and full-page newspaper ads that did the trick. At that time there were nearly a dozen or so antihistamines on the market (B-M had held off until product developing, testing, and production were set). The Resistab spots, used with newspapers on a market-by-market basis, quickly boosted Resistab sales until it became one of the leading three antihistamines, and had national distribution.

Later this fall, a spot schedule for Resistab will begin again, this time in over 50 markets. The campaign will break with the start of the winter cold season, expanding southward and westward from the Northeast U. S. as the sneeze-and-snuffle season grows.

Bristol-Myers is now hard at work also on a spot TV campaign, using film spots and breaks for Ipana on 37 leading video outlets. This campaign is modeled, in many ways, on the successful Ipana spot radio campaigns, and will be worth watching. The TV spot drive, which began at the beginning of September, will later see some of the radio spot dollars shifted to it as TV grows stronger.

Interestingly enough, the shifting of emphasis that has been done by Bristol-Myers is now becoming fairly common among the leading advertisers in the drug and toiletry field. Block Drug, not long ago, dropped its *Burns and Allen* show in nighttime radio, and began a balanced blend of nighttime TV and daytime radio programming. Norwich has dropped its highly-successful *Fat Man* whodunit, and has invaded, for the first time, daytime radio. Colgate, practically a stranger to nighttime radio these days (as compared to a dozen years ago), is now spending as much as \$50,000 a week on one of the fanciest Sunday-night TV comedy hours on NBC-TV.

Bristol-Myers' version of this basic approach is actually the latest result of a constant attempt to balance Bristol-Myers air advertising.

This balancing of the different forms of a medium, as well as various media against each other, is part of the basic Bristol-Myers advertising philosophy. It has as its foundation the constant reevaluation of advertising methods, based on a variety of market, consumer, program and audience research methods. Its object is simple enough: to keep Bristol-Myers in step with the times, and to keep Bristol-Myers advertising productive of sales.

Another aspect of the balanced B-M approach can be found in the research done by Bristol-Myers on its radio/TV efforts. The big drug firm subscribes to all of the major rating services, ANA studies, and other research analyses of broadcasting, and receives a steady flow of reports from its ad agencies. B-M is constantly improving its radio and video shows through panel studies, getting audience reactions to new techniques of production in programming and commercials and in commercial placement.

This broadcast research has one major goal: to give Bristol-Myers admen a better understanding of the air medium, and greater knowledge of how to use it effectively with relation to the other ad media employed. In other words, to fit radio/TV neatly into a "balanced" advertising structure.

At this point, a word or two might be in order regarding the sales efficacy of Bristol-Myers' air advertising. It might seem, to the uninitiated, that B-M's research would show clearly just how effective the various forms of Bristol-Myers' broadcasting are in selling the firm's products. This, however, is not the case.

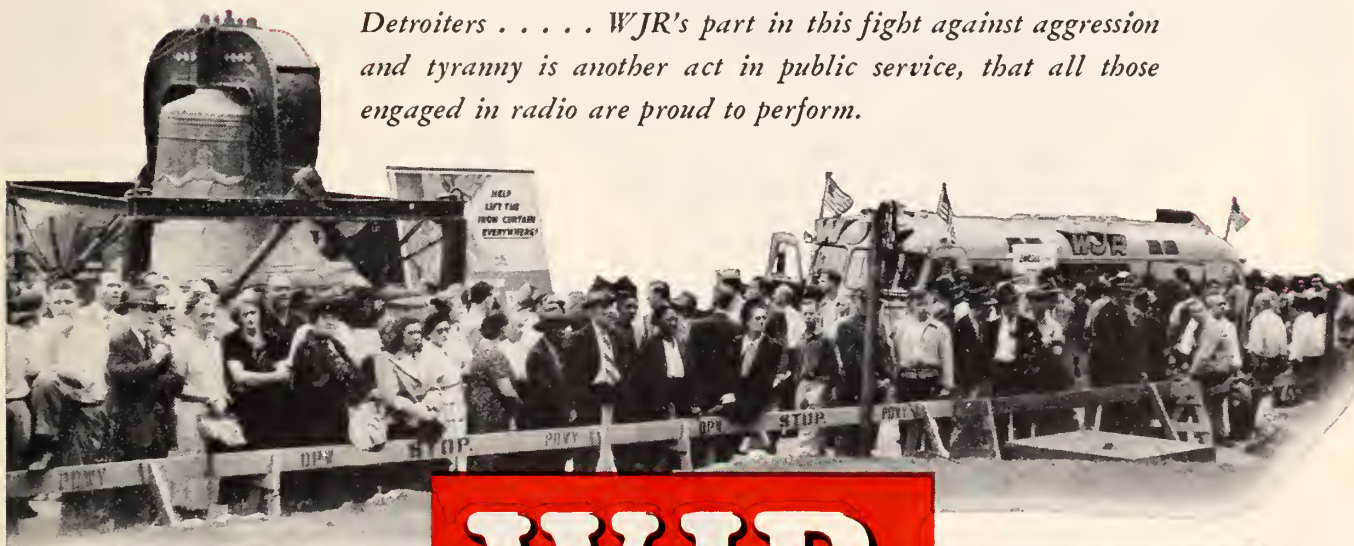
Unlike a single-product, single-program advertiser, for B-M to attempt to trace the results of its air advertising would be a monumental task. First of all, there is a line of over a dozen Bristol-Myers products that are sold on the air. Secondly, there are several programs and spot operations to sell them. Thirdly, the products do a certain amount of rotating between programs, when programs are moved between B-M agencies. Lastly, any directly-traced results are still somewhat in doubt, since broadcast advertising is just one of many media used by B-M. Air-sold Bristol-Myers products are sold through newspapers, magazines, point-of-sale, display, Sunday supplement, and other forms of advertising.

For Bristol-Myers' own internal purposes, the closest thing to a check on



THAT THIS WORLD UNDER GOD SHALL HAVE A NEW BIRTH OF FREEDOM

The men and women and children of America have enlisted in a great Crusade for Freedom Station WJR with its Mobile Studio brought the freedom scroll to thousands of Detroiters WJR's part in this fight against aggression and tyranny is another act in public service, that all those engaged in radio are proud to perform.



**50,000
WATTS**

CBS

WJR

**The Goodwill Station, Inc.
Detroit**

**760
ON YOUR DIAL**

**REPRESENTED
BY
PETRY**

RADIO—AMERICA'S GREATEST PUBLIC SERVICE MEDIUM

the results from radio and video is the pre-testing of campaigns in test markets. B-M maintains a series of several score "test stores" in large Mid-western cities that are representative (as to socio-economic structure) of the entire U. S. For many years whenever Bristol-Myers has wanted to test out a new product, or spot campaign, or new commercials in an existing program, etc., the testing is done in these cities. Results (i.e. sales) are checked at the "test stores," with comparisons made between areas in which variations of the new idea are being tried out.

Whichever is most successful is the one that is used.

Once out of the "test" and into the "national" stage, there is really no way to trace the pulling power. But Bristol-Myers has researched the test cities until it is sure that what works there will work in the same proportion on a national scale . . . so long as program or spot ratings hold up. This is about as close to sales research on its radio and television efforts as the big drug firm can get.

One of the sidelights produced by Bristol-Myers' keen interest in the re-

search end of broadcasting is the question of radio network rates. It is very much the feeling of Bristol-Myers that—despite the increases in radio listening since the Korean war first started—radio's nighttime rate cards should come down in price. Reason: the inroads of TV in key markets.

Men like Robert B. Brown, president of Bristol-Myers Products Division (the operating company), advertising manager Walter Lantz and, until quite recently, Vice President Joe Allen have been campaigning through the Association of National Advertisers for such rate reductions.

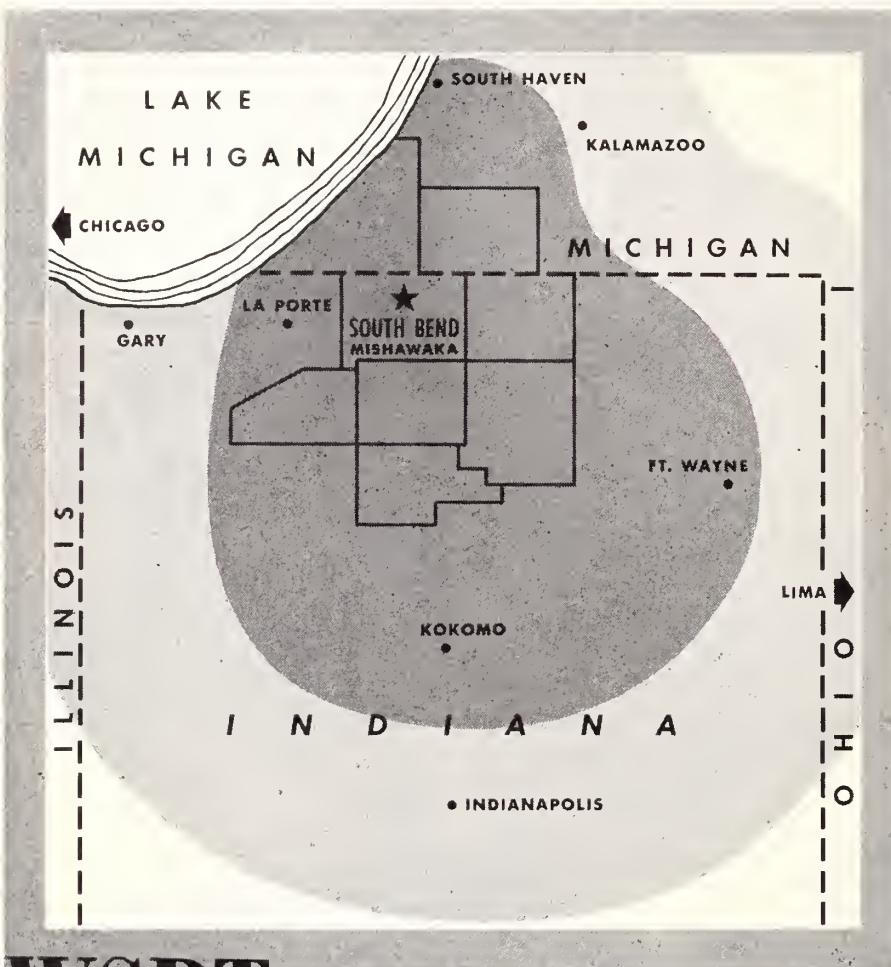
Advertising administrative problems are the concern of a staff of Bristol-Myers executives which is itself set up in well balanced fashion. Bristol-Myers has no less than three advertising managers—Walter P. Lantz, Roger C. Whitman, and Wallace T. Drew (see picture). All three are veteran admen, have extensive backgrounds in the planning and execution of all types of advertising, agency relations, and media usage.

Each ad manager has a group of products that are his immediate responsibility. Roger Whitman, ex-BBD&O executive, is in charge currently of Mum, Mum Lotion, Bufferin, Trushay, Ammen's Powder, D.D. Tooth Brushes and Ingram's Improved Cream. Wallace Drew, formerly a Norwich Pharmacal adman, supervises the advertising of Sal Hepatica, Resistab, Vitalis, Vitalis Hair Cream, Benex, and Ingram's Shaving Cream. Walter Lantz, at one time an executive of Lambert Pharmaceutical, is in charge of Ipana, Ipana Ammoniated Toothpaste, Ingram Ammonium Ion Tooth Powder, Minit-Rub and various new dentifrices.

The products are divided about evenly as regards their sales rank, and the amount of advertising volume. Sometimes they are rotated around between the three admen to get, as B-M puts it, "some new thinking on new campaigns."

The products are *not*, however, rotated around between Bristol-Myers' five ad agencies, although the radio and TV shows sometimes are. Bristol-Myers is a great believer, and has been for years, in the "multiple-agency" system. Company officials believe any large and varied company would do well to split its advertising between several agencies.

Doherty, Clifford & Shenfield han-



WSBT GIVES YOU BONUS COVERAGE!

The South Bend-Mishawaka trading area—all by itself—is a market worth covering. Over half-a-million people live in these eight counties alone. They spend nearly half-a-billion dollars a year on retail purchases.

And that's just *part* of WSBT's primary coverage! The entire primary area takes in 1½ million people who spend nearly \$1½ billion a year. That's what we mean by *bonus* coverage!

Want your share of this big, rich bonus? It's yours with WSBT, the only station which dominates the entire market.

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE



from coast to coast on

NOVEMBER 26th

you'll be hearing

"This is

PBS

The Progressive Broadcasting System"

**THE WORLD'S GREATEST DAYTIME
NETWORK RADIO PROGRAMMING**

originating from

HOLLYWOOD . . NEW YORK . . CHICAGO . . WASHINGTON

NEW YORK
55 W. 53RD STREET
JUDSON 6-3932

CHICAGO
360 N. MICHIGAN AVE.
FINANCIAL 6-0824

HOLLYWOOD
8983 SUNSET BOULEVARD
BRADSHAW 2-5841

dles Ipana, Vitalis, Ingram's Shaving Cream, Benex, Mum, D.D. Tooth Brushes, and professional advertising. Airwise, DC&S handles *Break the Bank* (radio and TV) and *Lucky Pup*. Young & Rubicam has Sal Hepatica, Trushay, Minit-Rub, Ingram's Ammonium Ion Tooth Powder, Bufferin, and handles the *Mr. District Attorney* radio show. Kenyon & Eckhardt handles Resistab; Ronalds Advertising handles Canadian advertising; and Boclaro handles foreign advertising.

It sounds complicated, and it is—until you get used to it.

The net result of it has been to let the trio of Bristol-Myers advertising managers (they are not "product managers" and do not handle sales) maintain a fresh approach. At the same time, the three ad managers have constant dealings with nearly all of the B-M ad agencies. Everybody knows what everybody else is doing, and ideas seem to flow faster.

No one particular Bristol-Myers adman is a "radio/TV specialist." All of them, at one time or other, work on various phases—either programs or spots or TV—of Bristol-Myers' airtelling. At the moment, Drew is handling

Break the Bank, Whitman is handling *Mr. District Attorney* and *Lucky Pup*. Lantz supervises the Ipana radio and video spots.

It is this approach—that of carefully balancing-out the broadcast advertising used and the men behind that advertising—that has kept Bristol-Myers and its many products up with the front ranks of the leaders in the past.

The flexibility and power of Bristol-Myers' advertising tactics on the air will, in all probability, keep things that way. ★ ★ ★

TV FILM COMMERCIALS

(Continued from page 27)

to be remembered better than its competitors that's no mean accomplishment.

One sponsor who squeezes every possible advantage from film commercials is the Chevrolet Dealers. Both the dealers and the manufacturer have been active on TV for several years, now have a sizable backlog of film commercials. One set of these films stresses perennial Chevrolet sales points like "Powerglide," economy, braking power, riding ease, service

and so on: the other series (called "teasers") continually changes as a new Chevrolet model is unveiled. In the paragraphs that follow, SPONSOR presents the step-by-step story of how several films emphasizing service were produced.

The story really begins about two-and-a-half years ago when New York's 184 Chevrolet dealers organized themselves into an association, primarily to coordinate advertising. Since then their advertising agency, Campbell-Ewald Company, Inc., has worked closely with the five-man commercial committee of the organization's board of directors to produce effective programs and commercials. Campbell-Ewald, from the first, kept close watch on Chevrolet commercials, took the initiative in working up new ideas and suggesting new films to be used in local spot campaigns as well as on sponsored programs.

Just over two years ago Mr. Ray Mauer, writer-director in the Detroit headquarters of Campbell-Ewald, sent along to the agency's New York office a half-dozen brief story lines. One of them clicked instantly with the agency TV film specialist, Leo Langlois. It was a situation built around a hen-pecked, "little-man" husband. Langlois immediately signed up Carl Ritchie, nightclub and stage comedian, for the part: he called the hen-pecked husband Mr. Guber. Thus began a profitable collaboration which has so far produced over 20 one-minute film commercials for Chevrolet, one of which was chosen for the 1950 Art Directors' annual show.

The two latest Guber films were just barely finished in time for the opening of Chevrolet's Madison Square Garden sports sponsorship on 15 October. Made as a series of two, they took about a month to produce, from script to projection prints.

(This is a bit above par: various pressing matters made it necessary for client and agency to interrupt work on the films at several points.)

First step, after the account executive had laid down the commercial's selling theme, was a story conference at the agency attended by the TV director and commercial writer. From an afternoon of sifting story ideas came a sheaf of "basic scripts."

Second step involved sitting down with Chevrolet's five-man commercial committee; the Campbell-Ewald account executive then presented the

AMERICA'S NEWEST AND TOPMOST WESTERN SINGING GROUP

FOY WILLING and the RIDERS OF THE PURPLE SAGE

now starring in Roy Rogers moving pictures, have chalked up ratings of 13.5 in Kansas City, 16.6 in Omaha, 14.1 in Des Moines, 15.1 in Peoria. This truly fine singing group, using musical arrangements that are unsurpassed, will corral that receptive Western Music audience for you.

The following transcribed shows now available:—

- RIDERS OF THE PURPLE SAGE
156 15-Min. Musical Programs
- JOHN CHARLES THOMAS
156 15-Min. Hymn Programs
- DANGER! DR. DANFIELD
26 30-Min. Mystery Programs
- STRANGE ADVENTURE
260 5-Min. Dramatic Programs
- STRANGE WILLS
26 30-Min. Dramatic Programs
- FRANK PARKER SHOW
132 15-Min. Musical Programs
- MOON DREAMS
156 15-Min. Musical Programs
- BARNYARD JAMBOREE
52 30-Min. Variety Programs

TELEWAYS RADIO PRODUCTIONS, INC.

Send for Free Audition Platter and LOW RATES on any of the above shows to: 8949 Sunset Blvd., Hollywood 45, Calif. Phone CReStview 67238—BRadshaw 21447.

In Canada: Distributed by
S. W. CALDWELL, LTD.
Victory Bldg., 80 Richmond St. West, Toronto



GENTLEMEN!

**THIS IS WORTHY
OF YOUR CONSIDERATION...**

Within the boundaries of Minnesota, the Dakotas, Nebraska and Iowa lies a 267 BMB-county area known as Big Aggie Land. It's a major market with an after-taxes buying income of \$3.9-billion — greater than San Francisco, Philadelphia or Washington, D. C. Retail sales in this richest of all agricultural areas run to \$2.9-billion — greater than Los Angeles, Detroit or St. Louis.

Big Aggie Land is overwhelmingly dominated by one, powerful radio station . . . WNAX. BMB shows that 405,210 families listen to WNAX — 80% of them 3-7 times a week.

A diary study conducted this year by Audience Surveys, Inc., reaffirms WNAX leadership. Fifty-two stations received mention in the study. But WNAX received top rating in 439 (88%) of the 500 quarter-hours studied. This is more than ten times the number of 'wins' granted the second station. Listeners like WNAX best 89% of all daytime quarter-hours . . . 84% of all evening quarter-hours.

Radio is basic in Big Aggie Land. Listening is at an all-time high. The diary study shows that an average of 43.2% of the families in the area have their sets turned on weekday mornings, 43.1% weekday afternoons, 53.8% weekdays evenings. Average sets in use between 7 A.M. and 10 P.M., Monday through Friday, is 47.6%. Virtually immune from the inroads of video, to Big Aggie Land TV means 'Tain't Visible.

WNAX has a list of sales success stories as long as your arm. Most likely there is one for your type of product or service. Your nearest Katz man will show you how WNAX alone can sell for you in Big Aggie Land. Call him today, sir.



WNAX-570

YANKTON - SIOUX CITY

**570 Kc. - 5,000 Watts
REPRESENTED BY KATZ**

A Cowles Station
AFFILIATED WITH A.B.C.

"basic scripts" for their comments. Several were chosen and carefully gone over by all concerned, with revisions suggested.

The revised "basic scripts" were quickly approved by Chevrolet, then sent on to Archer Productions, New York film company selected to do the commercial. Archer's story board and contract price for the two films found approval from the client, with a few suggested changes. With final okay of the revised story board and shooting script, production shifted into high gear. It had taken about a week up to this point.

At the same time that final revision of story board and shooting script was going on, Archer Productions and Campbell-Ewald's film director, Leo Langlois, were casting the two films. In addition to the star, Carl Ritchie, 13 actors were needed.

A producer-agency conference had established the details of both one-minute films by the time a caravan of actors, directors, cameramen and agency experts rode up to Bonniebriar Country Club in Larchmont, New York—in Chevrolets of course. Its swank restaurant was to be the locale for

Guber Gets Value, first of the two commercials.

The film goes this way. Ritchie, as the beaten-down little man who acts big when his wife isn't nearby, finishes his meal in the restaurant, gets the check and begins adding it up with the help of an adding machine. Having established himself as a man who takes nothing for granted, Guber drives off to his Chevrolet dealer where a patient serviceman explains exactly what he does to keep Chevvy's in top shape.

Next stop on location was the People's National Bank in White Plains where *Guber's Inferiority Complex* was filmed. In this one, Guber comes out of the bank and sidles over to his old Chevrolet with embarrassment. He's ashamed of the car's condition, feels mortified when a door-handle comes off in his hand, even worse when a tire goes flat. This leads him to his Chevrolet dealer where the advantages of real Chevrolet service are again demonstrated.

Filming of the two one-minute pictures took three days altogether; it might have taken longer if lip-synchronization had been used. Since the beginning, however, Guber commer-

cials have relied on Carl Ritchie's clever pantomime and the "voice-over" (separate) recording of announcer Bud Collyer. This makes on-location work infinitely easier and less expensive. It also saves time, since one recording was actually completed before shooting the film to go with it. The other recording was made afterward because alternate scenes had been filmed which the editor had to first decide between.

Rushes of the two films were delivered to the film editor the very next day after shooting was completed. (Such rapid service is not common. Many producers must wait a week for processing of films.) From these rushes the film editor selected the best takes, spliced them together into a rough "cut." This took several days, after which the film was screened for narration changes. The sound track for the one as yet unrecorded commercial was then made and a recording print returned the following day from the laboratory. It took another day to match up sound track and picture strips and then four more days in the laboratory to produce a composite print. All of this production work took close to three working weeks from rolling the first camera to delivery of the final combined sight and sound print. Estimated cost: \$2,700.

Ray Mauer, Campbell-Ewald writer-director of the Guber series, has definite theories about TV commercials and practices them in the Chevrolet films. Says Mauer: "To be accepted, a sales message has to grow out of a readily-grasped truth. Even the cleverest tricks and gimmicks lose most of their force if they aren't related to a viewer's sphere of experience. Unless the viewer can identify himself with some part of the commercial, it has no meaning for him."

Theoretically, at least, when viewers find themselves in a "Guber situation" it will remind them of Chevrolet. In any case, the Guber commercials are good fun and they're making an impression; in fact, people point out Carl Ritchie on the street as "that little man in Chevrolet's commercial."

Campbell-Ewald's creation of Mr. Guber for Chevrolet illustrates the most important point about TV commercials: it's the idea that counts most, not the technical excellence. Guber films are good technically too, but their effectiveness comes from the sit-

"The Yanks Are Coming"...

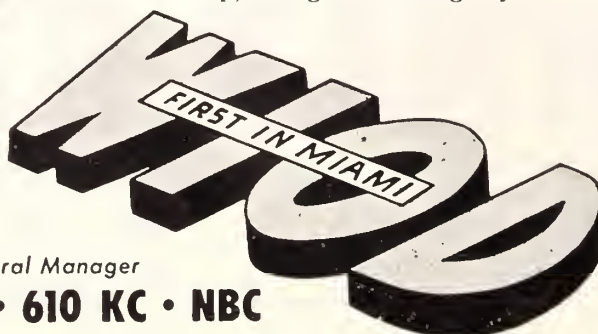
Heck! They're Already Here!



During the past ten years 342,261* of these good, solid citizens have moved into WIOD's 17-county primary market to stay! And boy, we're pushing the million mark close.

If you've a man-size selling job you want done in Florida's most thickly populated area...send it on down, we'll do it for you, but good!

If you want more details, consult our Rep, George P. Hollingbery Co.



* U. S. Bureau of Census.
(*Course the Stork came too!)

James M. LeGate, General Manager

5,000 WATTS • 610 KC • NBC

uation and its execution. Lip-synchronization was by-passed in favor of cheaper voice-over recording not primarily to save money, but because they felt pantomime would have a greater impact.

Cost-cutting, when it doesn't hurt the quality of a film commercial, is the mark of an experienced producer. And every advertising agency TV director and film producer queried by SPONSOR agreed that pre-production planning can make or break a commercial (or a film company). Pre-production planning is the thinking that goes on between approval of the shooting script and the first "take." It includes casting; putting up sets; getting permission to use on-location spots; ordering costumes; making camera tests of backdrops and props; scheduling shooting sessions and rehearsals; planning alternative shots before some unforeseen accident stalls one phase of production; and a host of other details which habitually dog the efforts of film producers.

Such planning can be a major expense-saver when films are done in series. For example, Frank Bibas, formerly with Selznick and other film organizations, directed a series of two commercials for Esso Standard Oil Co. as film director of McCann-Erickson, Inc. They were to alternate on Esso's sponsorship of college football games this fall. Each was to open with a shot of a dozen spectators in the stands, supposedly watching a game. Of course it was done in a studio, but with a fluffy-cloud backdrop and with the young models dressed in skirts, sweaters, slacks, and overcoats, it all looked reasonably convincing.

Right in this first scene was where Bibas saved money. He shot both crowd scenes at a single session. But they weren't the same because all 12 young men and women were switched around on the stand and their clothing exchanged. The two or three principals in one film were switched to the rear of the stand for the next one, disguised with different overcoats and hats.

One advertising agency, Ted Bernstein Associates, went all-out to keep the cost of a commercial down; they made it themselves! One of their clients, Play Creations, manufactures a toy \$6.95 horse's head and tail which converts a plain old tricycle into a head-nodding steed. Teletoy, Inc., enthusiastically took over as distributors of "Bikeroo."

LIKE TO LATCH ONTO YALE (Ky.)?

Dear friend, you can bolt, bar or chain Yale (Ky.) and still not lock up any real sales potentials. In Kentucky the key to success is the 27-county Louisville Trading Area. . . .

In this one rich market WAVE broadcasts to 215,000 high-income radio families—people with a standard of living 41% higher than the average found elsewhere in our State. Louisville is rightly called The Gateway to the South. When you throw the catch on this one, you've really opened a market.

The latch-string is out, pardner. Give 'er a pull and come on in!

LOUISVILLE'S WAVE

NBC AFFILIATE

FREE & PETERS, INC.,



5000 WATTS . 970 KC

NATIONAL REPRESENTATIVES

** Say it with...*

SPONSOR

a meaningful gift for all your radio
and television friends and associates



They'll appreciate your selection of a gift so completely suited to their every day needs. Here is a quick, easy and highly satisfactory way to solve your Christmas gift problem . . .

at special low gift subscription rates.

Just make up a list of those of your friends who are sponsors, advertising prospects, agency executives, broadcasters or business associates.

Use the order card inserted in this issue or your own stationery, if necessary. But please mail it early to enable us to acknowledge your gift on the beautifully-designed card illustrated on the left.



SPECIAL LOW CHRISTMAS GIFT RATES

Your own subscription, new or renewal.....\$8
Each additional subscription.....\$5
In quantities of 25 or more gift subscriptions cost is only \$4 each.

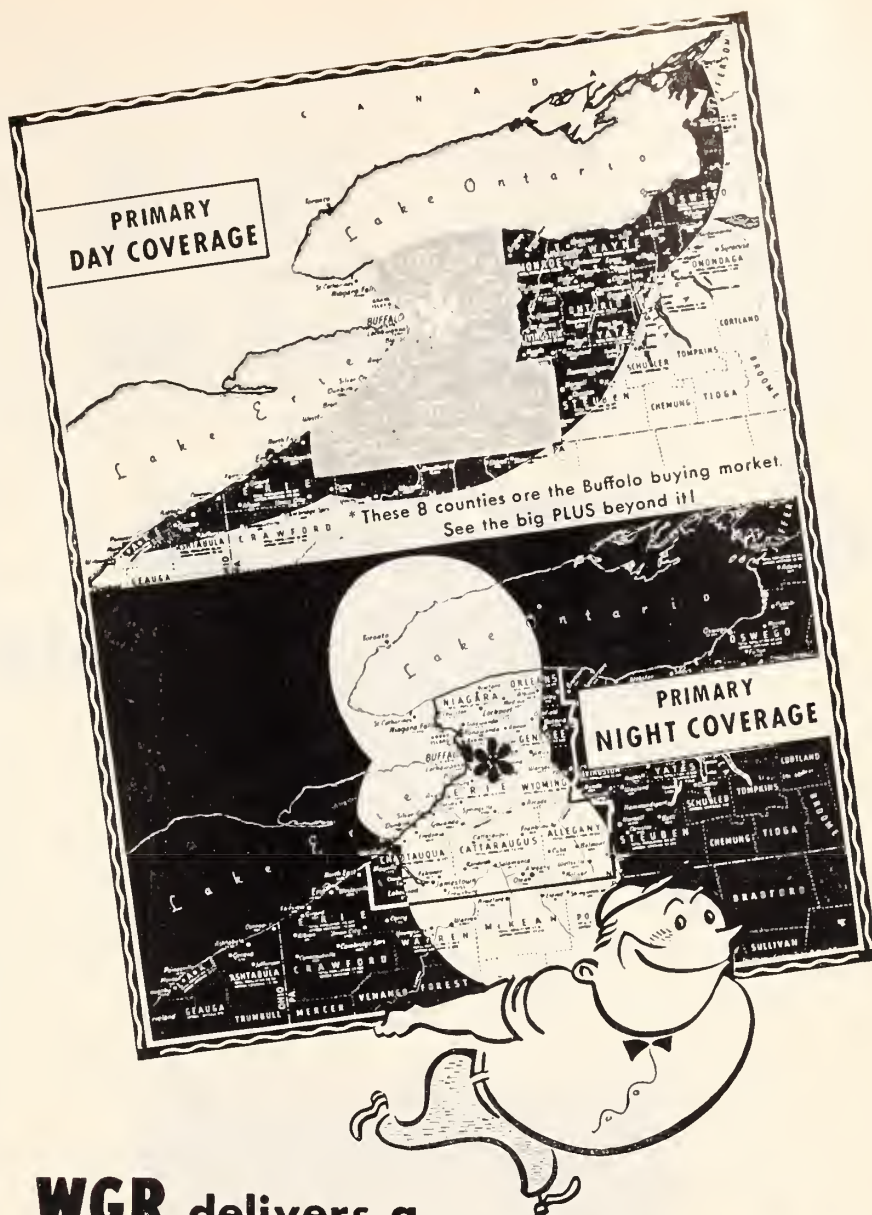
SPONSOR *shortest distance between buyer and seller*
510 MADISON AVENUE, NEW YORK 22, N. Y.

Ted Kaufman, account executive, and V. J. Vigliano, TV director, wrote and directed the commercial themselves to "increase realism and avoid the artificiality of many 'professional' films." On-location shooting of the 90-second film took place at Roslyn, Long Island with Kaufman's daughter and a neighbor as principals. Film took five days to make, cost \$500; using 16 mm stock and having live announcer read the sound helped lower the cost.

There are ways to save money even with the most expensive types of films. Sarra, Inc., worked out an arrangement for the Lucky Strike marching cigarette commercials which gives Luckies a 10-second closing "tag" for their *Hit Parade* at almost no cost. The opening one-minute film is so designed that a 10-second portion of it near the end can be run by itself as a tag and make sense.

Sarra, Inc., has produced four original Lucky Strike 60-second commercials and over 15 variations of them; to make the variations, they've matched up new sound tracks to old film and cut one-minute lengths into 20-second ones. Although one well-regarded TV director for a large advertising agency believes cigarettes are one of those products hard to sell on television, Luckies has aroused considerable viewer admiration with "stop-motion" films. Stop-motion is practically the same as animation, except that real objects are used instead of drawings. The objects are moved slightly each time one frame is exposed, thus simulating motion. This permits presentation of objects exactly as they appear. It's also the most difficult type of movie making, requires the most experienced technicians, and costs the most.

On a recent Lucky Strike commercial, it took Sarra's stop-motion expert Mr. Robert Jenness three hours just to film a 60-second, 90-foot length of film. The set had 11 lights and required three men to operate camera and assorted special rigs for positioning the pack of Lucky Strikes. But the three-hour film session was the easier part; it takes several weeks to write a script, record and time a sound track, and lay out a director's sheet of filming instructions to coincide with musical beats on the sound track. Each of the 120 musical beats in the one-minute film must synchronize with a movement of the package or cigarettes. Usually, every moving part of the set



WGR delivers a

BIG PLUS
beyond Buffalo

● Your radio advertising dollar buys MORE than a dollar's worth on WGR. You get record-breaking highs in WGR's prosperous Buffalo-area audiences PLUS coverage of scores of important upstate rural and farm markets. 5000 watts day and night on the dial's *best* wavelength does it!



Leo. J. ("Fitz") Fitzpatrick
I. R. ("Ike") Lounsberry

Broadcasting Corporation

RAND BUILDING, BUFFALO 3, N. Y.
National Representatives: Free & Peters, Inc.

must be repositioned for each of the 24 frames of film which go by in a second. This ensures smooth action, but multiplies the labor enormously since there may be as many as eight cigarettes to move for each of 1,440 frames. Cost of a one-minute stop-motion commercial like the Lucky Strike film is \$5-7,000.

Many advertisers use stop-motion merely as an adjunct to live-action. Ronson has one commercial in which a man fumbles for a match while making a phone call inside a booth. The

announcer interrupts him with: "What you need is a Ronson Penciliter. . . ." The penciliter "magically" appears in his hand, courtesy of stop-motion, and he lights up a cigarette.

If stop-motion can tell a product story more effectively than animation or live-action, fine. But every TV director and advertising man queried advised against fancy effects for their own sake. Simplicity is still the primary aim. Trick effects like wipes, pop-ons, write-ons and the like are justified, however, when a series of titles

must carry the visual burden of a commercial.

Take the Philco Radio & Television Company film opening to their TV program. Its purpose is to introduce Philco models, at the same time emphasizing Philco's world-wide reputation. Animation House did this by opening the film on a view of a star-spattered sky, then narrowing down to a shot of the "earth" with the word *Philco* rotating around it. This opening scene was relatively inexpensive, yet put over the idea to Philco's complete satisfaction.

A similar opening was filmed for the Speidel Company, makers of watch bands. Instead of the name *Speidel* appearing all at once, the name appeared to write itself on a letter at a time. This was done by starting with the whole word and wiping off a letter at a time from the end of it, then reversing the film. To vary the end of the Speidel film, the letters appeared to "pop on" one at a time. Both trick effects dressed up an otherwise routine commercial.

As has long been obvious to advertising agency TV specialists and film producers, there are no specific rules for a good commercial. Qualities like simplicity, sincerity, and technical excellence are the time-honored attributes of an effective commercial. But each advertiser's film interpretation of these generalities will depend mainly on the product he has for sale and the way in which he chooses to sell it. Ultimately, the success or failure of a film commercial lies in the hands of his agency and film producer.

For this reason, SPONSOR canvassed film-wise agency men and producers, asking: What things should an advertiser or agency look for in hiring a film producer? This is the composite answer.

The producer should be:

1. A man with actual television film experience; Hollywood film technique must be modified for TV. Some of the differences are the lower-key lighting required for TV (a 20 to one lighting ratio rather than the contrasty 40 to one ratio common on film), and the more careful planning required to get the action on a small screen.

2. A man who is primarily interested in TV film work, rather than one who appears to be busier doing other types of commercial film. Chances are good that such a producer looks on TV commercials only as a sideline, can't

In North Carolina WSJS Delivers



A 15-COUNTY MARKET
With Over
\$440,000,000* RETAIL SALES
*Sales Management 1950
Survey of Buying Power

More Value For Your Advertising Dollar

WSJS

The Journal-Sentinel Station

WINSTON-SALEM

AM-FM

NBC Affiliate

Represented by:
HEADLEY-REED CO.

be bothered giving it full and careful attention.

3. Preferably a man who has had a year of close contact with advertising philosophy. It takes about that long for a film man schooled in entertainment alone to acquire selling reactions. For example, immediate product identification and a forthright (rather than oblique) selling pitch are accepted techniques.

The producer's facilities should include:

1. A sound stage with overhead and side lighting, microphones (an overhead "boom" mike if lip-synch is desired) and some basic sets.

2. A 35mm movie camera, if high quality is desired. The best possible 16mm equipment if shooting is not done on 35mm film.

3. An "adequate" staff which includes cameramen and directors of many years' experience in film-making.

4. Sufficient financial backing so that the commercial or commercials will be finished even if the production runs into expensive snags. Film production is not cheap and several bad breaks in succession could ruin a small company, and your commercials.

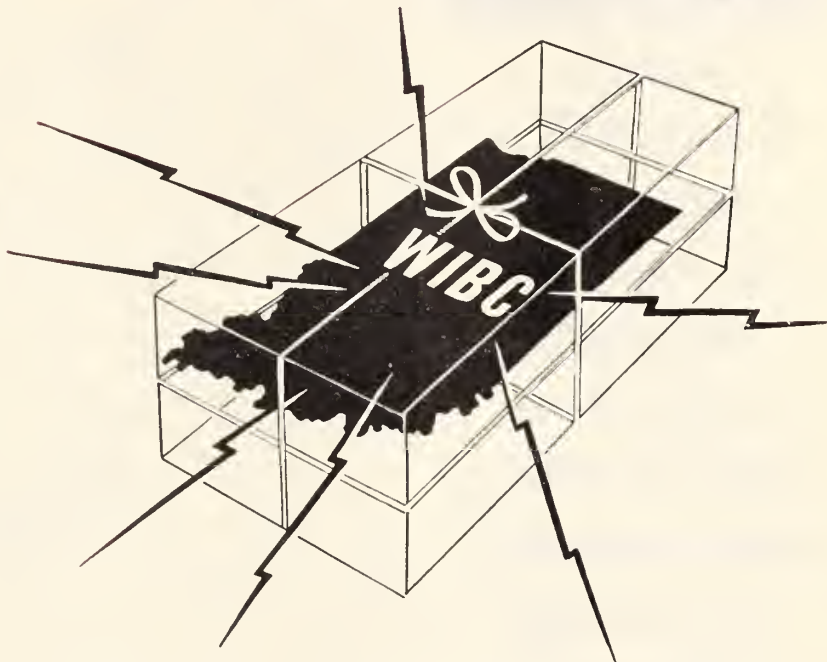
Many of the points listed, which do not pretend to be complete, can be looked into quickly. And there are other ways of checking a producer: by examining his past work for other clients and by examining his bid on a specific script.

Frank Bibas, McCann-Erickson film director, explains how he sizes up a producer from the bid offered him. "Motion picture costs are standard; there is no mystery about them. By looking at a script I can tell very closely what it should cost. If one producer's bid looks too high, I ask him how he intends handling each scene to see whether his plans are too elaborate or if the asking price is simply unjustified. If his bid is lower than I've estimated, I try to find out where he expects to cut corners in order to save money."

Here is SPONSOR'S breakdown of a hypothetical one-minute live-action TV film commercial as a producer might block it out. It would be a simple production with one actor, a single act, and voice-over recording:

Talent (one actor, one announcer)	\$100
Camera crew (one day's shooting)	150
Rentals of props and sets	150

WIBC Indiana's First and Only 50 KW Station



WIBC offers *all* of Hoosierland in *one* profitable package—plus important out-of-state "bonus" coverage—and at the *lowest* rates of any 50 KW station in the middle west.

Within WIBC's 0.5 MV contour live 1,068,166 radio families* . . . with total buying power of \$4,985,952,850.00.**

*1949 BMB

**1950 Sales Management Survey of Buying Power

Ask your John Blair
man about valuable
time, big coverage,
low rates at...



Best Buy in SOUTHERN NEW ENGLAND WTIC

**FAMILIES
in the WTIC
BMB* Area
spend each year
\$59,438,000**
in Drug Stores.
This is part of total
annual retail sales of
\$2,317,525,000.****

**SUGGESTION — For complete
WTIC-BMB Study call
Weed & Co.**

PAUL W. MORENCY
Vice President — General Manager

WALTER JOHNSON
Assistant General Mgr.-Sales Mgr.

WTIC's 50,000 Watts
Represented nationally by
WEED & COMPANY

*BMB Study No. 2, 1949

**Copyright Sales Management
Survey of Buying Power, May 10th, 1950



Film laboratory, editing, raw stock	175
Recording facilities	100
Contingency fund	150
Overhead and profit	250
Total	\$1.075

Many agencies, like Compton Advertising, Inc., have detailed record sheets for scores of film producers in the East, Midwest, and California (New York, Chicago, and Los Angeles are the centers).

Once an advertiser has found a competent producer, he tends to stick with him. Yet even a competent producer can do a better job if his client will follow a few simple procedures.

First, have someone present during filming so that unforeseen difficulties can be resolved on the spot to the sponsor's satisfaction. Producers and agencies consider this good "insurance" against complaints made after the film is completed. However, the number of people outside the producer's staff who stand-by should be limited to one or two at most so as not to impede work.

Second, leave visualization of an idea to agency men who make this their specialty. Advertising and film production individually are complicated enough; together they are above the average layman's head. Leave creative and technical work to the experts.

Third, it doesn't pay to get excited about some unobtrusive part of a film which seems to "spoil" it. One client objected to the hazy outline of a non-competitive product in the background of a scene in his commercial. His insistence on having this one scene done over cost \$325. There are cases where a set may look so unrealistic as to defeat the purpose of the film: these should be done over at any cost. But minor corrections which don't appreciably affect the over-all effectiveness of a film merely raise future bids, make working together less cordial.

A remark by Roger Pryor, TV director of Foote, Cone & Belding, neatly sums up the present state of television film commercials: "We've learned a good deal over the past few years: color correction for black and white filming, simplicity in composition, and tonal values. But our research department would still give you a house and lot if you could give them a set of rules for putting together a commercial. There just aren't any television 'experts' yet, and anyone who claims to be one is misguided."

MEN, MONEY & MOTIVES (Continued from page 10)

incurable inflammation of perfectionism. He dreamed the dream of a John Henry, wanted to transplant advertising forests and divert advertising rivers. He was fixated to staggering results. After his own preliminary training at the old United States Agency in Toledo, at Lord & Thomas, and J. Walter Thompson, Getchell opened his own shop in 1931. He began by dispatching a three-page letter to 300 national accounts. He got results. Presently he represented Liggett & Myers, Vick's, DeSota, and was on his way.

* * *

Today Getchell alumni read like a who's who of the profession. Of Foote, Cone & Belding top brass alone there is Fairfax Cone, Emerson Foote, M. C. Franchesi, William E. Berchtold, J. A. Koehler. Also the former president of Foote, Cone & Belding International, Harry A. Berk. The present copy chief at Geyer, Newell & Ganger, Amadee Cole, went through the mill; the high-voltage executive vice president of Avco-Crosley, W. A. Bles, is another. Spring Mills' ad manager, Joe Swan; Tim Healy of Hiram Walker; Norman Nash of Kudner; Jack Tarlton of the whilom Duke, Day & Tarlton agency; Biow's creative vice president, Louis Thomas; President Anderson Hewitt of Hewitt, Ogilvy, Benson & Mather; Tom Hughes of National Export Advertising; E. H. Ellis of Cunningham & Walsh were tempered by J. Sterling Getchell. Who else? Nobody has ever compiled the full list. Add Lillian Selb, Leslie Pearl, Andy Armstrong, Tom Everett and Getchell's one-time partner, Orrin Kilbourne, the General Electric distributor for Connecticut and one of Hartford's great personages today.

* * *

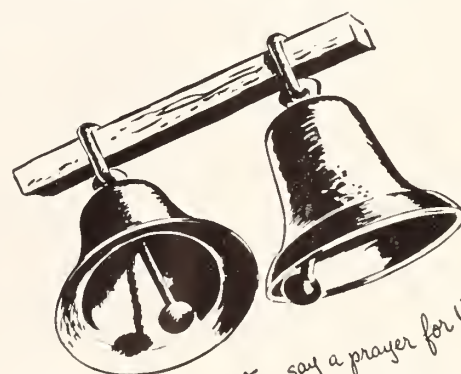
If it had been possible to live with the man, and if the man had lived, he might have had the powerhouse agency of all time. But we now have to wonder whether men of Getchell's stripe have any place in the great new team-play media of radio and television? The emotional stress inherent in planning, building and administering modern television entertainments is of itself so nerve-nagging that to add to natural hazards, costs, unions and sponsor vagaries the mad genius of a Getchell can hardly be imagined and probably could not be abided. ★ ★ ★



"THE ONE HOPE THEY HAVE IS THE UNITED NATIONS"

Suppose those mysterious flying saucers were men from Mars checking up on the Earth? It certainly wouldn't take them very long to see that the one hope this world has for peace *with freedom* is the United Nations...

And that the freedom-loving nations mean to have this peace—even if they have to fight for it—is shown by the action of 53 nations, rallying together under the United Nations flag to halt aggression in Korea.



When the bells ring out... say a prayer for U.N.
our best hope
for peace with freedom

To encourage a more widespread observance of

UNITED NATIONS DAY, OCTOBER 24th

this advertisement is sponsored by

SPONSOR PUBLICATIONS, INC.



TV MYSTERIES

(Continued from page 33)

up eventually in line with general price rises: sets, costumes, scenery, and salaries will all be higher. But the biggest hike in a show's budget comes from use of name stars either as guests or running characters.

Most mysteries at present do not use big-name stars, but the trend is to use them more frequently, according to George F. Foley, Jr. (President, Foley & Brockway Co., TV package talent

management firm) who was a key figure in production of both *Suspense* and *Danger* (while with Cecil & Presbrey). He says: "I think that there will be more *personality* or *character* mysteries in the future than they have had to date. With TV's intimacy, you can build character to an even greater extent than on radio or in the movies. A character mystery is a better bet for TV because in case the situation is weak, the personality can still carry the ball and hold audience. By and large, 'names' will be used for this pur-

pose." No doubt the element of competition as TV grows will be another factor encouraging use of names.

Not quite in accord with this view is Jerome Danzig, Director of TV Programs, CBS. He thinks it's doubtful that the future will see more big name stars on TV mysteries than today. Improved story quality, increased TV know-how plus use of skilled TV actors should do the job very well, he feels.

Mysteries which use names currently include *Man Against Crime*, Ralph Bellamy; *Martin Kane*, *Private Eye*, William Gargan; *Lights Out*, with guests like Ella Raines, Boris Karloff, Tom Drake; *Suspense*, has used Franchot Tone and Bela Lugosi among others; *The Clock*, Raymond Massey, Mady Christians; *Danger*, Dane Clark, Van Heflin. Some shows do not star name talent regularly; stars may appear every other week, or only occasionally to hypo interest. *Danger* is a case in point.

The problem of finding a wide enough variety of actors for shows that don't use name talent, as well as for featured and supporting roles in those that do, is a bugaboo of mystery producers. Mr. Sean Dillon of Transamerican Broadcasting and Television Corp., producers of *Famous Jury Trials* and *The Plainclothesman* (DuMont) states: "Though we don't use name stars, we do use many, many actors over a year on these shows. On radio, the same voices may be heard week after week without losing audience; TV requires much greater change and variety in faces. To find interesting types that have not been seen too much on video is a big job and one we're constantly working on."

What are the main production problems in connection with mysteries? Consensus of opinion is that by and large, they are no more difficult to produce than other TV dramas (except for the supernatural type of mystery which requires additional gimmicks). The basic ingredients are the same: Good writing, good casting, good direction. Scripts come first in importance. They should be written in such a way as not to go overboard on production requirements, sets must be kept to a minimum, changes of locale can't be too frequent—yet the story must be told effectively.

Sources for scripts vary. Some shows, such as *Suspense* and *Lights Out* frequently dramatize famous stories; DuMont's *Hands of Mystery* is

KRNT . . .

THE STATION WITH THE

FABULOUS PERSONALITIES

AND THE

ASTRONOMICAL HOOPERS

**HOOPERATING
HIGHER***

● **MORNING**
● **AFTERNOON**
● **NIGHT**

**THAN ANY OTHER
STATION IN**

DES MOINES

**ANY KATZ MAN
WILL TELL YOU THE FULL
FABULOUS SALES
RESULTS STORY!**

*C. E. Hooper Audience Index, City Zone—July-Aug. 1950

KRNT

**DES MOINES — THE REGISTER AND TRIBUNE STATION
REPRESENTED BY THE KATZ AGENCY**

a series of specially written original teleplays; the writers of *Roscoe Karns*. *Inside Detective* base their scripts on materials in *Inside Detective* magazine; those of *Treasury Men in Action* on actual cases in Treasury Department files; no explanation is needed for *The Adventures of Ellery Queen*. Because of the vast store of detective and mystery literature to draw from, scripts can be obtained more easily for mysteries than for other TV dramas.

Practically all mysteries are done live, but many use integrated film sequences to widen the scope of the story. A Times Square scene, for example, would be on film, as would an automobile chase. The transition between live and film scenes is made very skillfully and in most cases, appears natural to viewers.

Sets are often a big factor in conveying realism. One mystery presented recently was supposed to take place in a coal mine; but the settings, one reviewer commented, failed miserably. Who ever heard of a coal mine with clean, level floors and flimsy walls, said the reviewer. But most mysteries avoid this kind of flaw.

The supernatural type of mystery, of which the outstanding example is Admiral's *Lights Out* (NBC-TV), requires extra care and attention. For creation of that eerie mood, *Lights Out* uses a flickering candle placed before the narrator's apparently disembodied head. In the plays, men rise from the dead, travel through time and space, and generally comport themselves in weird fashion. To get supernatural effects like these requires all the cunning of a phony seance medium.

To make actors disappear into thin air, for example, it is necessary to use two different sets of cameras. That these shenanigans are going over big is attested to by the consistently top ratings *Lights Out* has garnered since its debut last year.

Stories with a supernatural touch are sometimes used by other shows, especially *Suspense* and *Danger*. On *Danger*, the "iris" effect is frequently used: a large eye-pupil fills the screen, then the camera backs away so that whole face can be seen. Or the other way: camera comes in from a long view to a large closeup of one pore. Mists, spectres, and shadows on the floor are put to good use. Sound is important, too, in creating a mood. A solo guitar provides eerie theme and background music for *Danger*; its



He's always ready for a good scrap

A vigorous and emphatic proponent of positive opinions, Fulton Lewis, Jr. thrives on controversy. His first-class reporting is responsible for some first-class battles; his scrapbooks (being scanned here with his daughter) are full of evidence of victorious results.

As Mr. K. E. Myers of the Wileox Buick agency wrote to Radio Station WHAI, both of Greenfield, Massachusetts:

"We feel that the great service Fulton Lewis, Jr. is rendering his country in fearlessly exposing subversive and un-American activities must command the respect of even those who differ with him.

"We, therefore, consider the Fulton Lewis program a great asset to our country and to our business."

The Fulton Lewis, Jr. program, currently sponsored on more than 300 stations, offers local advertisers a ready-made audience at local time cost. Since there are more than 500 MBS stations, there may be an opening in your locality. Check your Mutual outlet—or the Co-operative Program Department, **Mutual Broadcasting System**, 1440 Broadway, NYC 18 (or Tribune Tower, Chicago 11).

strange melodies aid immeasurably in chilling audience spines.

Mysteries which aren't of the supernatural variety chill 'em, too. *Man Against Crime* is muscular and realistic in approach, lays heavy stress on detection and deductive reasoning. *Martin Kane* is another two-fisted whodunit. *I Cover Times Square* accents character of the central personality, a hard-boiled columnist with a heart of gold. *Hands of Mystery* is a "why-dunnit," with stories told in terms of emotional conflict. *Famous Jury Trials* reenacts actual court cases in American jurisprudence. *Adventures of Ellery Queen* is urbane, sophisticated melo-

drama with emphasis on suavity rather than violence.

There is a ceiling on grislieness in TV, just as there is in radio. The viewer is spared seeing such things as actual wounds on a body, or a knife stabbing into flesh; he is shown these things indirectly (e.g., the expression on the someone's face who is doing the stabbing or being stabbed). Perhaps the reasoning is that if a viewer gets too near the edge of his seat, he may fall off.

What about commercials on mystery programs? As on any dramatic show, they must be spotted judiciously and be well done or run the risk of audi-

ence resentment. Some sponsors find it easy to integrate the commercials into the action of the show, especially tobacco sponsors. *Martin Kane* uses a tobacco shop as his hangout, and a display of U. S. Tobacco products is in clear view. *The Plainclothesman* and his sergeant keep lighting up and puffing at Harvesters throughout the show. Ralph Bellamy as the *Man Against Crime* does the same with Camels and gives one of the commercials himself. Camels also features a film showing a T-Zone test, with endorsements by sports personalities.

Film commercials generally open and close most shows, with a live commercial in the middle or at a good breaking point. Timing is of the essence. On *Famous Jury Trials*, Chevrolet is plugged right after the jury is charged to make its decision. *I Cover Times Square* uses the cliffhanger technique for Air-Wick, with live commercial playlets. But this method must be used skillfully. One reviewer complained that on the first performance of *Treasury Men in Action*, Chrysler commercials were disconcerting when they broke in on tense moments.

Electric Auto-Lite gets a natural feel by dressing the announcer as an Auto-Lite dealer for the commercial pitch on *Suspense*.

Kaiser-Frazer makes use of interesting scenery for its live commercial on *Adventures of Ellery Queen*—to hypo possibly-lagging audience attention to the pitch.

Dick Stark, the announcer on *Danger*, uses a low-pressure style and carefully reasoned approach to sell Ammident, talks as if he were in family living room. His commercials come as a pleasant contrast to the intensity of the *Danger* plays. A very corny playlet (both Stark and the audience know this) is used in the middle commercial, brings a laugh and relaxes the mood macabre of the show for a time.

Unfortunately, exact sales results that TV mysteries have brought their sponsors so far are not readily available. But SPONSOR has learned that for at least one sponsor, Electric Auto-Lite, sales are definitely better in TV areas than in non-TV areas. The company's *Suspense* went on TV 1 March 1949; sales increases were evident by the time it took its summer hiatus that year. Similar stories could no doubt be found concerning other mystery sponsors.

What about syndicated mystery

They hear it

...on WBNS

You hear it

...in SALES

WBNS
PLUS WELD-FM

Sales power in central Ohio means WBNS plus WELD-FM with 187,980 radio families. These are the folks who have the money to buy your product and their buying guide is WBNS. Quick results at lower cost... that has been the record of WBNS for year after year.

ASK JOHN BLAIR

POWER 5000 • WELD 53,000 • CBS • COLUMBUS, OHIO

films? Who's producing them and how much do they cost? CBS-TV Radio Sales has a series of 52 quarter hours, or 26 halves, called *Strange Adventure*, specially produced in Hollywood for TV. It consists of adaptations of stories by Chekhov, Poe, Balzac, etc., played by such stars as Albert Dekker, Lyle Talbot, Karen Morley. Costs are based on station rate cards. Currently used in 28 different markets, some of its sponsors are Cory Coffeemaker, WBAL-TV, Baltimore; Slumberland Mattress, WNAC-TV, Boston; Hancock Oil, KNBH, Los Angeles; Sterling Brewers, WFBM-TV, Indianapolis. This series was used by one of the nation's biggest advertisers from September 1949 through February 1950, hit top 10 TV network listings for all six months.

Costs of *Mystery Theatre of the Air*, package of 36 one-hour shows put out by Film Vision Corp., range from a low of \$100 per show in a market like Birmingham, up to \$500 in New York.

Approximate minimum for one one-hour show of a mystery group of about 12 available from Commonwealth Film and TV is \$50; maximum \$750.

Flamingo Films has two mystery series of 13 half-hours, *Red Barry* and *Radio Patrol*; these have both child and adult appeal. Red Goose Shoes uses them as kid shows in 12 cities.

Charles Michelson Company's approach to TV film mysteries is unique. The company has just completed a series of 260 five-minute films called *Capsule Mysteries*. Each is a complete mystery and solution with same cast and detective, and has a commercial allowance of 1½ minutes. Cost runs from \$20 per show in markets like Ames, Iowa, to high of \$98.75 in New York. Some in-between costs are: Washington, D. C., \$65; Boston \$72.50; Seattle, \$45; St. Louis, \$52.50

Film or live, the big advantages of sponsoring TV mysteries add up to be:

1. They are reasonable in cost, considering their high ratings.
2. They build loyal audiences.
3. The script problem is made easier due to the vast store of mystery material available.
4. Mysteries appeal to the whole family and to all types of people.
5. Mystery fans view programs with close attention, are wide-awake when commercial message is presented.

Mysteries, from all indications, are a good sponsor bet in any medium.★★★

GROCERY STORES ON AIR

(Continued from page 23)

has 2,200 retail stores in the Midwest.

It currently sponsors one radio and one TV show. On radio, it's *Share the Wealth*, a 15-minute quiz program five days a week. The show visits the various branch cities throughout the year, and is carried on a spot basis over 25 stations (via transcription).

The television show, *Alan Young*, is a CBS network half-hour program which Kroger shares with Esso in the East; Kroger is the sole sponsor in the

Middlewest over 18 TV stations.

Kroger is one grocery that ties up its advertising package. Both shows are promoted right down to the local store and the local customer. For example, store managers received the following illustrated memo promoting *Share the Wealth*:

"When the new Kroger show visits your city, it will be received with all the fanfare of a World Premiere. The local theater will blaze *Share the Wealth* in lights; newspapers will give it amusement page publicity; the radio station will play it up with pre-show

**VITAL
SALES
VOICES**

**of the
NEW
ALASKA**



Most Potent sales force in all Alaska is the powerful KFAR-KENI combination. No other advertising medium can as effectively tap the new riches of this fast-growing new market of above-average consumers.



Typical of hundreds of new, modern shops and stores in Alaska is this smart, up-to-date beauty parlor in Fairbanks. More and more advertisers are selecting KENI and KFAR as the most effective and profitable media to reach this rich, ready and responsive NEW market.

MIDNIGHT SUN BROADCASTING CO.

KFAR, FAIRBANKS
10,000 Watts, 660 KC

KENI, ANCHORAGE
5,000 Watts, 550 KC

(Sold separately—or in Combination at 20% Discount)

GILBERT A. WELLINGTON, Nat'l Adv. Mgr.
5546 White-Henry-Stuart Bldg., Seattle

ADAM J. YOUNG, Jr., Inc., East. Rep.
New York • Chicago

WHEN YOU BUY
K-nuz
YOU BUY A
TOP
PERSONALITY



"BUZZ" BERLIN

was voted most popular disc-jockey in Houston in a recent contest* conducted by a Houston newspaper.

In the same contest, hillbilly was voted the best-liked music.

*Contest details on request.

Paul Berlin appears on:
"K-NUZ Corral," 11 AM to 1 PM,
Monday thru Friday, and the
"Paul Berlin Show", 4 PM to 5
PM, Monday thru Friday. One-
quarter-hour segment is now avail-
able, Monday thru Friday.

Before you buy the Houston market check the top Hooperated availabilities K-NUZ offers. You'll be dollars ahead in sales and savings.

CALL, WIRE OR WRITE
FORJOE: NAT. REP.
DAVE MORRIS, MGR.
CE-8801

k-nuz
(KAY-NEWS)

9th Floor Scanlan Bldg.

HOUSTON, TEXAS

spot announcements; store display and newspaper ads will herald it. It will be Kroger Day All the Way."

To promote the *Alan Young* TV show, Kroger sent this pitch to its store managers:

"Television is sales power with T.N.T. Commercials strike with swift and dramatic impact. Some of our commercials will be handled by Alan Young himself. A typical friendly Kroger Store Manager will also be seen in our various departments selling Kroger Tenderay, coffees, baked foods, nationally advertised brands, everyday low prices, and all the other Kroger advantages. He will give Mrs. Smith a forceful invitation to shop at Kroger. This new television show will supplement your new radio program *Share the Wealth* and regular newspaper ads to give Kroger stronger and more effective advertising."

The Grand Union Company in New York is another large grocery chain that has used radio effectively. In addition to participating on *Star Time*, the company sponsors *Market Melodies* over WJZ-TV in New York. The half-hour program is aired daily. Radio advertising is confined to announcements on 25 stations in various eastern market areas.

Store managers receive schedules of the company's spot announcements. Here's how one recent and typical schedule read: For Wednesday, 29 radio announcements in 25 markets and two TV announcements in two markets; for Thursday, 40 radio announcements in 25 markets and three TV announcements in two markets; for Friday, 29 radio announcements in 23

markets. Total: 98 AM; 5 TV.

Like Kroger, Grand Union punches hard at prices, knocks them down, too. It airs one-minute announcements to get specials across, has found radio to be a quick-selling medium.

Unlike Kroger, Grand Union has not been active in promoting its radio or TV work, does little to merchandise its programs. Yet the company has chosen its shows and spot announcement times wisely. And lately its newspaper ads have plugged *Star Time*.

Last year Grand Union's net sales approached \$135,000,000. The company operates nearly 300 stores, most of them concentrated in the New York area. According to F. Arthur Hall, promotion director, "Grand Union is using more radio and television this year than it did last year."

The First National Stores, Inc., in New England operates over 1,000 stores, has an advertising budget which includes radio and TV. In radio, it sponsors *Guy Lombardo* on Thursday nights over 21 stations, has had the half-hour show for three years. About seven manufacturers are tied in with First National on its half-hour *Fun With Food*, aired Fridays over WBZ-TV in Boston. In addition, the company has one-minute TV announcements scattered lightly throughout the week. Commercials are typical: they plug product and price.

Another chain, the National Tea Company, also uses the air. For example, its Minneapolis branch sponsors *Tello-Test*, and reports excellent results. The show was promoted in the stores; and according to A. J. Hansen, branch manager, "... since the pro-

WVET

Rochester, New York

*takes extreme pleasure in
announcing the appointment of*

The Bolling Company, Inc.

AS EXCLUSIVE

National Representatives

Effective Nov. 1, 1950

gram was first aired on 4 August, many managers reported that many new faces have been added to their stores' regular customers."

Other national chains like A & P and Safeway include radio in their budgets, but not extensively. In 1949, net sales for A & P were nearly \$3,000,000,000; net profit was over \$33,000,000. The company wants volume and gets it, sacrifices the profit margin. Advertising expenditures are held down consequently.

The Safeway chain includes over 2,000 stores. Net sales last year were over \$1,000,000,000; net income over \$14,000,000. During 1949, Safeway bought about \$25,000 worth of time from the CBS and ABC networks.

Smaller chains, as well as these larger ones, have used radio. For the most part, those who have have done so successfully. For example, in Denver three of the region's top chains are currently active over KLZ. Millers Super Markets sponsors the 10:00 p.m. *Voice of the News*, seven nights a week. Save-A-Nickel Stores sponsors a musical variety program three mornings a week from 3:15 to 3:30 a.m. King Soopers sponsors the *Beatrice Kay* show on Tuesday and Friday nights at 8:00 p.m. In addition, Safeway for Lucerne Milk sponsors *Magic Island*, a children's Saturday a.m. program.

In the case of the Save-A-Nickel Stores, KLZ cooperated in the promotion of the program. The station had posters printed that plugged the show. These were posted on store cash registers in full view of customers.

Another effective job is being done in the Los Angeles area. KFI reports six chain sponsors. The Golden Creme Farms, an association of 84 retail stores, have *Quick What's The Answer*, a one-hour Saturday afternoon show.

Fitzsimmons - Thriftmart - Roberts, Market Basket, Mayfair, Ralphs Grocery Company, and Alpha Beta all use KFI-TV.

"Our estimate is that grocery chains in this area will spend at the rate of a half-million dollars annually in television," says Kevin Sweeney, general sales manager of KFI. "A substantial share of this money is coming from co-op funds of manufacturers and of course a large number of commercials on all of the programs are devoted to manufacturer's commercials."

In both radio and TV, the sponsors are making an effort to increase store

traffic. For instance, Mayfair invites its audience to select top 10 songs, pick up their entry blanks for the contest at the Mayfair stores.

KFI states that large chains like Safeway and A & P represent only about 20% of the volume done; that locally-owned chains, most of them extremely progressive, do far and away the largest share of the business.

A chain in Flint, Mich., reports success with its radio work. Hamady Brothers recently renewed its 52-week contract with WBBC in Flint. The chain, which operates 10 stores, sponsors an audience participation show, *Cinderella Holiday*. The show is aired each weekday morning, and usually gets a capacity audience of 500 women. Both weekly and daily prizes are awarded.

Radio advertising is not necessarily confined to chains. Independents will use the medium if they are grouped together in an association of some type, such as the Independent Grocers Association.

Several such organizations operate throughout the United States. The association in Milwaukee affords one of the best examples. Here, E. R. God-

frey and Sons, grocery wholesalers originally, organized this group of independent grocers 24 years ago. It now numbers over 165 stores in Milwaukee. The organization buys on a wholesale basis for its associated stores, advises and services them from buying to selling, including advertising. About 20% of the IGA budget is devoted to radio.

IGA spends more than \$200 a week for its announcements on WEMP in Milwaukee, and for promotion of the announcements. The association runs a schedule of six announcements daily on the *Coffee Club* program, Mondays through Saturdays. It is a disk jockey program featuring Bob Larsen.

This radio advertising is promoted weekly in newspaper ads, and in weekly store bulletins. WEMP has helped the grocers promote the program; it distributes point-of-sale material to the individual stores. The station has made an effort to identify Bob Larsen as a spokesman for the IGA stores. It has sent Larsen out for personal appearances in the stores to distribute free merchandise and conduct contests.

The program features week-end specials throughout all the stores, empha-

WOC **FIRST** in the **QUAD CITIES**

In Davenport, Rock Island, Moline and East Moline is the richest concentration of diversified industry between Chicago, Minneapolis, St. Louis and Omaha. The Quad Cities are the trading center for a prosperous two-state agricultural area. Retail sales, total buying and per capita income rate higher than the national average, according to Sales Management.

WOC-AM 5,000 W. • **WOC-FM** 47 Kw.
1420 Kc. 103.7 Mc.

WOC delivers this rich market to NBC Network, national spot and local advertisers . . . with 70 to 100% BMB penetration in the two-county Quad City area . . . 10 to 100% in adjacent counties.

WOC-TV Channel 5
22.9 Kw. Video • 12.5 Kw. Audio

On the Quad Cities' first TV station NBC Network (non-interconnected), local and film programs reach over 23,529 Quad Cities' sets . . . hundreds more in a 75 air-mile radius.

Basic NBC Affiliate
Col. B. J. Palmer, President
Ernest Sanders, General Manager

DAVENPORT, IOWA
FREE & PETERS, Inc.
Exclusive National Representatives



**NOW...
W L A P**

**IN
LEXINGTON
KENTUCKY
INCREASES
POWER**

**— TO —
5000**

WATTS (D)

1000

WATTS (N)

**— ON —
630**

KILOCYCLES

WLAP is the first and only POWER station programming exclusively for Central and Eastern Kentucky listeners.

F.M. SERVICE, TOO

94.5 megacycles

channel 233

4.6 K.W.

**Ask The John
E. Pearson Co.
For Data—Now**

W L A P

**A NUNN STATION
LEXINGTON, KY.**

**ABC
AFFILIATE**

**J. E. Willis,
Manager**

sizes products and prices.

Another type of grocery association is exemplified by the Oklahoma Retail Grocers Association. The Oklahoma group actively promotes its members.

The association buys a 15-minute radio program five days a week over a 13-station hookup. The plan is similar to the national TV promotion of *Star Time*.

The show is aired over KOCY in Oklahoma City, goes out (FM) over the Oklahoma Group Broadcasting Company's network. The association pays for the transcription and the time. Both are remarkably inexpensive. The transcription costs \$3 a day; a single broadcast over the network costs little more than \$60.

In addition to regional associations, several national associations exist in the grocery field. While these associations are active in government representation of the industry, they seem to take little part in the promotion. The National Association of Retail Grocers does render advertising advice to its members.

On the first page of its "Advertising Guide for Retailers" (essentially for newspaper) is printed this thought-provoking poem:

"The codfish lays a million eggs,

The helpful hen but one.

But the codfish doesn't cackle

To tell you what she's done;

And so we scorn the codfish coy

While the helpful hen we prize,

Which indicates to thoughtful minds

It pays to advertise!"

Fine. But notice how the hen advertised. ★ ★ ★

KOSHER WINE

(Continued from page 31)

5. Kosher wines are economical—though the price is rapidly rising. A fifth generally costs in the vicinity of \$1. But with bottlers' prices triple what they were one year ago, they're certain to go beyond that.

Kosher wines have found special favor in Negro communities, with brand loyalty very much in evidence. Said one retailer in New York's Harlem district:

"Although Manischewitz costs more, it gets the big play because 'It captures the taste of the sweet grape' (the advertising slogan). We can't sell any brand to speak of except Manischewitz or Mogen David, both well advertised."

Throughout the nation, bottlers who still sell almost exclusively to the Jewish trade are laying plans to cash in on the expanding market. One Chicago source told SPONSOR that "we're all interested in radio—and for advertising purposes we're all latching on to hebraic names like 'Mogen David' to capture that authentic touch."

Temple Wine, Minneapolis, saw the possibilities of an expanded market early. After two years its advertising budget (almost entirely devoted to radio) has produced results that are regarded as par for any territory.

Here's how the Temple Wine story reads:

In 1943, Temple first advertised its kosher wine, investing \$5,000 in two daily announcements over WLOL, Minneapolis. Two years later the over-all budget was a locally-substantial \$25,000, with \$20,000 going to radio. When the 1950-51 fiscal year began 1 July, another \$5,000 was added, again mostly for radio. At this moment, Mid-West Wine Company (distributors of the Temple brand) sells about 40% of all wine retailed in Minnesota.

Art Gruber Associates, advertising agency for Temple, uses transcribed announcements six days a week on WLOL, St. Paul. During the holiday seasons (Easter, Thanksgiving, and Christmas) announcement schedules are added on such stations as: KWOA, Worthington; KFAM, St. Cloud; KTSM, Mankato; KAUS, Austin; KMHL, Marshall; KLER, Rochester; and KDAL, Duluth. The increased radio activity broadens the regional sales. Sales are fast increasing during what were once considered the "slower months."

When Joseph Sclaure, president and treasurer of the Mid-West Wine Company, originally suggested the currently-used Temple jingle, nobody thought much of it. Even the station that cut the transcription didn't like its sound. The public did. The same commercial is used today and has become a Minnesota folksong as the Paul Bunyan stories have become folklore. "Temple Wine Is Fine," sung with all the gusto of a Don Cossack Choir member, is frequently heard from youngsters and adults alike. The jingle is sung by a baritone with an echo chamber effect to the tune of "The Volga Boatman."

Temple Wine is fine.

Serve it when you dine.

When eating or treating, order

Temple Wine.

Sweet red Temple Wine."

The song portion is followed by straight voice copy.

Mr. Sclaure, who personally arranges all advertising for Mid-West, has a simple, direct radio philosophy. "Telling 'em is selling 'em and telling 'em often enough, day in and day out, week in and week out, year 'round adds to the effectiveness of radio."

Mid-West has its own unique formula for wine advertising. In contrast to the kind of promotion ordinarily given wines, Mid-West explodes the notion that "white wine is for fowl, red wine for meats," dry wine for this, and sweet wine for that. Temple tells the public to drink their wine with any food they enjoy. Mid-West tells "em" that the kind of glass they drink from won't change Temple Wine's flavor one iota. Buyers can drink it from a tin cup and still enjoy the "finest wine."

The only other media used to advertise Temple Wine has been a small amount of black-and-white and point-of-purchase, recently added, plus large signs on the outside of street cars and buses tying in with the radio commercials. This year, Temple is going into giant traveling displays outside Minneapolis calling attention to their radio campaign. The tie-in media are all employed with the same purpose in mind: to capitalize on the basic radio advertising through visual identification of the product.

The objective of Temple Wine's advertising is to make Temple Wine the brand people think of first when buying a sweet kosher wine. Close work between agency and client, and careful, intelligent media buying help achieve it. Temple Wine uses floating schedules during the daytime in order to reach the maximum number of listeners in a week. Chain breaks are spotted to reach both men and women. Announcements emphasize that the word "kosher" refers to a type of wine; that "kosher" sweet wine is not exclusively for Jewish trade. The advertising appeals to the general public and not to one particular ethnic group. It is this type of selling job that is contributing to the growth of kosher sweet wines throughout the country.

Temple's interest in television commercials grew out of an idea suggested at a party. The hostess served some wine. One of the guests sipped and commented, "Delicious! What is it?" Surprised by the question, the hostess looked at her guest, raised a brow and answered, "Why, it's Temple Kosher

Wine. It's wonderful. Just like the song says." A look of understanding from the guest and the reply, "Oh you mean . . . 'Temple Wine Is Fine. Serve it when you dine'." At that point the rest of the guests joined in with the singing of the radio jingle.

This scene is now a Temple TV film over Minneapolis stations that ties in point blank with their radio advertising. Other Temple television announcements are being prepared for use on a year 'round basis.

Temple holds radio accountable for the initial taste contact. Once accomplished, there is no worry about acquiring a taste for the product. Sweet kosher wine satisfies the American sweet tooth. ★ ★ ★

RESEARCH MUDDLE

(Continued from page 29)

searchers they were measuring two different kinds of audience. Hooper's coincidental technique measures the average number of people per minute who hear a given program. Pulse's roster recall method measures the total audience—all who tune in to any portion of a program.

You obviously can't compare the two figures any more than you can apples and oranges. Which kind of information do you want? That's the important question. There are technical questions as to the suitability of various techniques used to give an "average" and a "total" audience. The sponsor will have to take the word of the experts on that. But he has a right to get an explanation in simple words of what each kind of rating means in terms of what he wants to use it for. More on that shortly.

Depending on the job to be done, different advertisers will find different aspects of research most important to them. This was reflected in a series of interviews with advertisers, agency heads, and timebuyers. The particular items of rating information considered essential were invariably evaluated in terms of the specific use each person made of it in doing a job. The diversity of purposes for which rating and other data was used was indicated by the different opinions as to what data was "essential."

Most of the current confusion over radio and television research—particularly that involving ratings—stems directly from three main conditions: (1) lack of definite understanding and

At Precision today
*we're processing
the finest*
ANIMATION FILMS
*for nationwide
showings*



**For your special 16 mm.
film requirements
use Precision . . .**

- Over a decade of 16 mm. industrial film printing in black and white and color.
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- Step printing for highest picture quality.
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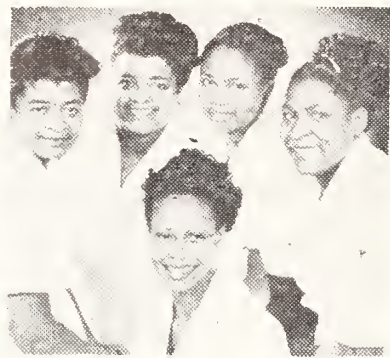
... no wonder more and more
of the best 16 mm. films today
are processed at...

PRECISION

FILM LABORATORIES, INC.

21 West 46th St.,
New York 19, N.Y.

JU 2-3970



"Songbirds Of The South," selling Ballard & Ballard products on America's No. 1 Negro audience station. Another in WDIA's daylong parade of stars steadily increasing sales for advertisers like these*, attracted by consistently high Hoopers† plus WDIA's renowned selling power.

*Borden's Starlac *Treet Blades
*Ipana *Water Maid Rice

† HOOPER RADIO AUDIENCE INDEX
14,353 calls
City: Memphis, Tenn. Aug.-Sept. 1950

TRTP	Sets	WDIA	A	B	C	D	E	F
	17.1	22.6	21.9	17.7	14.1	14.0	11.3	5.6

*WDIA, Memphis, Tennessee, Bert Ferguson, Mgr., Harold Walker, Com'l Mgr., John E. Pearson Co., Rep.

agreement as to what constitutes the most essential kinds of data; (2) lack of any over-all analysis of the differences (their nature and magnitude) between results of the present rating services, why the differences occur, and what data is most useful under what circumstances; (3) ignorance of both sponsor and agency people (seldom research people at either agency or sponsor) of what ratings and related data mean.

Item number one of what sponsors can do now to dispel some of the billowing radio/TV research fog: if you have a research department, ask them to set down in a few simple statements (using only five-cent words) exactly what you need in radio or TV research—and *why*. The *why* is important. You should, and can, know precisely how every last research item you're buying is going to help you do a job.

Suppose you need an estimate on what it's costing you to reach a thousand radio homes. You're told that a certain rating figure will enable you to make the estimate. As indicated in the case of Hooper and Pulse, there are several *kinds* of ratings possible. You could use any of them to figure your cost per thousand homes. But there can be startling differences in the results.

Here's an extreme case, just to illustrate.

If 30 people out of a hundred listened to all of a 30-minute program, both Hooper and Pulse would give it a 30 rating (30%). Since everybody in this example listened each minute, the 30 represents the average number of people, or homes, listening per minute.

But since our 30 listeners also represent the total number who heard any part of the program (in this case they heard it all), the 30 also represents the total audience.

Suppose now that each person listened for just one minute each to the program. Since Hooper's technique measures the average audience *per minute* he would now give the program a rating of 1. But Pulse, whose technique measures all listening to any part of a program, would still give the program a rating of 30.

This is an extreme example which wouldn't happen just like this in actuality—but it emphasizes the kind of differences in audience that different ratings represent. It's obviously important to be aware that all ratings

aren't alike. You don't have to be an expert to keep the wool from being pulled over your eyes. Technical questions about the validity of the different techniques you can leave to your research advisers. But you can know exactly why you're getting one kind of rating instead of another.

This should of course be checked with your agency. But you should insist that the agency research head be in on it and not subject to a veto or by-pass by an account executive. Account executives sometimes have very understandable reasons of their own for overruling research executives.

The typical research executive wants facts and he wants to interpret them as objectively as he can. Account executives are concerned with the results for their client of their decisions and recommendations. If research data, including ratings, seems at times to get in the way, that may be too bad for the research data. Most agencies naturally want elbow room when it comes to justifying decisions. Many of them would just as soon not pin themselves down too closely on the whys and wherefores of radio and TV research. But you'd better know explicitly what you need and why—and you can.

If you haven't a radio-TV research specialist in your own organization (the majority of sponsors don't) and you don't fully understand or agree with what an agency executive tells you on this subject, check with an independent research consultant.

Item two: find out something about the heads of the research organization whose services you're using. What about their integrity? Will they tell you the truth about their sample? Are their research brains competent? If they have weaknesses, you ought to know what they are.

Item three: beware of careless comparison of ratings—the danger of this is evident from foregoing examples.

Item four: how was the information gathered? By telephone, meter, diary, personal interview? Each has its biases; but each also has some advantages. For example, meters (which require a fixed sample) can give you cumulative audience (the net, or unduplicated, audience) figures for a week, a month, etc. Diaries can give cumulative audience and other figures that meters yield, but usually for a period of a week only. Many diary samples, which keep a written record or "diary" of listening for a single week,

are new each month, and are much cheaper than a sample utilizing meters.

The telephone method is fast and least expensive of all methods. The personal interview can be more accurate. These instances aren't supposed to exhaust the possible advantages of the various methods. It's well to remember also that what is an advantage to one advertiser may mean nothing to another.

Here are some of the situations, mostly involving use of ratings, that tempt the uninitiated into mistaken attitudes or decisions.

1. The question of using ratings in deciding whether to keep or drop a show. The trend is the thing to watch, not an arbitrary rating figure.

Some rating drops are due to chance and can be computed statistically. Others are due to changes in competition (special events, new shows), the weather, the season, etc. Don't be like the account executive whose screams of elation or anguish rang the Madison Avenue welkin every time a report came in. It meant only two things to him, "good" or "bad."

2. Don't take too seriously the relative ranks of programs on published lists of "top" shows. The difference in

many cases is less than that due to the "probable error" in the rating process. A glance at a recent Nielsen report shows a ease in which the ratings for seven shows are closely enough bunched so that the seventh was no further away from the first than could be accounted for by the probable error in the statistics. The same observation applies, of course, whether a show is in a "top" group or not.

And if a program appears on one "top" list and not on another, remember also that different kinds of ratings — not comparable — may be involved. Or the same areas may not have been sampled for the rating. There are many reasons. But they all add up to: be wary of comparing program ranks produced by different rating organizations.

3. Don't be trapped into making projections or ratings based on one sample area to other areas which haven't the same characteristics as the area sampled. Imagine projecting Winchell or Parsons ratings obtained in urban centers where they are generally popular, to rural areas where they are known to have little pulling power. In this case it's easy to see the fallacy. But other differences can make just as drastic a discrepancy in the relative appeal.

4. Be careful in averaging ratings for the purpose of comparing effectiveness of program types. The length of the program, the time broadcast, and other factors all have an important bearing. It's easy to go overboard with such comparisons.

5. Never get so wound up in ratings you forget the important factor of share of audience. It is possible, for example, for a rating to stay the same, but the share of the total audience drop as more sets tune in to other programs. Thus a show could be losing relative position without the rating showing it.

6. Watch out for purely promotional use of ratings. Some figures are easier to use in this manner than others, though most are subject to misuse in this direction. Pulse ratings are said by many research experts to give an unduly high rating to "name" programs because of the importance of the memory factor in its roster-recall system. (In this method the person interviewed depends on his memory for the programs heard by both himself and others in the family for a given span of hours.) A group of station subscribers to Pulse wanted to

YOU CAN CALL YOUR SHOTS ON THE

To cover the rich dairyland markets of Wisconsin; the industrial centers of Northern Minnesota . . . use the Arrowhead Network. You're interested in sales—and that's what we deliver!

Represented nationally by RA-TEL Reps., Inc. and regionally by BULMER-JOHNSON, Inc. Mpls.



STATEMENT OF OWNERSHIP, MANAGEMENT, CIRCULATION, ETC.

Required by the Act of Congress of August 24, 1912, as amended by the Acts of March 3, 1933, and July 2, 1946 (39 U.S.C. 233)

Of SPONSOR, published bi-weekly at Baltimore, Maryland, for October 1950.

The names and addresses of the publisher, editor and business managers are:

Publisher and Editor: Norman R. Glenn, Scarsdale, N. Y.

Managing Editor: Miles David, New York, N. Y. Business Manager: Bernard Platt, New York, N. Y.

The owner is: SPONSOR PUBLICATIONS Inc., New York, N. Y.

Stockholders of one percent or more of stock are: Norman R. Glenn, Scarsdale, N. Y.; Elaine C. Glenn, Scarsdale, N. Y.; Ben Strouse, Baltimore, Md.; Ruth K. Strouse, Baltimore, Md.; William O'Neil, Cleveland, Ohio; Henry J. Kaufman, Washington, D. C.; Paell Bloom, New York, N. Y.; Pauline H. Poppelo, New York, N. Y.; Edwin D. Cooper, Torrance, Calif.; Henry J. Cooper, Brooklyn, N. Y.; Judge M. S. Kronhelm, Washington, D. C.; Norman Reed, Washington, D. C.; Mortimer C. Lebowitz, McLean, Va.; John Pattison Williams, Dayton, Ohio; Jerome Saks, Washington, D. C.; Catherine E. Koste, Hawthorne, N. Y.; William B. Wolf, Washington, D. C.; Adna H. Karns, Dayton, Ohio; Harold Singer, Washington, D. C.

That the known bondholders, mortgagees, and other security holders owning or holding one percent or more of total amount of bonds, mortgages, or other securities are:

None.

That the two paragraphs above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated.

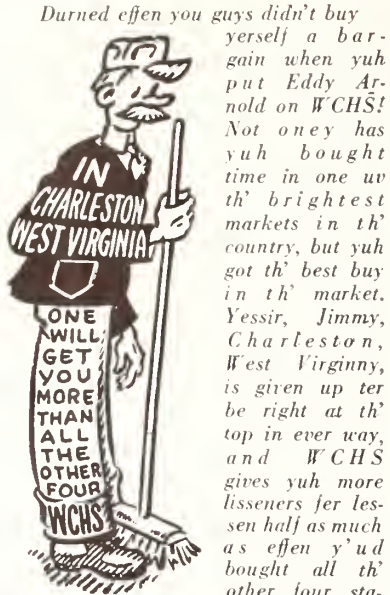
Bernard Platt,
Business Manager.

Sworn to and subscribed before me this 11th day of October 1950.

SEAL: Walter C. Sundberg
(My commission expires March 30, 1951)

Mr. James H. West
H. W. Kastor and Sons
Chicago, Illinois

Dear Jimmy:



tions in town! Kin yuh beat thet? Nosirree, not in any place in th' country!

Yrs.
Algy

WCHS
Charleston, W. Va.

Available!

Rhymaline Time, featuring emcee David Andrews, pianist Harry Jenks and KMBC-KFRM's celebrated Tune Chasers, is one of the Heart of America's favorite



morning broadcasts. Heard each weekday morning from 7:30 to 8:15, Rhymaline Time is a musical-comedy program that pulls more mail than any other current "Team" feature.

Satisfied sponsors have included, among others, Katz Drug Company, Land-Sharp Motors, Jones Store, and Continental Pharmaceutical Corp.

Contact us, or any Free & Peters "Colonel" for availabilities!

KMBC
of Kansas City
KFRM
for Rural Kansas

take advantage of what they believed would be the higher ratings for "name shows," so they linked the names of their well-known newscasters to special news shows and promoted them heavily. This was to enable them to make the best possible rating showing, thus impress sponsors and potential sponsors.

Many agency and advertiser people as well as broadcasters would like to see some industry action to appraise the various research techniques used by current rating organizations. The first step in this direction was taken when the committee originally set up to make the Hooper vs. Pulse ratings test for KJBS decided to examine all the techniques now in use. They did not make the KJBS test to see which was "right" because, measuring entirely different audiences, the two services could never be expected to come up with the same figures.

This committee, headed by NAB research director Dr. Kenneth H. Baker, is expected (they haven't said definitely how far they will go) to blueprint a plan to determine the kind and the extent of differences between results obtained by the various services and the reasons for the differences. This will be helpful. But what buyers of research want to know is what methods are best suited for use under what circumstances. "If the committee doesn't give us some guidance in this respect the remainder of their report may just as well not be written as far as I'm concerned," one ad manager told SPONSOR. A dozen others, checked by telephone, strongly agreed.

A 4-A project which might have tide in with the work of Baker's committee was a special committee appointed to take an inventory of agency research needs. But the project was dropped quietly earlier this month when the committee decided it couldn't eliminate any type of research data from its "wanted" list. This conclusion was obviously no help to anyone, so the committee made no formal report.

The Baker committee report will recommend specific studies designed to clear up technical questions which now muddy the research waters. But this means nothing until the industry decides when and how to act on the committee's suggestions. But individual users of research don't have to wait. They can start dispelling their own confusions today. ★ ★ ★

BMI

Scripts About Music

It's the successful sponsor who ties together his programming of listenable music with a fresh, bright and timely commentary.

And hundreds of alert program producers everywhere are cashing in on BMI's "scripts about Music."

BMI's Continuity Department serves its Radio and TV licensees with a regular series of distinctive, effective program scripts calling for recorded music.

Ask your Station Representative for further details regarding

ACCORDING TO THE RECORD
THE INSIDE STORY
SPOTLIGHT ON A STAR

BROADCAST MUSIC, INC.
580 FIFTH AVE., NEW YORK 19
NEW YORK • CHICAGO • HOLLYWOOD



IN SPORTS

KATL is Houston's 'original SPORTS STATION, pioneering in complete coverage of Major and Minor League Baseball, Hockey, Basketball, Wrestling, Boxing, Football, etc. . . .

If you would like to reach Houston Sports-minded fans write, wire, or phone Independent Metropolitan Sales, New York or Chicago . . . Or call:

Houston's Oldest Independent

KATL
HOUSTON, TEXAS



A small town automobile dealer is the latest to lead the KQV bandwagon. Late in September, he spent \$214 for a single day's spot campaign. From this, he sold 37 new cars. Success stories such as these are frequent on Pittsburgh's Aggressive Station. Ask Weed and Company for details and availabilities.

KQV

Pittsburgh, Pa.

MBS — 5,000 Watts — 1410

**GROWING
GROWING
GROWN**

Now First in Mobile

MORNING PERIOD*

PLUS...

a 14.8 Over-all Audience
Increase Since 1949

**ANOTHER BONUS
FOR ADVERTISERS...**

Special merchandising
department for extra
promotion of sales.

*January, February, 1950 Hooper

WABB AM 5,000 Watts
FM 50,000 Watts

AMERICAN BROADCASTING
COMPANY

OWNED AND OPERATED BY
THE MOBILE PRESS REGISTER
NATIONALLY REPRESENTED BY
THE BRANHAM COMPANY

MR. SPONSOR ASKS

(Continued from page 39)



Mr. Reel

The overwhelming press reaction to the Jean Muir case would seem to indicate that it is easy to answer this question. The sponsor should behave like an American not like a totalitarian. He should not do what Miss Muir's sponsor did—fire the performer without even making an attempt to learn her side of the story.

Having said that, however, we must realize that we are left with a most serious practical problem. The sponsor spends advertising dollars to aid rather than to harm the sale of his product. Naturally, he gets the jitters when he hears from persons who threaten a boycott because of accusations against a performer, regardless of the truth of the charges. Understandably, he will shy away from any "controversial personality," no matter what may be the genesis of the controversy.

To prevent the problem from arising, the cautious executive will avoid hiring any persons who are named in the proscribed list of the moment. It makes no difference who wrote the list, or whether its authors interviewed their victims before publication. Nor does it matter that innocent persons may suffer, or that cherished American principles and rights go down the drain. The cautious executive will play it safe.

Fortunately, the employing segments of the broadcasting industry are as disturbed about this as are the performers. AFRA took the lead in calling representatives of the networks, the ANA, AAAA, and NAB to meet with AFRA's National Board on 29 September and 2 October to consider the problem. Everyone present agreed that except where actual national security is at stake, blacklisting, whether open or secret and for whatever reason, should be avoided—but no one had a quick answer. A sub-committee was voted into existence to further explore the entire question. On the fundamental issue, the conferees could agree only that:

BIG!

To **SELL** the **PEOPLE** Who Buy

The **MOST** in the **BIG**
MIDDLEWEST

POPULATION

Over 4 Million

RETAIL SALES

Over 2 Billion

Use The **BIG**
STATION

THE MIDWEST-EMPIRE STATION
KFAB
50,000 WATTS OMAHA BASIC CBS

ask

JOHN BLAIR & Co.

about the

HAVENS & MARTIN

STATIONS

IN

RICHMOND

WMBG-AM

WCOD-FM

WTVR-TV

First Stations of Virginia



*Uncle Dudley
...Sez:*

Folks sure are a-listenin to me each morning from 5 to 6 on the COTTON BELT GROUP over KTFS-KDMS-WGVM, which means folks from East Texas to the Mississippi Delta. Try out my program on a two week cancellation clause, 'cause if I don't get you results then I don't want you to spend your money foolishly. Good portions are now open so write or wire or phone for the availabilities. It's just gonna cost yu \$105.00 a week to find out!

COTTON BELT GROUP

Box 1005
TEXARKANA, TEXAS
Phone: 35-124

Attention . . .

RADIO-TV PRODUCTION TV & RADIO NETWORKS ADVERTISING AGENCIES

Young SALES MINDED executive who created SPONSOR-PLEASING programs for 500 stations, 2000 advertisers, is interested in making connection with progressive firm. Offers excellent background in station management, newspaper work, sales promotion. Minimum \$15,000. Now employed that figure. Seeking opportunity increase income through hard work and use of abilities.

. . . write . . .

Box 16 B
SPONSOR

"It is especially important that a course be maintained which will assure full security and at the same time preserve individual liberties. It is of paramount importance to avoid enabling communists or communistic sympathizers to control or influence any of the processes of mass communication. At the same time we believe that each case in which an individual's loyalty is questioned ought to be considered by the employer or prospective employer in the light of all the information available to him bearing on the individual and on the charges."

To add a personal embellishment to that statement as it pertains to Mr. Sponsor's question, the performers recognize the sponsor's problem. But we believe that along with the sponsor's right to sell, and his right to hire, goes a duty to his country and its principles of justice and fair play.

The great thing about democracy is that the duty is not inconsistent with those rights—providing intelligence and not fear governs their exercise.

A. FRANK REEL
National Executive Secretary
American Federation of
Radio Artists
New York

510 MADISON

(Continued from page 6)

"MYSTERY" VOICES UNPLEASANT

Isn't there anything the poor listening radio public can do about the selection of radio personalities? The particular gripe I have in mind is that stupid voice of (deleted) on half the mystery shows on the air.

Every time I hear it I immediately turn off the program because it's completely spoiled for me. Most people I know agree with me that it's the type of voice you can't disassociate with (deleted) and for this reason loses all its element of mystery. Can't you do something?

Also—why—why—WHY—did *Suspense* and *Dragnet* ever choose the same time? The two *best* mystery shows on the air and we've got to miss one. Phooey!

VIC LARSSON
21 Hammond Road
Natick, Mass.

• If you've got a mystery program on the air maybe you can help Reader Larsson.

WARTIME ADVERTISING

I'd greatly appreciate a copy of your 11 September issue in which I understand there is an article entitled, "What two wars have taught sponsors." I own radio station KBRO, Bremerton, Washington, and do not customarily subscribe individually to the trade publications as they are received by my manager. I have heard that this article was so good, however, that I should like to have a copy of it.

BRUCE BARTLEY
President
KBRO
Bremerton, Wash.

• 11 September, page 32 "A sponsor's view of World War II."

TV RESULTS ON BIG SHOWS

We refer to your 14 August issue and particularly to the TV results on page 40. While these are most helpful, the examples given are usually from small stations and therefore are best for spot advertising sales that average less than \$100 per program but they do not help a program producer.

How about citing some results from 15- or 30-minute programs that may cost the advertiser a great deal more but still make their investment very profitable by the results obtained? A package producer like ourselves would certainly appreciate this service and could use this type of "ammunition" to good advantage.

EDWARD ROBERTS JR.
President
TV-Programs Inc.
New York

• SPONSOR has furnished reader Roberts with 27 "TV Results" from our booklet "199 TV TV Results" that meet his requirements.

SAME MICROSCOPE

I have just caught up with the article in your 31 July issue entitled, "Let's put all media under the same microscope."

Researchers, supported by and for broadcasting, both aural and video, continue to restrict their comparisons to two forms of broadcasting, so far as share-of-time is concerned. Why don't they produce the share-of-time picture to include newspapers and magazines, not to mention many other competitors for Mr. and Mrs. America's time?

Granted that broadcasting and television seemingly take up most of the American public's spare time, why not

examine the entire picture to see how much time is spent with all media these days, instead of confining it to two forms of broadcasting?

The writer most decidedly believes that the principal reason that broadcasting has been in the past, and is today, the most under-priced, under-sold and under-appreciated of all media, is spotlighted in your article; and that reason is the invidious comparison made by our own researchers.

Congratulations to SPONSOR for spotlighting this long-standing weakness. It might well be the spark of light that will lead us out of this wilderness.

GORDON GRAY
Vice President
WIP
Philadelphia

Your note of 4 August and your article "Let's put all media under the same microscope" led me to an obvious suggestion and one that was inferred in many of the letters I received—to wit:

The calibre of the test survey committee members could very well provide the means of putting radio research, if not all media, under that same microscope. It is important, of course, that the committee complete the task for which it was established. Once accomplished, however, it could continue to serve the industry by setting standards of measurement and research.

A vital service could be performed to put radio research above reproach. Both the researcher and the method of surveying could very well be subjected to a committee composed of: Fred Manchee, BBD&O exec, in his capacity

as Chairman of the Special Committee of the Radio and TV Research Service of the AAAA; Kenneth Baker, researcher, representing the National Association of Broadcasters; Lewis Avery, Avery-Knodel station representatives, in his capacity as President of the NARSR; A. Wells Wilbor, General

Mills, representing the advertiser, and a leader in radio research.

At any rate, the above is a thought that you might be happy to discuss.

STANLEY G. BREYER
Commercial Manager
KJBS
San Francisco

TOOLS available to readers

Here are informational tools that SPONSOR feels can be of use to you. Requests for material must be made within 30 days.

A107 "Introducing A New Merchandising Television Program Format," E. M. Trikalis, Cleveland—may prove to be the answer to the FCC ban on "giveaways." It's a new TV program idea that is adaptable for AM.

A108 "Lower Frazer Valley Market Study," CKNW, New Westminster—shows the results of an up-to-the-minute survey of the fertile Frazer Valley in British Columbia. Survey reports CKNW is station favored by population.

A109 "The Difference Is Mutual," MBS—is a digest of information on costs, cut-ins, number of stations, custom-tailored hookups and audience size.

A110 "What It Is—What It Does," RCA — answers the questions often asked about the Radio Corporation of America. Includes AM and TV.

A111 "A Report on WFIL," WFIL, Philadelphia—expresses WFIL philosophy that a radio station must have extra-curricular activities to build up listener good will. Reports public service efforts that won medals for WFIL.

A112 "The 1950-51 Edition of Consumer Markets," Standard Rate and Data Service, Chicago—is an 888-page volume of the latest market data from government and other reliable sources. Free copy to SRDS subscribers. Additional copies \$5.00 each.

A113 "Radio Service," WRBC, Jackson, Miss.—shows the programing, coverage, the market area statistics, results, and rates.

A114 "The Kansas Radio Audience of 1950," WIBW, Topeka, Kansas—is the 14th consecutive annual study of radio listening habits in Kansas. The report includes listener classification, and program preferences.

A115 "The Television Spot Rate Estimator," Free & Peters, New York—gives advertisers a quick means of estimating the cost of using television on a spot basis in all television markets.

A116 "TV Progress," Television Broadcasters Association, Inc., New York—is a ready reference containing valuable information on the growth and current status of TV broadcasting.

A117 "That The People May Hear And See," WTAR, Norfolk—points out the record growth and station facilities of WTAR. The brochure also describes their new headquarters.

A118 "Videotown III, 1950," Cunningham & Walsh, New York—is a complete analysis of the third annual television market survey completed as part of a continuing study of "Videotown," secret TV test city.

A119 "In Service of Home and Nation," KMPC, Los Angeles — presents arguments against the FCC hearing that will determine whether the broadcasting licenses of KMPC, WJR, and WGAR will be renewed.

A120 "Market News Digest," Biow Company, New York—summarizes the current and economic news. It lists business and economic trends and the latest production figures on TV sets.

IN DANVILLE, VA.

BUY THE

OLD ESTABLISHED

ESTABLISHED 1930

HIGHLY RATED

46.0 HOOPER
AVG. 5 PERIODS, WIN. 1950

ABC STATION

WBTM

HOLLINGBERY

SPONSOR

510 Madison Avenue, New York 22, N. Y.

To obtain any of the tools listed, place check in boxes to right.

NAME _____

COMPANY _____

ADDRESS _____

CITY & STATE _____

- | | |
|-------------------------------|-------------------------------|
| <input type="checkbox"/> A107 | <input type="checkbox"/> A114 |
| <input type="checkbox"/> A108 | <input type="checkbox"/> A115 |
| <input type="checkbox"/> A109 | <input type="checkbox"/> A116 |
| <input type="checkbox"/> A110 | <input type="checkbox"/> A117 |
| <input type="checkbox"/> A111 | <input type="checkbox"/> A118 |
| <input type="checkbox"/> A112 | <input type="checkbox"/> A119 |
| <input type="checkbox"/> A113 | <input type="checkbox"/> A120 |



Hang on, boys

Radio and television these days are mile-a-minute media.

There's something new every time you look around. At the moment it's the startling developments in color TV, the confusion over radio/TV research, the coaxial cable crisis, the emergence of small station networks. And these are just a sample.

So if your agency contact seemed a bit befuddled, and harried, last time he came to see you, he's probably just trying to cope with the whirlwind trends. And he's doing it in your behalf.

We're doing our best to straighten him out. But it keeps us stepping, too. Hold everything, boys. Something new just broke. Be seeing you later.

TV business barometer

The hush-hush policy that generally envelopes an advertising medium is happily absent in the newest medium of all.

Through the work of a single man any TV advertiser can know what his competition is doing—including markets used, types of vehicles employed, frequency with which telecasts are scheduled, types of announcements, participations, and programs being bought.

The man who has brought this about is N. Charles (Duke) Rorabaugh, whose radio and TV statistical services are, by now, standards for the industry.

But while the radio service (which relies on advertising agency cooperation) has been conspicuously incomplete, the TV service (which draws its information direct from the networks and stations) is close to 100% inclusive.

A recent issue of TV Rorabaugh reported 762 national and regional advertisers using 18,539 telecasts over 106 stations. Each issue provides similarly concise data.

We wish that Duke Rorabaugh could figure out some way to doctor up his spot radio barometer. That's a medium that sorely needs proper statistical gauging. In the meantime we gratefully say—well done, Duke!

They've gotta be shown

The radio networks could do nothing better right now than to work up a concrete unified presentation on why nighttime radio is still a good buy at present-day rates in TV markets.

Nothing short of solid logic is going to convince large national advertisers (and their agencies). We know plenty of them who are smoldering at what they consider a network brushoff of their demands to be shown.

We know that radio has the goods. And we continue to advance evidence of radio's standout value. But national advertisers expect something from the networks themselves.

We hope such a network study (preferably participated in by all four national chains) will be forthcoming. We hope it will be geared to a comparative medium cost analysis clear enough and fair enough to have meaning to every national advertiser.

Dress Parade

Watch your paycheck, buddy. A higher portion of it may be going to buying new dresses for your wife if Harry Singer's *Best Dressed Woman of the Week* plan takes hold.

Aimed at TV audiences, the idea contemplates *Best Dressed* contests in every hamlet and city. As one department store owner put it, "the idea will transform the cold war between women into hand-to-hand combat on every main street of America."

Applause

The Advertising Council

The importance of the Advertising Council grows on you.

Anyone in advertising who is unfamiliar with the scope of its work, the impact of its projects is doing himself a disservice. For a study of The Advertising Council achievements is a topnotch endorsement of advertising's ability to move people to act, to move people to act individually and democratically.

The record of its eighth year (March 1949 to March 1950) reveals 51 major projects undertaken by The Advertising Council. Public welfare keynoted practically all projects on which the Council embarked—projects like Forest and Range Fire Campaigns, Better

Schools campaign, Accident Prevention campaign, CARE campaign, Religion in American Life campaign, Community Chests campaigns, Group Prejudice campaigns.

Many of America's outstanding advertising experts find that their inner satisfaction in working for The Advertising Council drives them far beyond normal participation. During a recent visit to Minneapolis, SPONSOR's editor discovered Sam Gale, vice president of General Mills, so totally immersed in a new Council project that everything else was pushed aside.

Advertising agencies as well as national advertisers put their best men on Advertising Council campaigns. The results prove it. During its eighth

year the Council parceled out major projects to these volunteering agencies: BBD&O; McCann-Erickson; The Joseph Katz Company; J. Walter Thompson; Cecil & Presbrey; Compton; N. W. Ayer; Foote, Cone & Belding; Benton & Bowles; Gardner; Charles W. Hoyt; Schwimmer & Scott; Young & Rubicam; J. D. Tarcher; Kenyon & Eckhardt; Grey; Fairfax; Kelly, Nason; Peck; Schwab & Beatty; G. M. Basford; Franklin Bruck; Albert Frank-Guenther Law.

Radio network advertisers contributed liberally of their time during the year through the Radio Allocation Plan. Individual stations and networks combined with sponsors to donate 15,264,070,000 individual listener-impressions.

THE KANSAS CITY MARKET

Does Not Run in Circles!



It's a Rectangle...
and Only The KMBC-KFRM Team
Covers It Effectively and Economically



Daytime half-millivolt contours shown in black.

The KMBC-KFRM Team's leadership in the Kansas City Primary Trade territory has been proved conclusively in Conlan's recent coincidental survey of 146,000 calls.

With a full-time Farm department, plus complete news, sports, educational and women's

features, and the largest and finest talent staff in the Midwest, it's not surprising that The Team leads the parade!

For better results buy The KMBC-KFRM Team in the Heart of America. Call KMBC-KFRM, or any Free & Peters "Colonel" for full information.



The KMBC-KFRM Team

6TH OLDEST CBS AFFILIATE — PROGRAMMED BY KMBC

This is CBS in 1950....

Among the highest rated programs in radio, CBS Package
Programs consistently stay at the top shows like
Arthur Godfrey, My Friend Irma, Life with Luigi

creator
of great
radio
programs

The CBS Package Program operation has become
the most successful in all radio through
designing and producing programs
fitted to every sponsor need and budget

New CBS Packages, running the whole range of successful big time programming
are available today. The Harold Peary Show, Songs for Sale, Up for Parole, Rate Your Mate



SPONSOR

For buyers of broadcast advertising

UNITED
BALTIMORE
MD.
2 CENTS 2

RECEIVED

NOV 9 1950

Are advertisers
boycotting the networks?—p. 24

Low-cost quiz pays off for Raleigh—p. 21

SP 10-45 12220
MISS FRANCES SPRAGUE
NATIONAL BROADCASTING
30 ROCKEFELLER PLAZA
NEW YORK 20 N.Y.



Sponsor
Reports

page 1

Queries

page 3

Men, Money
and Motives

page 10

Mr. Sponsor:
Frank B.
Sawdon

page 16

Brown &
Williamson
Air Success

page 21

Sponsors
Cold to Night
Net Radio

page 24

Banks on
the Air

page 26

Local Bakery
Uses Radio

page 28

Television
S.I. in
Chicago

page 29

Ad
Manager's
Book Shelf

page 32

TV Results

page 34

Mr. Sponsor
Asks

page 38

Roundup

page 40

Sponsor
Speaks



WE'RE THANKFUL FOR RICHMOND

We're thankful for the privilege
of living in the warmest, friendliest,
most up-and-coming city in the south.
We're thankful to be able to give its people
AM, FM, and TV all served in Havens and Martin style.
We're thankful to be known
as The First Stations of Virginia —
in Richmond, New York, Chicago
and countless other cities.
After nearly three years of TV operation,
WTVR is still Richmond's exclusive television outlet.
We're thankful for the national recognition
that enables Havens & Martin stations to deliver
an ever fuller service.
Yes, sir, we're sure thankful.

Havens & Martin Stations are the only
complete broadcasting institution in Richmond.

WMBG AM

WCOD FM

WTVR TV

FIRST STATIONS OF VIRGINIA

Pioneer NBC outlets for Virginia's first market.
Represented nationally by
John Blair & Company.

SPONSOR

510 MADISON AVENUE, NEW YORK



RADIO MOVING OUT OF PARLOR—U. of Louisville survey of white family listening in Louisville, made July-August '50 on behalf of WAVE and WAVE-TV, reveals more radio sets in other rooms of home than in parlor. Radios were in living rooms of 78.6% of homes. But 57.4% of adult bedrooms contained sets; 32.2% of kitchens. Children's rooms, dens, basements, bathrooms, porches helped boost out-of-parlor total far above in-parlor figure. Findings add weight to WHO and WIBW 1950 studies, among others, which report this shift toward personal listening in home. Much personal listening (as well as out-of-home listening) still uncredited in listening ratings.

NON-SCHEDULED AIRLINES MAKING DENT ON AIR—Since report early this year in SPONSOR regarding meager use of radio by airlines, situation has changed radically in big cities. One New York station alone reports \$3,000 weekly billing by 2 non-scheduled lines. Big lines like United, American, TWA considerably hit by small-firms campaigns, stressing low-price flights. Non-scheduled flights previously advertised via newspapers almost exclusively.

RADIO, TV EXPERTLY USED IN GETTING VOTE—Political use of sponsored radio/TV coming of age with current campaigns. Unlike previous amateurish attempts, present-day air campaigns frequently show expert use of media. For closing weeks of New York mayoralty campaign William Weintraub agency has purchased about 500 TV station breaks on behalf of candidate Ferdinand Pecora over local outlets. Highly effective slides are featured. Throughout nation radio, TV are getting larger share of campaign dollar than ever before.

COST-PER-THOUSAND OF 1-MINUTE TV ANNOUNCEMENTS NOW 47c—Despite rapid rise in TV time rates, cost of 1-minute announcements per thousand viewers dropped from 86¢ on 9/1/49 to 47¢ on 10/1/50. Analysis prepared by Katz Agency, radio/TV station reps, part of "TV Spot Advertising Cost Summary" issued periodically. Figure was reached by obtaining 260-time 1-minute film rate of highest cost station in each of the 62 TV markets and averaging.

INDIES INCREASING RADIO RATES: NETS PONDER REDUCTIONS—26% of stations attending mid-October meeting of Assn. of Ind. Metropolitan Stations (AIMS) stated they had recently increased rates or planned to do so by year's end. Situation reflects increasing popularity and resultfulness of leading independents. Meantime at least one network, deeply disturbed at inability to close new business, is seriously considering rate reductions in some form.

SPONSOR REPORT for 6 November 1950

FARM DIRECTORS AIM TO SELL SPONSORS ON COMMERCIAL VALUE—Keynote of annual meeting of Natl. Assn. of Radio Farm Directors to be held in Chicago 11/25 is "Selling and Keeping the Farm Program Sold." Farm directors are among stations' most effective air salesmen, though average sponsor knows little about them. (see "The farm director: what a salesman!" in 10/9 SPONSOR).

OPERATION "TANDEM" ON THE AIR WITH 2 RADIO SPONSORS—Tandem was scheduled to go on air 5 November with 2 sponsors, Whitehall Pharmacal and RCA, picking up tab for 15 minutes each of first half hour. Original plan was sponsorship by 3 sponsors for each half hour of one-hour program on Sunday, Monday, Thursday, Friday, Saturday nights. Mars candy will start Tandem sponsorship early in 1951. Air Corps is interested as well.

VIDEO RETAILERS STIMULATE BUYING WITH COLOR GUARANTEES—Ingenious TV set retailers weren't long in devising way to induce color-confused public to resume buying. Countermeasure guarantees that sets will not be made obsolete by emergence of color. Typical guarantee reads, in part: "Davega Stores Corporation guarantees to all past and future purchasers of television receivers, that their sets can be adapted to receive color television programs transmitted in accordance with standards established by the Federal Communications Commission on October 10th, 1950." One large firm offers to supply each purchaser with color converter and/or adapter (when available) at \$49.50 or less. Many retailers stress "no excise tax" while heavy pre-tax inventory lasts.

CBS GAINS ALLIES AMONG SET MANUFACTURERS—As this issue went to press ranks of manufacturers announcing color tie-in activity mounted. Typical were Westinghouse, which will make adapter-converter package for installation on black-and-white receivers; Muntz TV, which will make low-cost "companion set" that brings in color when plugged in to Muntz black-and-white unit (Muntz also offers to equip previously-purchased Muntz set free with "color plug"); Bendix has prepared "plug-in" connections for converters, to cost about \$1; Commander Television is adapting current models for color at about \$15 more than current retail prices; Raytheon television is preparing adapters and converters although disapproving of CBS system.

26% OF SMOKERS CHANGED BRANDS IN YEAR, SURVEY SHOWS—Impact of cigarette advertising campaigns, mostly geared toward shift in brands, seen in survey among readers of American Legion Magazine. One in 4 said he had changed in past 12 months. Survey revealed 83% of smokers smoke cigarettes. 16% of latter consume 4 packs or less weekly; 51%, 5 to 9 packs; 33%, 10 or more packs. 68% of respondents' wives smoke too.

TREND TOWARD MERCHANDISABLE TALENT—Sponsors and stations are analyzing talent closely for merchandising possibilities. Tex and Jinx, Mrs. Eleanor Roosevelt, Gene Autry, Paul Whiteman, Bob Atcher give sponsor big plus with

(Please turn to page 42)



HACK WILSON

In Runs Batted In,-

WHEC
In Rochester

**LONG TIME
RECORD FOR
LEADERSHIP!**

In 1930 Hack Wilson, playing for the Chicago Cubs, batted in 190 runs. Hack's single season "R.B.I." record *has never been topped since!*

In 1943 Rochester's first Hooperating reported the decided WHEC listener preference. This station's Hooperatings have *never been topped since!*

WHEC is Rochester's most-listened-to radio station and has been ever since Rochester has been Hooperated! . . . WHEC leads morning, afternoon and evening by wide margins!

BUY WHERE THEY'RE LISTENING: —



WHEC



of Rochester

N. Y.

5,000 WATTS

Representatives: EVERETT-McKINNEY, Inc. New York, Chicago, LEE F. O'CONNELL CO., Los Angeles, San Francisco

SPONSOR

DIGEST OF 6 NOVEMBER 1950 ISSUE

VOLUME 4 NUMBER 23

ARTICLES

How Brown & Williamson built to 23 billion

They use different air and sales strategies for their various cigarettes, accent spot radio and TV for Kools and Viceroy

21

Why sponsors are cold to nighttime radio

An objective report on advertiser sentiment—some of it hot-under-the-dollar. Thinking on the future of the networks, rates, programing

24

Banks on the air

In 1950, over 2,000 banks advertised on radio/TV; in 1937, only 146 used air media. Banks have learned broadcasting does effective job for them

26

Big boys, beware

Worcester Baking Company, through consistent use of radio, has maintained dominance in its county for 25 years

28

Herbert True checks your TV S.I. in Chicago

Carter Advertising Agency radio/TV director studied sponsor identification, other Windy City viewer factors. Here's a report on his findings

29

The ad manager's book shelf

Few advertising world professionals devote much time to books on their field. But here are some good reasons for taking a second look at them

32

COMING

So you're going to transcribe a commercial!

In line with the trend toward spot, more and more companies are using e.t. commercials. A how-to-do-it story complete with case histories

20 Nov.

A SPONSOR roundup on clothing

Querying stations all over the country, SPONSOR has unearthed facts and figures on how and what clothing firms are doing on the air

20 Nov.

McCann-Erickson research technique

The inside story of how the research department of a large ad agency directs its broadcast media advertising using latest research methods

DEPARTMENTS

QUERIES	8
MEN, MONEY & MOTIVES	10
NEW AND RENEW	13
MR. SPONSOR: FRANK B. SAWDON	16
P. S.	18
TV RESULTS	34
MR. SPONSOR ASKS	38
ROUNDUP	40
TOOLS (BROCHURES) AVAILABLE	71
EDITORIALS	72



COVER: "People Are Funny," CBS quiz with Art Linkletter, is low-cost Brown & Williamson air success for Raleighs (see page 21).

Editor & President: Norman R. Glenn
 Secretary-Treasurer: Elaine Couper Glenn
 Managing Editor: Miles David
 Senior Editors: Frank M. Bannister, Erik H. Arctander
 Assistant Editors: Fred Birnbaum, Arnold Alpert, Lila Lederman, J. Liener Temerlin
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*It's common knowledge that some stations deliver listeners
at a really low cost per 1000 coverage . . .*



and in Kansas City it's KCMO!

Yes, Mr. Timebuyer . . . as Kansas City's one and only 50,000 watt station, KCMO sends your message far and wide over Mid-America! For inside KCMO's 213-county measured $\frac{1}{2}$ mv. area are almost $5\frac{1}{2}$ million prospective listener-buyers. How's that for coverage?

With KCMO's supercharged signal is coupled that all-important intangible of superior programming . . . that keeps Mid-America listeners tuned-in at the 8-TEN spot. Combine these factors with KCMO's low rates and you see a bargain in radio coverage that can't be matched. Reach Mid-America's millions at a low-low cost per thousand . . . via KCMO!

*To sell Mid-America's millions . . .
center your selling on KCMO*



*One Does It
- in Mid-America!*

- ONE station
- ONE rate card
- ONE spot on the dial
- ONE set of call letters

**National Representative:
THE KATZ AGENCY**

KCMO



KANSAS CITY, MISSOURI

*Basic ABC station
for Mid-America*

50,000 WATTS *Daytime*

810 kc. *10,000 watts night*

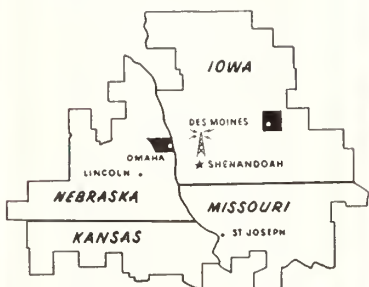


You Can't Get Results in the COUNTRY

with a
"TWO-LEGGED
STOOL"
SCHEDULE!

KMA offers impact in the 140 RURAL counties of Iowa, Nebraska, Missouri and Kansas. . . 2 1/2 million farm and small town listeners that are NOT reached by Omaha - Des Moines schedules.

That's why YOUR schedule *must* include KMA to bring you results in the country — in the rich Rural Omaha-Des Moines market!



KMA

SHENANDOAH, IOWA

Represented by
Avery-Knodel, Inc.

IN OMAHA it's Television Station KMTV, Channel 3, operating 7 days per week with programs from two great networks.

CBS-TV • ABC-TV

Under Management of
MAY BROADCASTING CO.
Shenandoah, Iowa

510 Madison

BMB STORY

The article on "Are you getting the most out of BMB?" in your 25 September issue was really good. It would be impossible to enumerate all the ways in which BMB data have been and can be used but you certainly touched on the important high spots.

One thing that keeps agencies and advertisers from using BMB data as much as they should is the amount of detail work necessary to make the compilations. If we add up the total number of counties covered by each of the approximately 2,000 stations on the air, it amounts to about 55,000 for the daytime and nighttime audiences.

Your readers would probably be interested to know that this information is available on IBM punch cards. Statistical Tabulating Company, by arrangement with the Broadcast Measurement Bureau, is able to prepare compilations from this store of BMB data, on its mechanical tabulating equipment. This means the work can be done quickly, accurately and economically.

We have already set up BMB data decks of punch cards for several of the leading agencies; these contain the sales territory codes for their advertisers. In addition, by the use of our calculating punch, we have been able to expedite many of the computations you mentioned in the article.

I believe that if more of your readers knew of the availability of these mechanical compilations of BMB data, it is quite likely that broader use would be made of BMB.

GEORGE A. COOPER
Director of Marketing Tabulations
Statistical Tabulating Company
New York

RADIO RESULTS

Your Radio Results department is swell, but . . .

Why did certain sponsors get good results with certain types of programming? A bulk, or lack of bulk, of radio announcements and programs is all fine as far as machinery for a campaign is concerned. But how about merchandising used? What did the sponsor do about, or say about his product that

actually made people want it and buy it? What made him choose the type of campaign he did? Why radio? What other media?

All in all, SPONSOR is terrific. It keeps a nice, big spot in my heart warm.

JAMES S. COHAN
Account Executive
William N. Scheer
Newark

OOPS! IT'S A SHE!



Cartoon strip in SPONSOR's story on animated commercials (9 Oct.) showed Sal Hepatica film written by male copywriter at Young & Rubicam. Y&R dropped SPONSOR a line pointing out that it's really a very pretty Mrs. Dowling who does the job.

DRUG STORE ROUNDUP

As always SPONSOR came through with the definitive article on drug stores in radio. I was, however, a little chagrined to find that the Liggett Rexall campaign on WCOP, now well into its fourth year, was omitted.

I don't recall having seen one of your questionnaires, and I am just wondering whether you got the WCOP Liggett Rexall story. In addition to a 10-minute newscast at 7:30 a.m., Monday through Saturday, and a 15-minute newscast at 6:15 p.m. Monday through Friday, Liggett Rexall buys from WCOP, what I feel is a most unique radio package for a drug chain.

Nelson Bragg, a local radio personality with a great following, and an uncanny ability to put people at ease before a microphone, visits the various Liggett Rexall drug stores throughout greater Boston at sometime between 10 and 11 in the morning. He tapes records in the store, or immediately in front of it; interviews with anybody and everybody, at times including the manager of the store himself. These interviews are played back over WCOP at 4:45 p.m. The gimmick, of course, is that those people interviewed can

(Please turn to page 68)



330,000 TV SETS *...Now in Detroit!*

And the most-tuned-to of the 3 stations in the multi-billion dollar Detroit market is WWJ-TV, Michigan's first television station . . . now in its fourth year of undisputed leadership in pioneering, programming, public service and pulling power.

WWJ-TV not only gives your product story the effectiveness of visual selling; it also lends to your product community acceptance which no other TV station in this market can approach.

To sell Detroit, you need WWJ-TV. It is the dominant television voice in a market that is the outstanding sales opportunity in the nation!

FIRST IN MICHIGAN

WWJ-TV

Owned and Operated by THE DETROIT NEWS

NBC Television Network

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY
ASSOCIATE AM-FM STATION WWJ



BUFFALO AND BIRMINGHAM JOIN PULSE

Available this month and bi-monthly thereafter, Buffalo and Birmingham join the roster of Pulse radio reports. These reports utilize the same interviewing technique employed in other Pulse radio markets, which include:

Boston
New York
Philadelphia
Washington, D. C.
Richmond
Chicago
Cincinnati
St. Louis
Los Angeles
San Francisco

*For information about
any of these markets*

ASK THE PULSE

THE PULSE Incorporated

15 West 46th Street
New York 19, N. Y.

Queries

Reader inquiries below were answered recently by SPONSOR's Research Dept. Answers are provided by phone or mail. Call MU. 8-2772; write 510 Madison Ave., New York 22, N. Y.

- Q.** Does the Hudson Motor Car Company sponsor a TV show? If so, is there a Chicago station carrying the program?

Advertising agency, New York

A. The Hudson Motor Car Company started sponsorship of *Billy Rose's Playbill* over ABC-TV (Tuesday, 9-9:30 p.m.) WENR-TV carries the show in Chicago.

- Q.** Suppose I had a participation on a Los Angeles radio program—how would I get daily information on what was said in my commercials?

Advertising agency, New York

A. A station staff member would probably supply the information or someone could make an "on the air" check of the commercials for you.

- Q.** Can you give us any information on responses to coupon offers on television?

Advertising agency, New York

A. Our "199 TV Results" and our TV Results department appearing in alternate issues of SPONSOR will provide you with the information you seek.

- Q.** In your Sponsor Report section for 9 October you mention Larry Finley and the Progressive Broadcasting System. Can you give me Mr. Finley's address?

Executive, Brooklyn

A. The address is Progressive Broadcasting System, 8983 Sunset Boulevard, Hollywood. The New York address is 55 West 53rd Street.

- Q.** We'd appreciate a listing of some good "giveaway" shows. Can you help us?

Rug manufacturing concern, Amsterdam, N. Y.

A. CBS-radio: *Grand Slam*; *Bob Hawk Show*; *Give & Take*; *Mrs. Goes A' Shopping*; *Strike It Rich*; *G. E. House Party*; *Earn Your Vacation*. CBS-TV: *Beat The Clock*; *What's My Line*; *Sing It Again: Truth or Consequences*. ABC-radio: *Talk Back*; *Shoot The Moon*; ABC-TV: *Chance of a Lifetime*. NBC-radio: *Double or Nothing*. NBC-TV: *Break The Bank*; *Live Like a Millionaire*; *Groucho Marx*; *People Are Funny*. MBS-radio: *Queen For a Day*; *True or False*; *Comedy of Errors*; *20 Questions: Take a Number*.

- Q.** How many cities are being serviced by TV? Can you supply us with TV network billings for the first six months of 1950?

College student, Boston

A. According to the booklet, "TV Progress" by the Television Broadcasters Association, some 48 cities are being serviced by TV network facilities. And, for the first six months of 1950, there was an estimated \$14,000,000 in TV network billings.

- Q.** Has SPONSOR ever done any articles on radio sponsorship by churches?

Radio station representative, New York

A. See our November 1948 issue, page 40, "Religion learns to use the air."

Unlock the West Coast's 2 Biggest Markets

*with Don Lee's
2 Key Stations*



You can get into these 2 big markets *fast, completely and economically* when you use KHJ, Los Angeles and KFRC, San Francisco. Twenty-five years of successful selling prove these two key stations unlock these choice marketing areas every time. Complete coverage, more sales impressions per dollar, plus proven ability to get sales response—are all yours with these key stations of Don Lee—the Nation's Greatest Regional Network.

Represented Nationally by JOHN BLAIR & CO.



Men, Money and Motives

by
Robert J. Landry

Eternal fame awaits the staff genius who shall one day devise a practical plan releasing all advertising agencies from their extra-curricular functions of procurement. We mean, of course, the procurement of World's Series, football and "South Pacific" tickets, or ringside tables at Copa, or choice locations in the fashionable wing of "21", with a view overlooking Ben Sonnenberg. We mean, too, the procurement of introductions to models, debts and babes, of train and plane reservations, flowers, candy, hired limousines, autographed photographs of Faye Emerson and, finally, the procurement of jobs for the idiot nephews of clients.

* * *

None of these duties have anything to do with advertising service. On the contrary, they actively interfere with the time and energies of agency staffers. Some of the chores are billable; that is to say, the agency will be reimbursed; many of the most taxing, time-consuming and costly items are not billable to the client and must be "eaten" by the agency. In the aggregate the "courtesies" bestowed upon clients (and expected) add up to a bookkeeping charge of such annual dimensions that no agency can lightly regard the accumulated debits. Somehow the tickets and cocktails and the nights on the town must be charged off by—you guessed it—a reduction in either the quantity or the quality of the service rendered by the agency.

* * *

This situation, it is widely if confidentially conceded, is bad for the practice of advertising and its prestige. It insidiously feeds the inferiority feelings which haunt agency men. Do not think of them as gods with broadened shoulders, two-vent jackets and sincere neckties as in "The Hucksters." In moments of contemplation, on the train back to Chappaqua, or while dining quietly with their fourth wife, they confess to inferiority feelings.

If the problem is not an easy one, neither is it frivolous. Nor is it a case of griping being an occupational neurosis of the profession. Part of the evil swings on that word "profession." For at its best, advertising is just that. For 50 odd years now the profession has been maturing and must, for its own development, mature still more.

* * *

Here is where the serious side of forced gaiety comes in. It cheapens the dignity of a professional man when he is obliged, as a condition of continued good will, to play gigolo to the social whims of clients, often giving up his own meagre social life to do so, saying nothing of the risk of divorce implicit in permanently neglected wives. A man who feels cheapened and forced in this way is not going to be proud either of himself or his profession; and in the opinion of astute minds respected by this writer, advertising needs pride of profession second only after job security,

(Please turn to page 54)



WHAT DO THEY SEE IN TCHAIKOVSKY?

They see *sales*...scores of them. Shrewd businessmen *know* there's money in music. Especially when it's the music of Tchaikovsky (and Beethoven, Mozart, Strauss and Schubert) as played in the Vienna Philharmonic Orchestra TV films, now available *exclusively* through Radio Sales.

This series of 13 concerts looks so good (and sounds so good) it got this kudo from *Variety*: "*has great appeal...music excellently performed...well recorded.*"

And its appeal includes *all* viewers. Because these films have music for everybody—selections like "Tales from the Vienna Woods" and "The Unfinished Symphony." All superbly filmed in the world-renowned music centers of Vienna and Salzburg.

Looking for low-cost TV advertising? You'll see the perfect sales instrument in the Vienna Philharmonic Orchestra films.* Just call Radio Sales.

RADIO SALES TV FILM PRODUCTIONS

Vienna Philharmonic Orchestra • Gene Autry Show • Hollywood on the Line • Strange Adventure British Features • World's Immortal Operas

*Subject to prior sale in each market.
Represented by Radio Sales, Radio and Television
Stations Representative...CBS



**... Where more people
listen daily to WMAQ
than to any other station**

More than 15 billion dollars a year, or more than a billion dollars a month, are spent for consumer goods in the vast, prospering Midwest area dominated by Station WMAQ. *This is more than 10 per cent of the entire nation's annual consumer sales.*

This great Lake Michigan States area is the home of one out of every 10 families in the United States . . . *owning* one out of every 10 radios in the United States . . . and *earning* one out of every 10 paychecks in the United States.

Top sales medium in this thriving region—the nation's *number two market*—is WMAQ, delivering a daily audience not only larger than that of any other station, but *larger than that of any other advertising medium* . . . an audience of almost 1,300 thousand families.

Guarantee success for your advertising campaign by including WMAQ—*Master of the Lake Michigan States Market*. Contact WMAQ, Merchandise Mart, Chicago, or your nearest NBC Spot Sales Office now for full information in planning a schedule that will mean greater sales of your product in a great market.

Sources: Daily Listening—BMB Study No. 2, 6-7
Days per Week; No. of Radios—BMB Study No.
2 and Coldwell-Clements Publishing Co.; All
Other Statistics—U. S. Bureau of Census.

MASTER OF THE LAKE MICHIGAN STATES MARKET

WMAQ
CHICAGO

New and renew

SPONSOR

6 November 1950

These reports appear in alternate issues

New on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
American Tobacco Co	BBD&O	CBS-TV	Jack Benny; Sun 8-8:45 pm; 28 Oct; Sun 7:30-8 pm; 10 Dec; 11 Feb; 25 Mar
Bigelow-Sanford Carpet Co Inc	Young & Rubicam	CBS-TV	Bigelow TV Theatre; Sun 6-6:30 pm; 16 Dec; 52 wks
Canipana Sales Co	H. W. Kastor & Sons	ABC-TV	First Nighter; T 8-9 pm; 17 Oct; 52 wks
Chesebrough Mfg Co	Cayton	DuMont	Saturday Night at the Garden; Sat 10:30-11 pm; 14 Oct; 25 wks
General Foods Corp	Young & Rubicam	NBC-TV	Bert Parks Show; M, W, F 3:30-4 pm; 1 Nov; 52 wks
General Mills Inc	BBD&O	CBS-TV	Betty Crocker; Th 3:30-4 pm; 9 Nov; 52 wks (add T 3:30-4; 2 Jan)
Gillette Safety Razor Co	Maxon	NBC-TV 47	Army-Navy Game; Sat 12:15-conclusion; 2 Dec; (one-time)
Longines-Wittnauer Watch Co Inc	Victor A. Bennett	CBS-TV	Election Returns; T 10:30-midnight; 7 Nov; (one-time)
Motorola Inc	Ruthrauff & Ryan	NBC-TV 37	Unnamed; Th 5-6 pm; 23 Nov; (one-time)
Procter & Gamble Co	Genton & Bowles	CBS-TV	Four Star Review; W 8-9 pm; 4, 11 and 18 Oct
The Texas Co	Kudner	ABC-TV	First Hundred Years; M-F 2:30-45 pm; 4 Dec; 52 wks
			Metropolitan Opera; M 8 pm to conclusion 6 Nov (one-time)

Renewals on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Ford Motor Co	J. Walter Thompson	NBC-TV 54	Kukla, Fran & Ollie; W 7-7:30 pm; 1 Nov; 9 wks
Gulf Oil Corp	Young & Rubicam	NBC-TV 38	We The People; F 8:30-9 pm; 3 Nov; 48 wks
Radio Corporation of America	J. Walter Thompson	NBC-TV 59	Kukla, Fran & Ollie; M, F 7-7:30 pm; 27 Nov; 52 wks

Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
CKXL, Calgary, Alberta	Independent	National Broadcast Sales, Toronto & Donald Cooke Inc, N. Y.
KERB, Kermit, Texas	Independent	Bowles & Co, Ft. Worth
KEYL-TV, San Antonio	DuMont	Blair-TV, N. Y.
WFLN-FM (Franklin Broadcasting Co Inc) Phila.	Independent	Lee Ramsdell & Co Inc, Phila.
WVET, Rochester, N. Y.	MBS	The Bolling Co, N. Y.
WJW, Cleve.	ABC	H-R Representatives Inc, N. Y. (effective 1 Jan)
WKMH, Dearborn & Detroit	Independent	Headley-Reed Co, N. Y.

New and Renewed Spot Television

SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
American Tobacco Co	BBD&O	WAFM-TV, Birmingham	20-sec film; 19 Oct; 52 wks (n)
The Borden Co	Young & Rubicam	WNBK, Cleve.	Stn break; 1 Nov; 34 wks (n)
The Borden Co	Young & Rubicam	WNBT, N. Y.	Stn break; 1 Nov; 34 wks (n)
Bristol-Myers Co	Doherty, Clifford & Shenfield	WBZ-TV, Boston	Stn break; 30 Oct; 52 wks (n)
Bulova Watch Co	Blow	KSL-TV, Salt Lake City	20-sec film; 17 Oct; 39 wks (n)
Bulova Watch Co	Blow	WTOP-TV, Wash.	20-sec film; 31 Oct; 9 wks (n)
Clark Candy Co	BBD&O	WNBT, N. Y.	Stn break; One-min annemt; 29 Oct; 13 wks (r)
Clark Candy Co	BBD&O	WPTZ, Phila.	One-min annemt; 30 Oct; 13 wks (r)

- In next issue: New and Renewed on Networks, New National Spot Radio Business, National Broadcast Sales Executive Changes, Sponsor Personnel Changes, New Agency Appointments

New and Renewed Spot Television (Cont'd)

SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
R. B. Davis Co	Samuel Croot	KNBH, Hlywd.	One-min annent; 23 Oct; 52 wks (n)
Eversharp Inc	Biow	KTTV, L. A.	20-sec film; 21 Oct; 21 wks (n)
Florida Citrus Commission	J. Walter Thompson	WNBT, N. Y.	One-min annent; 25 Oct; 26 wks (n)
General Motors Corp (Chevrolet)	Campbell-Ewald	WCBS-TV, N. Y.	One-min, 20-sec annent; 27 Nov-16 Dec (n)
Great Atlantic & Pacific Tea Co	Paris & Peart	WNBQ, Chi.	Stn break; 16 Nov; 52 wks (n)
Lima Grands	Kal Ehrlich & Merrick	WCAU-TV, Phila.	20-sec film; 3 Nov; 12 wks (n)
Mentholatum Co	J. Walter Thompson	KSL-TV, Salt Lake City	One-min film; 20 Nov; 13 wks (n)
Monsanto Chemical Co	Gardner	WNBT, N. Y.	Five-min prog (Tex & Jinx); 5 Dec; 13 wks (n)
Nehi Corp	BBD&O	WTOP-TV, Wash.	One-min film; 24 Oct; 13 wks (n)
Panther Panco Inc	Hirshon-Garfield	KTTV, L. A.	One-min film; 7 Nov; 6 wks (n)
Personal Products Corp	Young & Rubicam	WCBS-TV, N. Y.	One-min film; 1 Nov; 8 wks (n)
Procter & Gamble Co	Benton & Bowles	KTTV, L. A.	20-sec film; 13 Oct (n)
Procter & Gamble Co	Benton & Bowles	WBZ-TV, Boston	Stn break; 27 Oct; 30 wks (n)
Rouson Art Metal Works Inc	Grey	WTOP-TV, Wash.	Eight-sec film; 1 Nov-end of year (n)
Year Inc	Young & Rubicam	KTTV, L. A.	One-min live partic; 20 Oct; 9 wks (n)

Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
John A. Ashby	Will Inc, Cleve., acct exec	Same, vp
Jack Asher	Photo Trade News	The John-Ralder Associates, N. Y., acct exec
Julius J. Baader	William B. Remington, Springfield, exec	Gottesmann, Newark, exec vp
Jordan Barlow	Newell-Emmett, N. Y.	BBD&O, N. Y., acct exec
Thurman L. Barnard	Compton, N. Y., dir, vp	Same, exec vp
Leo Baron	Ehrlich & Neuwirth, N. Y., art dept mgr	Same, vp
Herald Beckjorden	AAAA, N. Y., vp	H. B. LeQuatte Inc, N. Y., vp
Albert Berne Jr	Guenther, Brown & Berne, Dayton, acct exec	Same, vp and gen mgr of Dayton, Cincinnati offices
William Bonyun	Daggett & Ramsdell Inc, N. Y., pres	Dorrance-Waddell Inc, N. Y., dir of marketing
Humphrey M. Bourne	H. J. Heinz Co, Pittsb., adv mgr	Atherton, L. A., copy chief, dir of merchandising
Robert Carley	Donahue & Coe, N. Y., acct exec	Geyr, Newell & Ganger, N. Y., acct exec
John Cole	Erwin Wasey & Co, M'pls., radio dept	Campbell-Mithun Inc, M'pls., asst to radio dir
L. C. De Forest	Biow Co, N. Y.	Fred Gardner, N. Y., acct exec
Brian Devlin	Erwin, Wasey of Canada Ltd, mgr of Montreal office	Same, dir of co
Arthur H. Eaton	Erwin, Wasey & Co, N. Y., copy chief-gen	Same, vp
Benton Ferguson	Fort Worth Press, Ft. Worth, adv dir	Watts, Payne, Tulsa, associate
J. Frank Gilday	Cecil & Presbrey, N. Y., acct exec	Same, tv dir
D. G. Goodwin	C. P. Clark, Nashville, vp	Same, pres
James M. Hadley	Kircher, Helton & Collett, Dayton, acct exec	Same, vp
J. Mark Hale	J. Walter Thompson, Chi., acct exec	Same, vp
Burke Herrick	J. Walter Thompson, Chi., acct exec	Same, vp
Richard Ide	Brisacher, Wheeler & Staff, N. Y., acct exec	Same, vp and mgr of N. Y. office
Francis C. Kerr	Rogers & Smith, N. Y., vp	Presba, Fellers & Presba, Chi., acct exec
Edward T. Knauff	F & M Schaefer Brewing Co, Bklyn., asst gen sls mgr	Lennen & Mitchell, N. Y., acct exec
George B. Kreer	J. Walter Thompson, Chi., exec	McCann-Erickson, Chi., vp in charge of copy and art (effective 1 Jan)
Leo M. Langlois	Campbell-Ewald, N. Y.	Cecil & Presbrey, N. Y., asst to tv dir
Lilyon E. Loudon	Geyer, Newell & Ganger, N. Y., publicity	John Mather Lupton Co, N. Y., pub rel dept
Clarence S. Lund	J. Walter Thompson, Chi., acct exec	Same, vp
Marion MacDonald	Maxon, N. Y., exec	Bradley Lane, Denver, copy dir
Kenneth H. MacQueen	MacManus, John & Adams, Detroit	Same, vp
David J. Mahoney	Ruthrauff & Ryan, N. Y., acct exec	Same, vp
Joel L. Martin	Emil Mogul Co, N. Y., head of research, media dept	Same, now also asst to pres
Edward J. Montagne	RKO Pathe, N. Y., motion picture dir and writer	William Esty, N. Y., tv prod
William L. Morison	O'Brien & Dorrance, N. Y., media dir	Corporate name changed to Dorrance-Waddell Inc, N. Y., part owner
Harry W. Morris	Bill Vernor, S. F.	Harry W. Morris Agency, S. F., head of own agency
Harry F. O'Brien	O'Brien & Dorrance, N. Y., dir, exec vp	Establishing consulting design service (associated with Dorrance-Waddell Inc, N. Y., on a consultant basis)
Norton O'Meara	J. Walter Thompson, Chi., acct exec	Same, vp
H. Austin Peterson	Ted Bates, Hlywd., partner	Same, N. Y., radio, tv supervisor
George C. Reeves	J. Walter Thompson, Chi., vp	Same, board of dir
Woodford C. Rhoades	Alley & Richards, N. Y., acct exec	Albert Frank-Guenther Law, N. Y., acct exec
Robert Selby Jr	KYA, S. F.	Harry W. Morris, S. F., acct exec
Elizabeth Taubin	Reiss, N. Y.	Ray-Hirsch Co, N. Y., copy chief
Marshal E. Templeton	Marshal E. Templeton, head of own sls counselling org	Ross Roy Inc, Detroit, acct exec
Joseph J. Tomassi	Woodard & Fris, Albany	AAAA, N. Y., exec staff
William M. Tyack	Wortman, Wilcox & Co, N. Y., acct exec	Ray McCarthy, N. Y., acct exec
Eugene Waddell	O'Brien & Dorrance, N. Y., part owner	Corporate name changed to Dorrance-Waddell Inc, exec vp and chief plans writer
Sidney A. Wells	McCann-Erickson, Chi., vp and creative dir	Same, asst mgr of Chi. office

IOWA SURVEY REPORTS

STARTLING LISTENERSHIP!

Average Iowa Family Listens 13 Hours Per Day!

Although much research has been done on the total amount of radio listening that occurs in the average home, most studies—whether interviews, telephone surveys or mail questionnaires—have been handicapped by some aspect of their technique. *One result is that the number of total listening hours per day in an average home has been seriously underestimated for many years.*

Now the Diary Study of the 1950 Iowa Radio Audience Survey* reveals some thoroughly reliable and

rather startling facts about the amount of listening per Iowa home. It shows that the average Iowa family listens to the radio a total of 13.95 "listener-hours" per weekday! The total is a little less on Sundays but jumps to 15.59 on Saturdays!

These figures were compiled from 48-hour diary records voluntarily kept at the time of listening by family members of 930 Iowa homes. They include *all* the listening to *all* sets in the home by *all* members of the household over four years of age. Here is the breakdown:

NUMBER OF HOURS AVERAGE IOWAN SPENDS LISTENING TO RADIO, DAILY

(Figures are in hours, being total hours reported, divided by number living in Diary homes)*

	TOTAL, (Average Home)	Average Woman Over 18	Average Man Over 18	Average Child 12-18	Average Child 4-11
Average Weekday	13.95	6.67	4.05	2.61	2.91
Saturday	15.59	6.60	3.80	3.44	3.72
Sunday	13.52	5.86	4.35	4.41	4.19
Weekdays:					
Urban homes	13.24	6.15	3.87	2.79	3.48
Village homes	12.51	7.20	3.84	2.54	2.41
Farm homes	15.47	7.10	4.27	2.52	2.62

*A total of 100,294 different "Listener-quarter-hours" are represented in the figures.

Aside from the impressive totals, there is added significance in the fact that of the 13.95 weekday hours of listening, 6.67 hours were registered by the average adult woman and 4.05 hours by the average adult man. In other words, *less than a quarter of the total listening recorded in Iowa homes is done by children under 18 years of age!*

WHO, of course, continues to get

the greatest share of Iowa listening. Out of 57 Iowa AM stations, WHO is "listened-to-most" by 37.5% of Iowa's radio families, daytime, and by 43.9%, nighttime.

The 1950 Edition of the Iowa Radio Audience Survey contains many new and important facts about listening habits in general and Iowa in particular. Write for your free copy, today!

48-HOUR DAIRY PROVEN RELIABLE

The reliability of the 48-hour, diary-type radio survey used in the 1950 Iowa Radio Audience Survey was established by a study conducted in January, 1949, by Dr. Arthur Barnes of the State University of Iowa. He obtained a ten-day diary record from 368 families in 41 Iowa counties. A careful comparison of the first three days of listening with each corresponding day of the week (eighth, ninth and tenth days of the diary) showed no tendency on the part of diary families to "listen more" when the diary was first started.

*The 1950 Iowa Radio Audience Survey is the thirteenth annual study of radio listening habits in Iowa. It was conducted by Dr. F. L. Whan of Wichita University and his staff. It is based on personal interviews with 9,110 Iowa families and diary records kept by 930 Iowa families—all scientifically selected from Iowa's cities, towns, villages and farms. It is a "must" for every advertising, sales or marketing man who is interested in radio in general, and the Iowa market in particular.

WHO

+ for Iowa PLUS +

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager



FREE & PETERS, INC.
National Representatives

**700,000,000
POUNDS**

ain't Hay . . .

**not at 50c or more
per pound!**

MR. TIME BUYER!

**In our Front Yard,
Back yard and both
Side yards are
hundreds and
hundreds of prosperous
Farmers who are now
selling**

TOBACCO

**that already has put
more than**

\$300,000,000.

**in their pockets—and
still more tobacco
to sell!**

**TAP THE WORLD'S
LARGEST TOBACCO
PRODUCING AREA
WITH THE TOBACCO
FARMER'S STATION . . .**

5,000 Watt — CBS Affiliated

WGTM

**IN THE WORLD'S LARGEST
TOBACCO MARKET
. . . WILSON, N. C.**

**Write, Phone or Wire
ALLEN WANNAMAKER, Gen. Mgr.
for availabilities, or
WEED & COMPANY
NATIONAL REPRESENTATIVE**



Frank B. Sawdon

Mr. Sponsor

Vice president, advertising and sales promotion
Robert Hall Clothes, Inc., New York

Frank Sawdon, vice president in charge of advertising and sales promotion, makes sure there are no advertising holes in Robert Hall Clothes. Wherever the chain sells, he runs saturation campaigns.

Sawdon directs the advertising for the growing company's 95 stores throughout the country: Robert Hall has added seven stores in the last two months, hopes to have 100 by spring of 1951.

Radio and newspaper share about evenly in the ad budget. About 4% (over \$1,500,000 last year) of the total dollar sales goes to radio. That actually makes Robert Hall the biggest sponsor on radio in the clothing industry. Income last year approached \$75,000,000.

"Robert Hall has a definite sales story that can be told on radio," says Sawdon, explaining the reason for the company's large use of the medium. He speaks fast and to the point. "Low overhead with volume selling have played a big part in Robert Hall's expansion, and radio has enabled us to reach the most people at the lowest cost."

When the company opens a new store, Sawdon hits the community with a saturation campaign on local stations, continues it for about a month, then levels off. "Leveling-off" to Sawdon means an average of 15 commercials a day, seven days a week—countrywide, over 170 stations in 67 markets, usually 52 weeks a year.

The company uses singing commercials extensively, has had more than 100 original theme songs and musical jingles written. In addition to announcements, Robert Hall sponsors five, 10, 15-minute programs, particularly newscasts and disk jockey shows—all daytime.

Sawdon recently jumped into TV, currently uses it in 15 markets. Film commercials have the same theme as the radio announcements. It's expected that TV will soon get a larger slice of the ad budget.

Sawdon is also president of the Sawdon Advertising Agency. He joined Robert Hall (owned by United Merchants and Manufacturers) when the company was launched some 10 years ago. After attending Missouri Military Academy and the University of Missouri, he went to work for Foreman Clark, Chicago, in its window display department, ended up in advertising. Later he became advertising manager for the Joseph Hilton Stores in New York, then spent two years with the Biow Company in New York as an account executive.

Sawdon, who's accustomed to plugging holes in advertising coverage, finds golf course holes often enough for a game in the high 70's.

MR. SPONSOR:

42

National Advertisers
now sell their products in
DETROIT over WJBK



American Medical Association

Baker's Chocolate

Ace Vacuum

Birds-eye

Armour (Perk)

Hazel Bishop Lipstick

Bauer & Black

Camels

Comet Rice

Bayer's Aspirin

Car Plate (Johnson's)

B. C. Remedy

Bromo Seltzer

Hadacol

Ipana

Carter's Pills

Dr. Caldwell

Colgate Vel

Colgate Veto

Lipton's

P & G Duz

General Electric (Lamp Division)

M.G.M.

Doan's Pills

Colgate Dental

P & G Ivory Snow

Ralston Rice Chex

Tenderleaf Tea

Lucky Strike

Motorola TV

Philip Morris

Dodge Truck Division

Purity Grennan

Purity Taystee

Royal Desserts

Olson Rugs

Betty Zane Corn Products

Rem & Rel

Spiegel, Inc.

Stanback

Sulpha 8

Chevrolet Motors

YOU'RE IN GOOD COMPANY ON WJBK



WJBK -AM
-FM
-TV **DETROIT**

NATIONAL SALES HEADQUARTERS: 488 MADISON AVENUE, NEW YORK 22, ELDORADO 5-2455

Represented Nationally by THE KATZ AGENCY, INC.

**For response
in the rich
Central Arkansas
market buy**

KVLC

1050 KC • 1000 watts

*Arkansas' foremost
independent station.*

**KVLC out-pulls
any other station
in Central Arkansas**

**Response like this
means buyers!**

**Buyers mean
more sales for
your products**

**Ask any Radio
Representatives, Inc.
man about the rich
Central Arkansas market.
Cash in on the response
that comes when you
advertise over**



New developments on SPONSOR stories

P.S.

SEE:

ISSUE:

SUBJECT:

"Mr. Sponsor"

23 October 1950, p. 16

Arthur Murray

Who fired who?

That's the big question in the Dorland-Arthur Murray controversy.

Last issue (23 October) SPONSOR profiled Arthur Murray. A few days later the battle between Dorland and Murray broke out.

Dorland, Inc., in New York, since 15 October advertising agency for *The Arthur Murray Show* (DuMont), released copies of a stinging letter it had sent to Murray 25 October. What the letter boiled down to: we quit and it's your fault. But, Murray told SPONSOR, prior to the reception of the agency's letter, he had sent Dorland a letter cancelling the account.

Here are excerpts from the letter Dorland's president, Atherton Pettingell, wrote to Arthur Murray:

"It was found that although you were considered to be a valuable and good account for the agency, the overburdening interference you imposed upon all personnel associated with *The Arthur Murray Show* made the presentation of a professional television show an impossibility. This fact is borne out by the heated resignations of the script writer, the director and the video director of the program; it is further borne out by the overwhelming unanimity of the critical press and in the face of this, your complete refusal to permit professional improvements to be made in the program by the craftsmen hired for the purpose of giving you a finished and professional piece of entertainment.

"We feel that your rejection of the good program-building advice offered and your insistence upon following your own bent in these matters is directly responsible for the poor quality programs you've had; this can only operate to the ultimate discredit of this agency.

"Therefore, we make this resignation known to you, to be effective four weeks from the above date."

According to Murray, the messenger did not arrive with this letter from Dorland until late in the day on the 26th. He sent the following letter to Dorland on the 25th:

"The undersigned elects to and does hereby cancel and terminate the agreement which it entered into with you on 14 September 1950 appointing you as the advertising agency for our television program on the DuMont Television Network.

"This termination and cancellation shall be effective four weeks from the day hereof as provided in said agreement."

Murray told SPONSOR, "When you cancel an agency, you usually have good cause." He took on the agency to save money. He said he found instead that his talent and production costs increased enormously.

During the summer test runs on TV, these costs had been about \$5,000 a show; and business had jumped 200%-300%. Murray pointed out that the talent and production costs of the two shows handled by Dorland ran between \$15,000 and \$20,000, with very little increase in business. "If we had returns," said Murray, "we wouldn't have minded paying more."

Murray also stated that the script writer and director were both released by Dorland, and neither resigned. He said that the video director did resign the day the *New York Times* printed criticisms of the show's camera shots and lighting.

"The only reason we tell our side is that I don't want people to think Ruthrauff and Ryan (who now have the TV account) take on accounts a smaller agency doesn't want," said Murray.

WKM H

DEARBORN — DETROIT
5,000 Watts Daytime
1,000 Watts Night
Independent

*Is Proud To Announce
The Appointment Of*

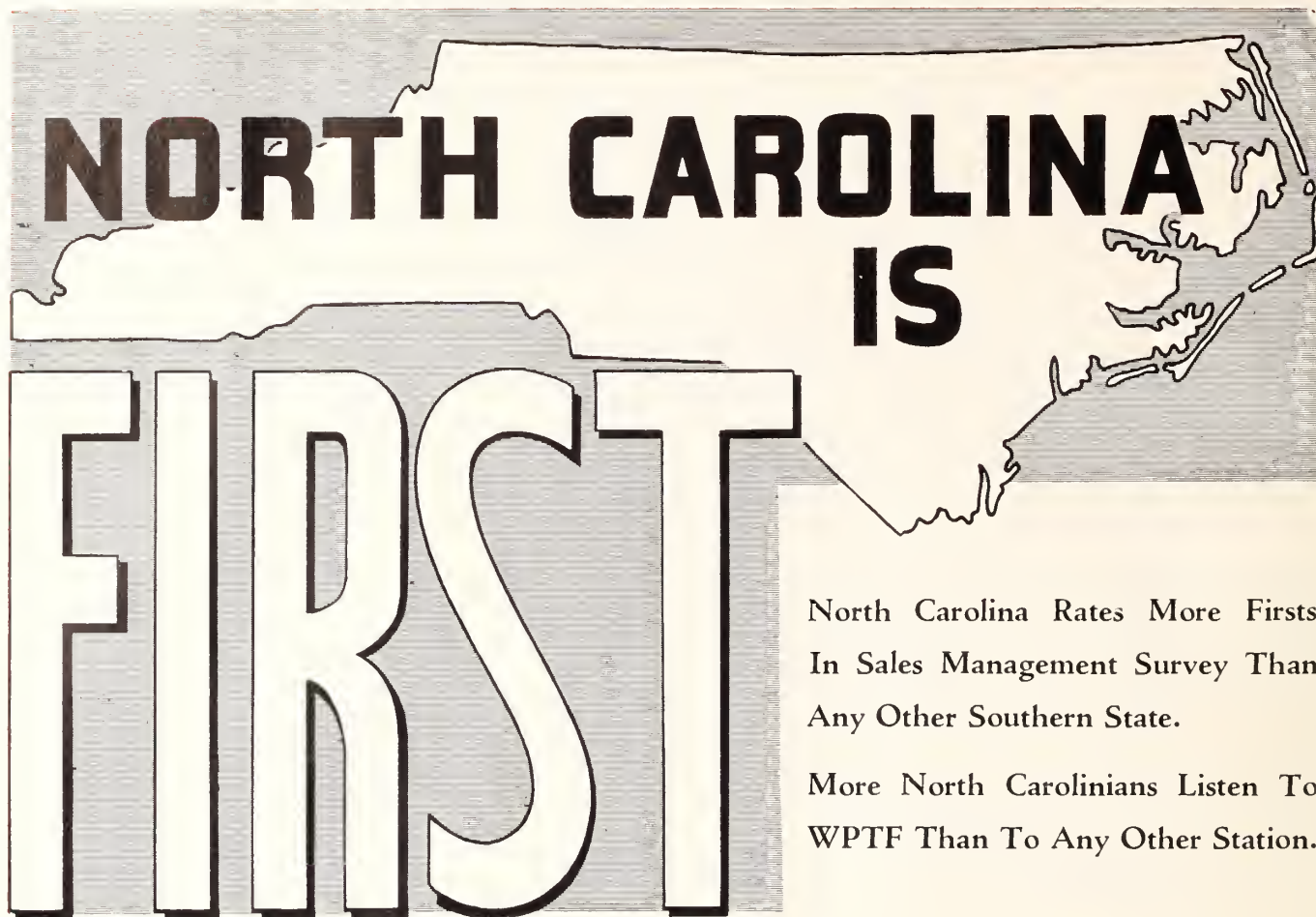
HEADLEY-REED COMPANY

as

National Representatives

Effective October 16, 1950

NEW YORK
CHICAGO
DETROIT
ATLANTA
SAN FRANCISCO
HOLLYWOOD
NEW ORLEANS



North Carolina Rates More Firsts
In Sales Management Survey Than
Any Other Southern State.

More North Carolinians Listen To
WPTF Than To Any Other Station.

and NORTH CAROLINA'S

**NUMBER
①
SALESMAN
IS**

WPTF

also
WPTF-FM

50,000 WATTS 680 KC NBC AFFILIATE RALEIGH, N. C.

FREE & PETERS, INC. NATIONAL REPRESENTATIVES



BROWN & WILLIAMSON FOR YEARS SPARKED THEIR NETWORK RADIO SHOWS WITH NAME CELEBRITIES LIKE RED SKELTON

How B & W climbed to 23 billion cigarettes

PART ONE
OF A 2-PART STORY

The easy-to-follow air strategy of a cigarette maker who knows how to sell

over-all "See for yourself the only real, important difference between leading brands of cigarettes—the coupon on the back of the Raleigh pack."

So runs Brown & Williamson's sales pitch for one of their two leading entrants in the highly competitive tobacco market. It's a business in which 73% of last year's 385 billion cigarettes bore the names of only three brands. B&W's Raleighs and some 16

other brands made up the balance.

If there are so few "real, important differences between leading brands of cigarettes," why have three of them consistently topped the list? A glance at tobacco advertising budgets tells the story. It's a story of razor-sharp thinking, of blue-chip decisions reached in conference with advertising agencies rather than any startling developments in the cigarette-making art.

Merely listing the programs spon-

sored by leading companies would take more space than is available; the industry uses a formidable array of broadcast advertising. Here, in order of 1949 sales, is how they stand on network programs:

R. J. Reynolds Tobacco Company (Camels, Cavalier) five radio shows, three on TV; American Tobacco Company (Lucky Strike, Herbert Tareyton) two radio, three TV; Liggett & Myers Tobacco Company (Chester-



1937-38 Verbal description of world-famed Kentucky Derby went out over NBC network



1938-42 "Plantation Party" was on for Bugler tobacco

field, Fatima) four radio, two TV; Philip Morris & Company, Ltd. (Philip Morris, Marlboro) four radio, two TV; P. Lorillard Company (Old Gold, Embassy) three radio, three TV. That's a total of no less than 18 radio and 13 television network shows for only five companies, in addition to traditionally heavy newspaper and magazine schedules.

In such a business climate it's remarkable when one brand, Kools, increases sales by 30%; another, Raleigh, more than doubles sales; and a third, Viceroy, quadruples its output these past two years. Especially when all three are manufactured by one company—Brown & Williamson Tobacco Corporation, Louisville. (Figures above from B & W.)

This is the story of Brown & Williamson, number five among the big 10 tobacco companies, number one in the sales increase department. Its sub-

title might well read: the case history of a long and profitable partnership between an advertiser and its principal media—radio and TV.

The partnership began 28 March 1930 when the *Raleigh Review* first took the air over part of the NBC network. Six months convinced Brown & Williamson's brass that here was a way of advertising that really sold merchandise. They're more convinced than ever 20 years later. Recently William S. Cutchins, vice president and advertising director of Brown & Williamson, told an NBC closed circuit exactly how enthusiastic the company was about radio. Said Cutchins, in part:

"It doesn't take a Professor Einstein or a comptometer operator to figure out that AM radio is still the best buy in the advertising media field! In my part of the country, when a guy goes off the deep end with a statement such as that, somebody usually jumps

up and says, 'Put your money where your mouth is.' Friends, that is just what we at Brown & Williamson are doing. Every dollar—with one or two minor exceptions—of our 1950-51 advertising budget for Raleigh cigarettes is going to be spent with you, in AM radio."

Cutchins' enthusiasm for broadcast advertising is shared by others of the Brown & Williamson executive group. The cigarette company's president, T. V. Hartnett, was one of the first business executives to see the enormous possibilities of radio advertising. While still a vice president, he had an active hand in shaping B & W's radio policies, is credited with discovering Red Skelton for radio. Small wonder then that Brown & Williamson appropriates a hefty \$3,500,000 yearly for broadcast advertising.

Here's a look at the B&W broadcast advertising record.

Soon after the tobacco company's initial 1930 plunge into radio, it raised its sights. The ambitious *Jack Pearl Show* (Baron Munchausen) replaced *Raleigh Review* in November 1930, ran continuously every Monday night until June 1937. Brown & Williamson's two leading brands, Raleighs and Kools, jointly sponsored the show over NBC's Blue Network. No other programs have been bankrolled by the company for such a long, unbroken period, however. Between 1937 and the present time, all of the following shows have been sponsored for varying periods: *Tommy Dorsey*, *Paul Sullivan*, *The Plantation Party*, *Uncle Walter's Dog House*, *Wings of Destiny*, *Hildegard*, *Red Skelton*, *Sigmund Romberg*.



Basic effort for Kools is spot radio and TV. Above, film commercial featuring Willie in Mexico



1940-42 "Wings of Destiny" show handed this winner new Piper Cub plane, carton of Wings



1943-46 Hildegard, Romberg starred in B&W shows

The most recent phase of Brown & Williamson's advertising operation got underway in 1946. Previous to that time the Russel M. Seeds Company handled broadcast media for all the company's products, while B.B.D.&O. serviced all printed media advertising. In 1946 Ted Bates & Company joined the Brown & Williamson agency set-up and was given the Raleigh cigarette printed medium account.

The tobacco company again reshuffled its brand assignments when B.B.D.&O. announced its acceptance of the Lucky Strike account from the American Tobacco Company. Ted Bates & Company was given Kools and Viceroy cigarettes; Russell M. Seeds got all advertising for Raleigh, Wings, Avalon, Sir Walter Raleigh smoking tobacco, and Tube Rose snuff.

Brown & Williamson's choice of the two agencies illustrates the separate strategies presently being pursued with their two major brands, Raleighs and Kools. Together, they share 75% of the company's ad budget, with Kools getting the larger share. Ted Bates and Company was chosen to handle Kools (which leaned heavily toward spot campaigns) because of its outstanding success in spot radio. Russel M. Seeds Company, specialists in network programs for Brown & Williamson, were favored because they previously produced *People Are Funny* an ideal vehicle for the rejuvenated Raleigh premium promotion. The basic advertising philosophies, except for dual use of the air, were poles apart.

Ted Bates was a logical choice for radio-minded B&W.

The agency had used radio heavily

since its formation in 1940. Today, almost half of the agency's \$25,000,000 billing is in radio. And it is hardly a coincidence that Kools broadcast budget of \$2,000,000 a year is supervised by account executive Thomas F. Harrington, a vice president with many years of radio know-how.

Kools already had a staunch helper in its selling efforts before moving to Ted Bates. Willie the Penguin was the name. And what an ally he turned out to be.

There had been a penguin in Kool advertising since early magazine ads in 1933, but not until four years ago did he acquire a name and a personality. Ted Bates and client called on spot radio to put over the cigarette's coolness quality (its tobacco is mentholated) with an assist from Willie, the engaging Kool penguin.

A spot campaign was also dictated

by the fact that up until recent years Kool sales had shown a sharp seasonal variation, with peaks during the fall, winter and early spring months when colds most frequently plague people and a dip during the summer. But B&W found the impact of spot radio such that the summer months began to produce a sales volume almost comparable to the fall and winter seasons. This has caused the company to even up its spot franchises over the full 12 months of the year, rather than the former schedule-cutting in summer.

Listeners to some 285 AM stations are continuously persuaded to buy Kools by a flood of short chain breaks and participations. Most of these musical announcements go like this:

If your throat feels rough and hot

(Please turn to page 53)



William S. Cutchins, Brown & Williamson's vice president in charge of advertising, has touched all the bases in his rise with the company. Starting as a salesman when B & W first opened for business, Cutchins became by turns division, zone and assistant general sales manager, then director of advertising. A firm believer in education, he went through VMI, Princeton, and the University of Nanking; recently sent the eldest of three daughters to Smith College. His stay in China accounts for an interest in oriental history. Another hobby: golf.

What advertisers told SPONSOR

"The simple fact of the matter is that in the leading markets we're not getting our money's worth on AM."

"We must find money to go into TV. It's now or never with availabilities so tight in TV. Part of the money must come from network radio in the form of reduced rates—or we must get out of nighttime radio."

"Network arguments against a rate reduction are so much spinach. We don't care how cheap they were three years ago. What are they delivering today in cost per thousand."

"I'll have to admit some sponsors are stampeding into TV foolishly. A reaction will set in I am sure."

"I don't think the networks have ever gotten down to a postwar basis. Too many programs are just lazy, carbon copies. Now that they have a fight for business, sponsors will benefit."



Many sponsors feel this way, but rate cut, time to get over TV hysteria, might warm the atmosphere

Why sponsors are cold to nighttime network radio

Need for TV money, drop in big-city listening are strong factors.

Sponsors aren't ready to bury p.m. programing—"if rates are right"

"Nighttime network radio is by no means extinct. It's still cheap and a better buy than ever outside TV areas. Why not adopt a new policy on basic networks? They could include non-TV markets only."

"The networks would do well to stop trying to sell us the idea that we're getting enough for our money and start proving it. Effective network merchandising, bright new program ideas are the best sales points I can think of."

"I think a rate reduction will come by this spring; next fall at the latest. The laws of supply and demand are bound to take effect by then if not sooner."

"I would want to keep a network show three years if I bought now. But look what TV could do to listening in three years."

"Why should all of evening time be rated the same when some periods are better than others? At peak TV hours, radio is most affected; at supper time and 11 p.m. radio holds up best."



There is a buyer's strike on among national advertisers who are ordinarily the top purchasers of evening network time.

It is not an organized movement.

It is not a boycott.

Rather, the buyer's strike reflects a mood which has been built up by many factors—some of them economic, others psychological.

But, like the housewives who stopped buying steak in 1946 because the price was high and there were too many other drains on the household budget, there is a chance many national advertisers will reenter the market—once the mood has passed.

Already, both CBS and NBC have

taken important steps designed to break the mood and set their cash registers jingling again. Only a few days ago, CBS announced a merchandising scheme which will give its advertisers more for their money in the form of a point-of-sale boost. (See editorial, page 72.) NBC has gone even farther with plans for relatively low-cost rotating sponsorship and taped TV sound-track programming for radio. (See Mr. Sponsor Asks, page 38, for discussion of this.) Mutual and ABC have "more-for-your-money" plans of their own.

In effect, the first reductions in network rates have already come.

It doesn't take a crystal ball to predict that before many months have passed there will be other "pluses," (and perhaps actual dollars-and-cents rate cuts) for night network time.

Meanwhile, many interrelated factors have caused the present reluctance to buy. The factors include:

1. The inroads of television in the big cities, reducing metropolitan area radio audiences.

2. The monetary demands made on the advertising budget by television, forcing cuts somewhere—frequently in nighttime network expenditures.

3. The sense of uncertainty about the future of nighttime radio. Advertisers have seen television grow so fast, they are concerned about its effect on listening in the next two years.

4. Anticipation of deals and concessions from the networks.

5. Excess profits taxation is on the horizon. There is therefore an incentive to hold off on spending ad dollars now (affecting all media) and put them in profit instead.

6. Growing popularity of spot radio.

7. High talent costs.

8. The feeling that much of present network radio programming lacks sparkle and originality.

That's the consensus of opinion among a group of top national advertisers interviewed by SPONSOR recently. No one advertiser cited all of the key points listed here. At least four of the eight, however, were important to each of the advertisers in SPONSOR's informal survey group, which included ad managers of food, softdrink, industrial, service, tobacco, drug firms.

Television's impact on advertiser thinking about network radio is not easy to analyse in terms of clean-cut

facts about listening decreases in TV markets. Few advertisers are making their decisions on the basis of declines in listening alone. If there was only that to reckon with, many national advertisers now in TV with expensive shows would not be in television. Most of them believe that in terms of dollar returns right now, TV is not as good a buy as network radio.

But the biggest radio/TV consideration for national advertisers this year has been the scarcity of top TV availabilities. The feeling is now or never. Even this factor is not necessarily the determining one. Said the advertising manager of a large soft-goods firm:

"I can't pick out any one single reason for dropping our nighttime radio show to go into television and daytime radio. First of all, our radio ratings were down, probably because of television. Second of all, we thought it might be a good idea to get hold of a favorable time period on television. But despite these circumstances, we might have stayed on nighttime radio if there'd been a rate decrease. . . . We're very glad now that we did get into television because of the way the best availabilities have been snapped up since."

Another important force sweeping advertisers into television is psychological. "Television is all around you in New York or Chicago or any other big TV market," said an advertising executive in a top industrial company. "You don't listen to the radio in the evening yourself anymore so naturally, you get to thinking that radio is a dead duck. As an advertising man, I know enough to discount some of that personal feeling. But what about the top brass? If I go to them with a suggestion for network radio, I know there are going to be some raised eyebrows. They all probably feel radio is a thing of the past. . . . Call it negative pressure."

Whatever the reasons for going into television, once the decision to go in has been made, nighttime radio is the chief budgetary victim. Advertisers feel that nighttime radio is "still a good buy," but when it comes down to a matter of finding the dollars their logic is this: "We are not getting the listening we once got on nighttime radio. We are paying the same rates. Therefore it's nighttime radio we must
(Please turn to page 63)

Banks on the air

Over 2,000 banks use radio/TV today. In 1937, figure was 146. Many use hard "sales" pitch

over-all The average man has always been a little shy of banks. The coldness of the Greco-Roman fronts, the aseptic marble interiors, and the little nameplates on the desks saying, "Vice President, Vice President, Vice President," in hushed institutional tones have awed him.

Bankers are aware of this diffidence, and the need for a means of warm, personal communication with customers and potential customers. They are also aware that too much of present bank advertising is "inhuman," and "too stiff and formal," with "too much emphasis on figures and not enough on human beings." (Quoted comments are by bankers themselves.)

Radio and television advertising is helping to break down the barrier between the public and banks. Sound and image have penetrated into the home, bringing with the program the friendly message of the sponsoring banks.

That banks are increasingly aware of the penetration of radio and television advertising is attested by American Bankers Association figures. In

1937, according to the association, only 146 banks were using radio as an advertising medium. Today, over 2,000 banks are using radio and/or TV. (In 1937, individual savings in banks totaled about \$25,000,000,000. By this year, savings had increased to over \$58,000,000,000.)

The objectives of bank advertising are frequently of the fuzzy, "institutional" variety. Many a bank newspaper ad is no more stimulating than a layout for waterproofing mausoleums. But, particularly in their broadcast advertising, banks are learning to unbend.

Actually, banks have as much to gain through forceful selling as any other type of firm offering a service. There are as yet millions of Americans who save their money in a shoe; there is an untapped market of people who do not as yet have checking accounts; there is the competition of loan companies to be offset by vigorous bank promotion.

This story of what bankers are doing on the air, therefore, is not one dealing with a series of highly special-

ized cases. It's a radio/TV sales story, with morals to point for any salesman of personal services.

Banks use every conceivable type of program—from news to sports to Hopalong Cassidy. But American Bankers Association figures indicate that news is the favorite, with music second; drama, sports, public service and other programs are last, accounting for about 14% of the total. Announcement campaigns are more common than any type of program sponsorship other than news.

The paragraphs below contain brief accounts of what banks from here, there and everywhere are doing on the air. First in order are the case histories of radio advertisers; sampling of banks on TV follows.

* * *

A fervent believer in radio news programs and spots is the National Shawmut Bank of Boston, bellwether among banks in the broadcast advertising field. Blanketing greater Boston, the Shawmut, with its 29 branches, sponsors six five-minute newscasts, three Saturday and three Sunday on WHDH. Tuesday, Thursday, and Saturday on WEEI, it sponsors Charles Ashley, Boston's topflight news commentator at 7:40-7:55 a.m., and it has a standing order for the other three Ashley newscasts at the same time on Monday, Wednesday, Friday—now sponsored by a candy company.

Three times a week Shawmut participates in Priscilla Fortesque's woman's show, and once a week in Caroline Cabot's *Listen Ladies*. It covers the day from 7:30 a.m. to 11:00 p.m. with chain breaks, station breaks, announcements on WNAC, WMEX, WCOP, WEEI, WHDH, and WBZ.

(Please turn to page 44)

Shawmut is radio/TV standout among banks



FILM COMMERCIAL: Indian is trademark **SHAWMUT NATIONAL** sponsors "Louise Morgan Show," 5-a-week news on WBZ-TV, Boston



Listeners' Choice... THE HOUR OF MELODY

Familiar melodies of years gone by... tunes included in your all-time favorites... these are the things that have made "The Hour of Melody" one of Northern California's most popular nighttime programs. Tonight, and every night at 9:00 P.M., tune to KSFO, 560 on your dial, when Morris Plan of California presents "The Hour of Melody."



MUSIC



OVERSEAS REPORT

INDUSTRIAL NATIONAL BANK PROUDLY PRESENTS ANOTHER RADIO "FIRST"

"M-G-M THEATER OF THE AIR"

26 MAGNIFICENT FULL-HOUR SHOWS

WWJ

SUNDAY AFTERNOON—2 to 3 P.M.
STARTING OCTOBER 23

26 OF HOLLYWOOD'S GLAMOROUS STARS... 26
OUTSTANDING SCREEN PLAYS... STIRRING
MUSICAL BACKGROUNDS... 26 UNFORGETTABLE
SUNDAY AFTERNOONS... DON'T MISS A SINGLE ONE!



DRAMA



INTERVIEWS



NEWS

Bank programing runs gamut from news to music to transcribed drama

MUSIC: San Francisco Morris Plan uses KSFO "Hour of Melody." **DRAMA:** MGM "Theatre of the Air" is sponsored on WWJ by National Industrial Bank. **OVERSEAS REPORT:** Via tape, KMYR, Denver did show from Europe for Empire Savings. **INTERVIEWS:** Corn Exchange, Phila., has informal show, WPTZ. Interviewee is King of Hobo's. **NEWS:** Most popular program type. Union Dime is on WOR, New York



News shows on WTAG, Worcester, help Town Talk driver get friendly reception from grocers

Big boys, beware!

Twenty-five years of radio keeps regional Worcester Baking far ahead of national rivals

spot A swarm of bakery trucks loaded with bread and other products of the big baking firms like Continental and Ward roll out of Boston and environs in the dark predawn hours. But not many roll into Worcester—44 miles away.

Offhand, you'd say they were missing a big bet. For Worcester County is no slouch either with respect to

population or buying power. But the giants of the baking industry (who rarely overlook even a hamlet in their quest for more sales) have learned that it's tough to make a buck in the Town Talk Bread belt.

This is somewhat of an oddity, for the independents of the baking industry, which include Worcester Baking Company (makers of Town Talk prod-

ucts) don't generally sear the big boys away. As a rule, an independent that captures 10% of the sales in its market is doing well. A famous independent in Philadelphia has 12%. Worcester Baking sells about 40% of its market.

The uniqueness of this situation caused SPONSOR to look up Harry N. Brown, long-time sales and advertising manager of Worcester Baking. We'd heard that radio had contributed to Town Talk's leadership, but we wanted to know more.

"Radio's the big answer," said the genial Mr. Brown. "I don't know how you feel about it, but radio's my love. Once it was newspapers; now radio is No. 1."

We assured him that being a radio publication he'd get no argument from us.

We also discovered that . . .

1. Worcester Baking Company doesn't believe in the summer hiatus. Mr. Brown has advertised on the air without a break for about 25 years.

2. WTAG, the key station of the three he uses, has carried his business since the beginning.

3. After experimenting with various programs for about 10 years he settled on daily newscasts. He's been sponsoring them for the past 14 years.

4. Worcester Baking routemen are so radio-conscious that they keep plugging the program to their customers (and everybody else).

5. Not long ago Nissen Baking, No. 3 in the Worcester market, decided that you could do worse than learn from the master. So they, too, bought an early evening newscast over WTAG which beams out daily.

6. In Fitchburg, Mass., a smaller division of Worcester Baking (with its own plant and separate advertising set-up) are following Brown's techniques, almost verbatim, over the local WEIM. They've been doing this with marked success since the station went on the air about four years ago.

Town Talk's ace competitor is General Baking Company, whose Bond bread and other products account for about 30% of Worcester County sales. Nissen is third with some 15%, while Hathaway gets about 5%. Adding Town Talk's 40%, the four hit around 90%. A number of smaller firms make up the remaining 10%. It's significant that all four of the leaders have plants in Worcester.

(Please turn to page 61)



Genial Harry Brown is "61 years young," has guided sales destiny of Worcester Baking for 33 years. He teaches, lectures and writes. Hobbies: Handball, and "meeting and being with people." He is shown in picture with Ted Hill, WTAG, Worcester; executive v.p. Brown is at left.



Herbert True checks your TV S.I.* in Chicago



*Your TV sponsor identification

In six weeks this summer, Carter Advertising radio/TV director interviewed 1,217 Chicagoans, got valuable sponsor identification data

TV

• How thin can Godfrey spread himself? Can he do a job for several television sponsors at once?

• Are product slogans getting across on television? What proportion of viewers associate the right product with the right slogan?

• Do the most popular TV programs score highest in sponsor identification?

Last spring agencyman Herbert True asked himself these questions as he started out to begin a TV research project for his master's degree at Northwestern University. By this fall, he had some of the answers: 412 replies from set owners to a carefully prepared, pre-tested questionnaire.

The replies came from a statistically faithful cross-section of Chicago families in all economic, age, social, occupational, and geographic groups. To-

gether, they constitute a valuable index to the advertising impact of dozens of top network television shows—and the first TV survey of this type and scope ever to be completed. True, who is radio and television director of the Carter Advertising Agency in Kansas City interviewed 1,217 people in Chicago to get his random sample of 412 set owners.

Because of its standout interest to all advertisers concerned with TV, SPONSOR has (in addition to the summary presented here) reproduced Herbert True's detailed study in its entirety, tables, techniques, and all . . . and offers copies to its subscribers free of charge (limit, one per subscriber).

Some of the survey highlights:

1. Best remembered television advertising in terms of sponsor identification and slogan recognition was by

Mohawk Carpets on the relatively low-cost *Roberta Quinlan* show, NBC-TV. (See SPONSOR article, 11 September 1950.)

2. "There is tremendous waste, confusion in current product slogans. For example, 'Test drive the new 1950 Ford!' is known by only 43% of the television audience and 28% complete the slogan with the name of competing motor cars."

3. "... more Chicago TV viewers see Godfrey and see him regularly than any other talent; 86% of men view him regularly; 88% women; 73% children." (Figures are percent of sample total.)

4. "Ed Sullivan, fourth most popular talent, two-thirds sponsor identification with Mercury; Kay Kyser, tenth most popular, has less than one-half sponsor identification with Ford."

True conducted his research under the supervision of Dr. Charles L. Allen, assistant dean and director of research of the Medill School of Journalism, Northwestern University. The questionnaire for his survey was "examined and improved" by research-wise industry figures: Gordon Buck, Foote, Cone & Belding; Hal Smith,

Charts show how well viewers associate products with talent and slogans used on television

Most popular talent as measured by viewing habits of television audience

Percentage of TV viewers, men women, and children, who can recall (in 15 seconds) the product or products that each talent advertises. EXAMPLE: 96% of all people interviewed watch Godfrey on television; 87% watch him regularly; 79% of all Godfrey's viewers know he advertises over television for Chesterfield, 45% of all Godfrey's viewers know he advertises over television for Lipton Tea.

Talent	% of Viewers	% Who View Regularly	Percentage of talents' viewers who correctly identify talent with product he advertises
Arthur Godfrey	96%	87%	Chesterfield 79% Lipton 45%
Milton Berle	91%	66%	Texaco 58%
Bert Parks	81%	57%	Old Gold 35% Admiral 30% Bristol Myers 32% Benrus 11% Speidel 01%
Ed Sullivan	79%	64%	Mercury 67%
Fred Waring	69%	45%	Gen. Electric 42%
Dave Garroway	68%	47%	Cong. Nairn 55%
Bill Lawrence	67%	62%	Chesterfield 78%
Kukla, Fran, Ollie	67%	50%	Ford 28% Sealtest 38% RCA 41%
Jim Moran	66%	58%	Courtesy Motors 92%
Kay Kyser	66%	43%	Ford 45%
Ted Mack	65%	52%	Old Gold 75%
Hopalong Cassidy	66%	50%	Butternut 38% Meadow Gold 29%
Paul Whiteman	65%	43%	Goodyear 09% Griffin Pol. 15%
Molly Goldberg	60%	47%	Sanka 56%
John C. Swartz	59%	50%	Camels 55%
Perry Como	59%	38%	Chesterfield 71%
Clint Youle	58%	47%	Cersota Flour 64%

Percentage of men, women and children who know TV advertising slogans

First figure indicates the percentage of all people interviewed who could complete the respective product slogans. Second figure is percentage of total individuals interviewed who completed the slogan but identified it with a competing product. Percentages below 7% not given. EXAMPLE: 70% of all men interviewed could complete Chesterfield slogan; 13% of all men interviewed were confused and thought it was a Camel or Old Gold or some other cigarette slogan.

Product	MEN		Product	WOMEN		Product	CHILDREN		Product	TOTAL	
	Right	Confused		Right	Confused		Right	Confused		Right	Confused
Chest.	70% (13%)		But.Nut	67%		But.Nut	83%		But.Nut	67%	
Camels	63%		Chest.	62% (15%)		Camels	64% (9%)		Chest.	65% (13%)	
Olds	63%		Mohawk	55%		Chest.	62% (12%)		Camels	59% (7%)	
But.Nut	56%		Camels	51%		Mohawk	62%		Mohawk	54% (4%)	
O.Gold	52% (17%)		Olds	45%		Ford	52% (26%)		Olds	53% (6%)	
Mohawk	48%		Ford	37% (30%)		Olds	49% (9%)		Ford	43% (28%)	
P.Morris	46% (8%)		O.Gold	32% (21%)		Sealtest	45% (12%)		O.Gold	42% (19%)	
Ford	43% (28%)		Sealtest	32%		Can.Dry	43% (13%)		P.Morris	36% (12%)	
RCA	31% (21%)		P.Morris	30% (12%)		O.Gold	43% (19%)		RCA	32% (23%)	
Texaco	28% (10%)		RCA	29% (23%)		Mercury	39%		Sealtest	30% (9%)	
Mercury	27%		Can.Dry	25% (9%)		RCA	36% (26%)		Can.Dry	29% (12%)	
Can.Dry	24% (8%)		Mercury	22% (8%)		Texaco	31% (12%)		Mercury	28% (6%)	
Sealtest	19% (8%)		Texaco	18% (11%)		P.Morris	31% (15%)		Texaco	25% (11%)	
Esq.B.P.	13% (11%)		Esq.B.P.	18% (15%)		Esq.B.P.	27% (10%)		Esq.B.P.	19% (12%)	
Philco	10% (8%)		Philco	8%		Philco	26%		Philco	13% (7%)	
G. E.	4%		G. E.	1%		Wgd're	11%		G. E.	4% (4%)	
Frdg're	1%		Frdg're	0		G. E.	10%		Frdg're	3%	

NBC Central Division; George Heine-
mann and Arthur Jacobson, NBC-TV;
Bill Fisher, Young & Rubicam; and
Gerry Vernon, ABC-TV."

The questionnaire itself is a good
starting point for a description of
True's research procedure. (And full
description of the procedure is neces-
sary to make the results crystal clear.)
The questionnaire consisted of a list
of names of top network television per-
sonalities (together with a sprinkling
of Chicago TV-favorites).

Those True interviewed were asked
if they saw a specific TV personality
on television and if so whether view-
ing of that star was regular or occa-
sional, and then what company or
products that personality advertised.

A second question consisted of 17
slogans used on TV programs. Words
in the slogan identifying the sponsor
or his product were missing and those
interviewed were asked to fill them in.
Among the slogans were: "Make the
——— 30-day test." "Carpets from
the looms of ———." And "———
famous for *quality* . . . the world
over."

Other parts of the two-page ques-
tionnaire covered sex, income, length

of set ownership, and favorite show of
the respondent, plus his occupation.

Two pilot studies and a pre-test-
ing period preceded drawing up of the
final questionnaire, which had an easy-
to-read, interest-stimulating format.
True did over 90% of the interview-
ing personally between 15 July and 1
September of this year.

Says True: "On July 15th I began
interviewing people at the following lo-
cations in Chicago: 'L' s'tops, Mer-
chandise Mart, Chicago Fair, down-
town Chicago inside the Loop, in front
of theatres, Marshall Field's. . . . Al-
ways a leisure moment was selected
when the person to be interviewed was
relaxing, waiting, killing time. . . . A

Copies of Herbert True's full
research report are available to
subscribers on request without
charge. True, shown at left tab-
ulating questionnaires, did his
research for M.A. at Northwest-
ern University. He is radio and
television director of Carter Ad-
vertising Agency in Kansas City.



complete interview usually took from
three to eight minutes, and with but
one exception in 1,217 interviews,
everyone was extremely cooperative."

To get an unbiased and representa-
tive sample, True based his selection
of respondents on the latest U. S. Cen-
sus occupational breakdown for Chi-
cago. "In this way, it was possible to
check at regular intervals to see if you
needed more Group C of sales and
clerical employees in your sample . .
or Group F, or G etc. . . ." Respon-
dents were given 15 seconds to name
the sponsor or sponsors for each star
listed.

True's figures should provide en-
(Please turn to page 59)

Mohawk rugs slogan was known by over twice as many people as said they saw firm's show

Projected viewers' slogan knowledge compared with TV viewers who see product TV show

EXAMPLE: Mohawk with a 234 rating shows that over twice
as many people know Mohawk slogan as say they see TV
show, despite the fact that TV is almost only advertising
medium Mohawk uses at this time. Ford, on the other hand,
with the Kay Kyser show and radio, newspaper, and billboards
has only 1/4 as many people knowing the slogan as view the
Kay Kyser show, and almost 1/2 as many people as watch the
Kyser show have confused the slogan with Chevrolet, Buick,
or some competitors. Column three shows product talent
and percentage of all viewers who watch that talent on TV.
Column four is percentage of specific talent's viewers who can
in 15 seconds recall product talent advertises.

Product	Slogan Rating	Confused	Talent & Percentage of Viewership		Know Sponsor of Talent
Mohawk	234	18%	Roberta Quinlan	23%	72%
Philip Morris	109	23%	Al'an Funt	19%	65%
Chesterfield	109	23%	Perry Como	59%	71%
Camels	108	13%	John C. Swayze	59%	55%
Camels	107	12%	Ed Wynn	55%	28%
Butternut	103	0%	Hopalong Cassidy	65%	38%
Chesterfield	67	14%	Arthur Godfrey	96%	79%
Ford	66	43%	Kay Kyser	66%	45%
Old Gold	65	29%	Ted Mack	65%	75%
Ford	64	42%	Kukla, Fran, Ollie	67%	28%
Old Gold	52	23%	Bert Parks	81%	35%
Canada Dry	50	18%	Mary Hartline	57%	60%
RCA	47	34%	Kukla, Fran, Ollie	67%	41%
Esquire Boot Polish	46	31%	Arlene Francis	41%	28%
Jealtest	45	14%	Kukla, Fran, Ollie	67%	38%
Mercury	35	09%	Ed Sullivan	79%	67%
Fexaco	27	12%	Milton Berle	91%	58%
General Electric	07	07%	Fred Waring	69%	42%
Brigidaire	06		Bob Hope	51%	20%

Favorite TV shows by viewers' choice

Less than 40% of the viewers had a favorite dramatic show and
only 65% of all the viewers could give their favorite TV show of
any kind.

FAVORITE DRAMATIC SHOW

	1st	2nd	3rd	4th	5th
Men	Philco	Kraft	Studio 1	Robt. Montgomery	Ford Theatre
Women	Kraft	Philco	Studio 1	Robt. Montgomery	Movies
Children	Kraft	Philco	Studio 1	Ford Theatre	Movies
Favorite Dramatic Show Men, Women, Children Combined				Kraft	34%
				Philco	27%
				Studio 1	15%
				Robt. Mont.	8%
				Movies	7%
				Ford Thea.	6%

FAVORITE TV SHOW (ALL TYPES)

	1st	2nd	3rd	4th	5th
Men	Berle	Godfrey	Sullivan	Sports	Garroway
Women	Godfrey	Berle	Sullivan	Kukla, Fran, Ollie	Garroway Wrestling
Children	Berle	Cassidy	Godfrey	Sports	Wrestling
				Howdy Doody	
Favorite TV Show Men, Women, Children Combined				Berle	22%
				Godfrey	18%
				Sullivan	9%
				Wrestling	8%
				Kukla, Fran, Ollie	6%
				Sports	6%
				Garroway	5%
				Cassidy	3%
				Waring	3%
				H. Doody	1%



Ad manager's book shelf

Factual volumes get passed

up in rush of ad activity. But there's reason to stop, look—and read

over-all Radio and television advertising is conducted at a pace that kills—or almost. The men on the firing lines, the advertising managers and agency radio-TV specialists, are the furthest removed of all men from the pace of the leisurely book-in-hand college professor.

Many advertising men, a sponsor survey indicates, feel they have possibly no time for reading books on their own field. In the opinion of a London researcher who recently waded through a five-foot stack of advertising books this is to be a shame.

It is partially the fault of book publishers, too, an exaggeration. Advertising men might believe there was more time for books if they felt a keenest interest in them.

It's a shame that advertising men find they haven't time for trade books

because many have down-to-earth use value. The purpose of this article is to flap down the flying ad manager or agency man long enough (reading time: 15 minutes) to point out the usefulness of a sample few radio-TV books; and to indicate what a wide range of valuable books have been published.

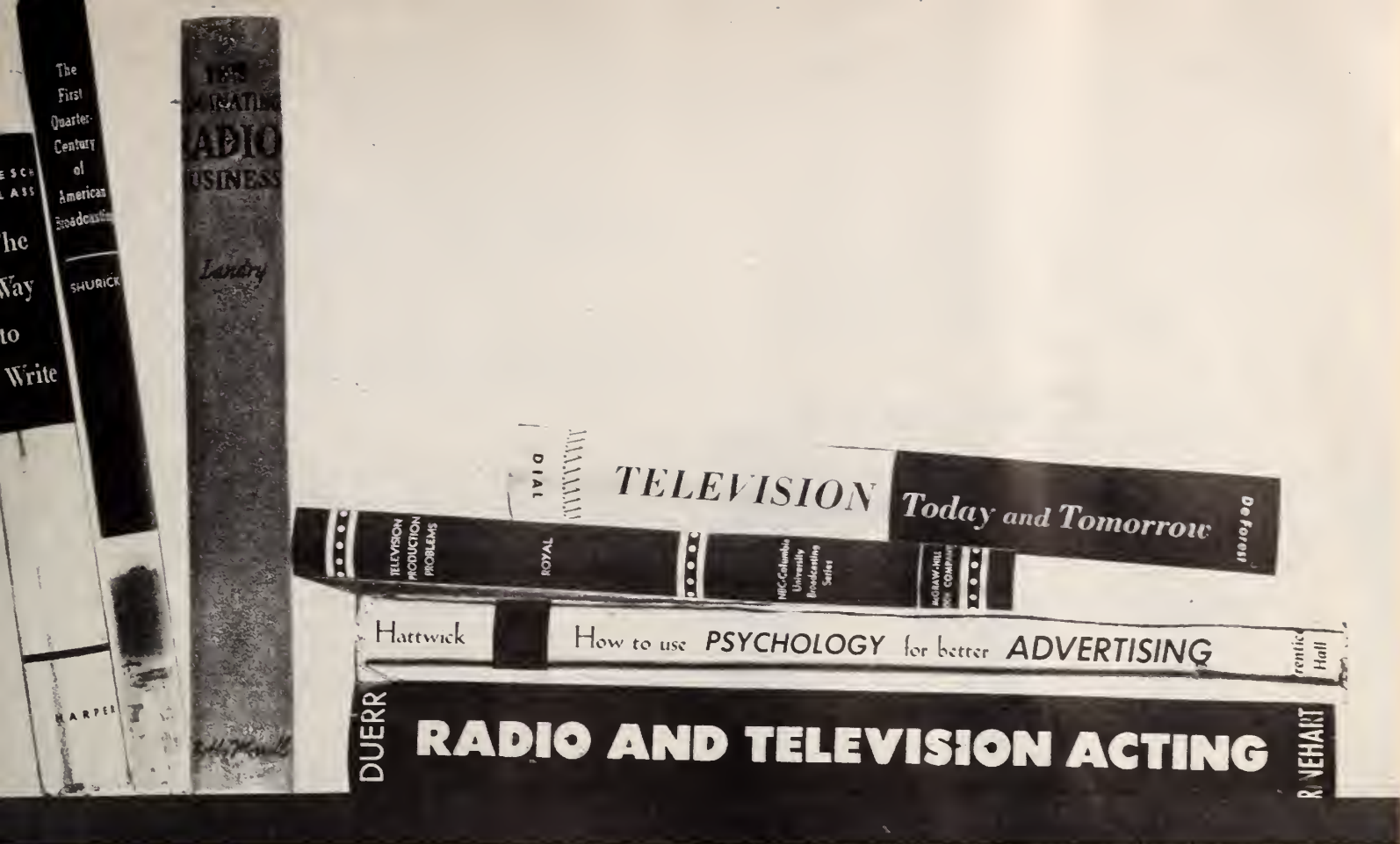
Publishers are partially at fault for the minimal interest in radio-TV books. The economics of their business is such that colleges are the safest market. For this reason, many of the books announced as having value for the professional are actually little more than general texts. What's needed are more narrowly pin-pointed, highly detailed books. There are already plenty of volumes which cover the waterfront.

Robert I. Garver, account executive

at Lynn Baker, Inc. and former radio and television director of Alley and Richards, is the author of "Successful Radio Advertising with Sponsor Participation Programs." This is just the kind of highly specialized book which has the greatest practical value. (Published by Prentice-Hall Inc., New York, 1949.)

Garver covers all types of participations from the disk jockey program to the husband and wife chit-chat session. Much of this information was based on a survey of stations all over the country. Most radio-TV books which make any real contribution are grounded on such original research.

Garver's survey, which he made in conjunction with Alley & Richards, asked stations such questions as: "What time of day is the program broadcast? Is the program ad-filled?"



Are transcribed commercials permissible?"

Garver found that transcribed commercials are permitted on 80% of the 240 stations which answered his questionnaire. A passage from the section of his book dealing with e.t. commercials is a good illustration of his approach to the subject, also contains some solid advice:

"E.t.'s can be used to advantage, however, on certain 'participation' programs, if the coldness and self-praise mood are dispelled by a warm introduction. . . . In fact, all-out proponents of the transcribed commercial argue: 'If you have a completely standardized sales transcription on the program together with the live introduction and wind-up endorsement of the program's conductor, then you have a more effective commercial, over-all, than a one hundred-percent live presentation.'

"Such reasoning falls short on two counts: (1) Most advertisers that use e.t. commercials prefer the full-minute ones. Since the majority of participations are bought on a one-minute basis (*as shown by survey*), the live opening and wind-up by the conductor must be very brief. . . . (2) The sponsor who insists on using his canned commercials is implying a lack of faith in the artist's ability to do an effective selling job either live and in his own

words or live with the advertiser's copy. . . . it is readily apparent that many (*artists*) sound apologetic, even embarrassed when they introduce the transcriptions."

Some advertising veterans may find that the passage above contains "nothing new." But no matter how experienced an advertising manager or agency man is, he can't help gaining from a book as specialized as Garver's. When an author compiles material on a single, narrow subject from many sources he's bound to include points that any one specialist may have overlooked; and by putting together all the facts on a phase of radio advertising the author of a book inevitably gives you a new outlook.

Obviously, an advertising man can't sit down and read specialty books just because they're a good thing. But keep in mind that good ones do exist, read them as you would any other research material when a new campaign or change in strategy makes that specialty of high-priority importance to your company or account.

Another virtue of radio/TV books is in training the youngsters on the staff. Orrin E. Dunlap, Jr., RCA vice president in charge of public relations, believes that trade books are most valuable for this purpose. Orrin Dunlap has written a dozen radio/TV books

over the past 20 years, giving him considerable perspective on their use by the trade. "The youngsters have more time than the veterans," Dunlap says, "and can profit most from books. I think reading can provide them with valuable historical background and give them a more balanced approach."

One of Dunlap's own books has an additional use value. Called "Understanding Television," it's an easy-to-read, lucid explanation of "what it is and how it works." (Published by Greenberg, New York, fourth printing, 1950.) This is the book for an ad manager to pass on to the top brass of a company when the firm is just getting started in TV. The clear understanding of TV imparted by Dunlap's book could go a long way toward smoothing acceptance of high-budget requirements and other characteristics of the medium.

When you ask ad managers themselves about radio/TV books, they come up with some amusing comments. The one that follows, from a drug company man, is typical:

"You caught me with my homework down. I don't have time to read, though I'd like to. I confine my reading to trade magazines like" (modesty forbids us mentioning the publication).

Said an advertising man of a large
(Please turn to page 56)

SLENDERIZING SALON

SPONSOR: MacLevy Salons

AGENCY: Murray Director

CAPSULE CASE HISTORY: *MacLevy used a one-minute commercial about slenderizing on the Ted Steele Show. The immediate results were gratifying. There were 350 telephone calls with 175 of the callers stopping in at MacLevy for further information. Of these 175, 65 were signed up for a \$50 course. Total results in sales dollars from a single one-minute participation was \$3,250 for a \$100 expenditure.*

WPIX, New York

PROGRAM: Ted Steele Show



**TV
results**

RECIPE BOOK

SPONSOR: The Borden Company AGENCY: Young & Rubicam

CAPSULE CASE HISTORY: *The Borden Company, makers of Eagle Brand Sweet and Condensed Milk offered recipe books free to viewers of the Fifty Club (\$100 per announcement). The booklet offer was made during regular Borden participations three times a week for four weeks. As a result of this "mention" during their regular announcement, a total of 4,348 requests were made by new or satisfied users of Eagle Brand Milk.*

WLW-TV, Cincinnati

PROGRAM: Fifty Club

SEWING MACHINE

SPONSOR: City Sewing Center Inc.

AGENCY: Direct

CAPSULE CASE HISTORY: *The sponsor decided to use TV to advertise rebuilt sewing machines at a special price, \$34.50. In advance of their video advertising, City Sewing said they'd be satisfied with three or four leads per announcement. The result of five announcements at a time cost of \$65 showed 48 direct sales leads. This amounted to a potential sales gross of \$1,656 coming from only five TV pitches.*

WTVJ, Miami

PROGRAM: Art Green Show

DICTAPHONE

SPONSOR: Dictaphone Corp.

AGENCY: Young & Rubicam

CAPSULE CASE HISTORY: *The Dictaphone Corporation decided that video should deliver their sales message. The reason: to demonstrate visibly their dictating machine in actual operation and illustrate its sales points. They decided on a 26-week test. Manhattan Spotlight, a 15-minute show (\$585 a week), was used. Results: hundreds of requests for literature; hundreds of leads converted into sales, many new names for prospect lists.*

WABD, New York

PROGRAM: Manhattan Spotlight

SOFT DRINK

SPONSOR: Mother's Pride Root Beer AGENCY: M. H. Kelso

CAPSULE CASE HISTORY: *This advertiser wanted to increase his dealer outlets. To do this, he ran four announcements weekly at approximately \$112.50 per announcement. The offer: a half gallon of root beer to persons supplying the names of dealers not handling the product. As a result of these four weekly announcements, the firm had gotten innumerable leads. And, from these customer leads, they have added 600 new outlets.*

KFI-TV, Los Angeles

PROGRAM: Gordon's Garden;
Ladies Day; Cook's Corner;
Uncle Howie

BATHROOM TILES

SPONSOR: Alumitile

AGENCY: Direct

CAPSULE CASE HISTORY: *Alumitile bought a one-minute participation in which they offered to tile a four-by-ten-foot area around the bathtub for \$39.50, the price to include both materials and installation. As a result of this one participation (cost \$80), Alumitile received a total of 97 calls—a potential gross of close to \$4,000. The sponsor said he had never experienced such a response before on an item costing as much as this.*

KTTV, Los Angeles

PROGRAM: Movie Gems

SLICER

SPONSOR: Stewart Machine Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *The company ran a five-minute demonstration of its slicer. Within five days, Stewart had 303 orders for the \$1 slicer from a \$52.50 program investment. The company decided on a second demonstration announcement. Result: 339 more orders were received. For 10 minutes on TV (total cost \$105) the firm obtained 642 one-dollar orders, a gross return more than six times the video expenditure.*

WBTV, Charlotte

PROGRAM: Demonstration

WDELWILMINGTON
DELAWARE**WDEL-TV**WILMINGTON
DELAWARE**WGAL**LANCASTER
PENNSYLVANIA**WGAL-TV**LANCASTER
PENNSYLVANIA**WKBO**HARRISBURG
PENNSYLVANIA**WORK**YORK
PENNSYLVANIA**WRAW**READING
PENNSYLVANIA**WEST**EASTON
PENNSYLVANIA

this way to profits

advertisers! timebuyers! eight important new business opportunities. Eight ways to augment your sales staff—effectively, economically, quickly. Each station has an interesting record of sales achievement for both local and national advertisers. Each is outstanding in the particular market it serves. All are ready to sell *your* product. Write for information and rates.

Represented by

ROBERT MEEKER Associates
NEW YORK LOS ANGELES CHICAGO SAN FRANCISCO

STEINMAN STATIONS
Clair R. McCollough
Gen. Mgr.



Ford Cars or Gray Seal AP NEWS is sure-fire

"Automobile dealer dumbfounded at excellent results."

GALEN O. GILBERT,
General Manager
KGER (5000 Watts)
Long Beach, Calif.

"Manufacturer reports tremendous impact on public."

GILBERT M. HUTCHISON,
President
WBIG (5000 Watts)
Greensboro, N. C.

Whether it's for autos or paint, AP news delivers the customers.
Hundreds of the country's finest stations announce with pride

"THIS STATION IS

Paint... advertising



GALEN O. GILBERT

Freeman A. McKenzie, Jr., Long Beach Ford dealer, tells KGER: "Excellent new and used car sales . . . increased service business . . . new business from nearby communities . . . all traceable to our daily 15-minute AP newscasts."

Says KGER Manager Gilbert: "Although I have been in radio more than ten years, I had not used Associated Press news service until two years ago. I find that AP news has meant extra business for us. It is the finest news service I have ever known."



GILBERT M. HUTCHISON

Joseph P. Mitchell, Manager of Gray Seal Paint Co., tells WBIG: "Thanks to AP news over WBIG, Gray Seal is one of the best known paint brands in this area. Our entire budget is now being spent on this high-power advertising."

Says President Hutchison of WBIG: "AP news is accurate, fast and completely unbiased, giving our listeners vivid word pictures of happenings all over the world."

AP news is **IMPORTANT:**

- to the Listener
- to the Sponsor
- to the Member Broadcaster.

More listeners than ever before depend on AP . . . largest of all the news agencies . . . for news that is accurate, objective, immediate, To the Sponsor, this means an audience increasingly receptive to his sales message.

To the Member Broadcaster, The Associated Press means high listener interest and profitable advertising.

Associated Press resources and facilities include:

A news report of 1,000,000 words every 24 hours.

A staff of 7200 augmented by staffs of member stations and newspapers — more than 100,000 men and women contributing to each day's report.

Leased news wires of 350,000 miles in the U. S. alone.

The only state-by-state news circuits in existence.

100 news bureaus in the U. S. — offices and news men around the world.

A complete, nationwide election service, employing 65,000 special workers.

FOR FURTHER DETAILS, WRITE

**RADIO DIVISION
THE ASSOCIATED PRESS**

50 Rockefeller Plaza
New York 20, N. Y.

MEMBER OF THE ASSOCIATED PRESS."



Mr. Sponsor asks...

Will the taped audio portions of TV shows be an important factor in providing low cost radio programing—good programing, that is?

William L. Dye

Advertising manager
Liebmann Breweries Inc., Brooklyn

The picked panel answers Mr. Dye



Mr. Stark

on the phone, or face-to-face. Television is face-to-face acting or selling, and a good performer, creator, or sales person must always be conscious of that when he is on television. Radio requires more explanation, description, oral reaction. As a basic rule of hand, what makes for a good half-hour radio show will generally play for only 15 minutes on television. This applies because the extra time is needed on radio to clarify—in one way or another—a plot, a character, or a reason. These same reactions may be had on television with a look, a move—no sound.

I know that a lot of clients, producers, agency men, and network personnel have experimented with and are planning to use audio portions of various TV panel shows, audience participation shows, etc., for radio. They'll be able to sell them, and they'll probably get a fairly good audience. But, to my way of thinking, they'd get a bigger audience and better results from the show, if they would have the show written for and played for radio.

To get the best results from radio, you must realize that you have to stim-

ulate the listeners' imaginations first and then sell them. In television they either accept or reject immediately what they see. The basic difference between radio and television is the difference between a planned sales approach given to a sales staff and the final pitch made by one salesman to an individual prospect. There are many examples we can cite—the popularity of Garroway on television as compared to his not-too-successful stint on radio. The popularity of Mary Margaret McBride on radio as compared to her not-so-successful stint on TV. Martin Block's radio popularity against his lukewarm TV success.

In advertising agencies, copy departments have learned that there are certain basic, fundamental requirements for outdoor poster copy as compared to requirements for newspaper copy. If it is at all possible to economically channel your appeal for the specific avenue it has to travel, then you'll get the best results by so doing. Television requires a realistic, believable, honest approach by the very nature of its intimate contact with the viewer or prospect. On the other hand, radio is the one remaining medium which allows each individual listener to create his own picture of either the scene or character and, therefore, has a certain escape quality which can be used to good advantage by the advertiser.

Each medium has to be treated so that the greatest benefit can be had from it. You will not get as good a radio show by using the taped portion of a television program as you will if the show had been played completely for radio.

WILBUR STARK
President
Stark-Layton Productions
New York



Mr. Barry

Radio has always been most flexible—we have always prided ourselves on going into any field where we could get good entertainment. If the audio portions of television make for good radio entertainment, I see no reason why radio, with its tremendous circulation—far surpassing that of television now and in the immediate future—should not make available to the public the humor, the music, the drama of a good television show.

Frankly, we at NBC have been experimenting for some time on this new form of entertainment and if the technical and personnel problems can be worked out, we hope to inaugurate such a series very shortly.

CHARLES C. BARRY
Vice President
NBC
New York



Mr. Heller

No. Any broad trend in this direction can result only in diminished quality in both media. For example, I know of no important comic who would not wish to make use of visual techniques to the greatest possible extent. If he were bound by the necessity of producing a suitable audio tape for AM, he would be dangerously reducing the potential

of his success in the newer medium. When he makes use of all his visual talents on TV, the resultant audio tape—interspersed with long periods of nothing but studio laughter with no aural jokes to support them—is pretty poor and frustrating entertainment for the AM audience.

In the field of drama the difficulties are just as great. The intelligent and capable TV dramatic director will always want to produce a program which makes total use of all the visual possibilities. He will want his cast to move through space without speaking lines at the same time. He will want to make use of optical effects which may be accompanied by silence. The infinity of visual devices afforded to drama by TV should not be denied to the creative men of that medium. Granted this assumption, an AM tape of a well produced TV dramatic program will be absolutely meaningless to radio listeners. I have experimented with using such tapes, and have found it impossible to squeeze a comprehensible radio drama out of one recorded on TV.

The one possible exception to the rule may be the so-called panel or discussion show. Yet, even here, TV producers would be seriously inhibited by their inability to pose questions to a panel in visual form, or to exact any humor from participants via movement.

Even if all this were not true, and the techniques could be effectively employed, we would not necessarily arrive at low cost programming. Any TV production which involved the use of music would, under present practices, markedly move AM costs upward.

It is clear to me, as one who is responsible for a major portion of the AM programming of a major network, that the future of AM broadcasting lies in continued creative activity with new properties and new basic ideas, so constructed in format as to be salable in segments at a relatively cheap cost.

A very great number of successful TV programs are translations of established AM properties. I think this dependence will continue for quite a few years to come. Taping the audio portions of TV programs in the immediate future would seem to be obstructed by loss of quality and too many problems of simple economics.

ROBERT P. HELLER

Director of AM Programs
CBS

New York

(Please turn to page 55)



No WRONG Numbers on This Show
Aimed RIGHT at Alert Housewives!

Tune Test

● The "line" that jovial Jack Alexander uses, makes New Orleans housewives forget their work. They listen every afternoon to 25 minutes of well-known tunes...and wait for his phone call in order to identify the songs. Wonderful prizes await alert listeners. And wonderful results await alert sponsors.

● WRITE, WIRE,
OR PHONE YOUR
JOHN BLAIR MAN!

AM TV FM
WDSU
NEW ORLEANS

PRESTIGE

with PROFIT . . .

The new JOHN CHARLES THOMAS program will give you both. With "THE KING'S MEN" assisting he introduces and sings hymns of all faiths in "Hymns of the World," an impressive, dignified program which develops a tremendous following of loyal listeners—and faithful customers. Send for a Free Audition of this fine show.

The following transcribed shows now completed and available

AT LOW COST!

- JOHN CHARLES THOMAS
156 15-Min. Hymn Programs
- RIDERS OF THE PURPLE SAGE
156 15-Min. Musical Programs
- STRANGE WILLS
26 30-Min. Dramatic Programs
- FRANK PARKER SHOW
132 15-Min. Musical Programs
- MOON DREAMS
156 15-Min. Musical Programs
- BARNYARD JAMBOREE
52 30-Min. Hillbilly Programs
- DANGER! DR. DANFIELD
26 30-Min. Mystery Programs
- STRANGE ADVENTURE
260 5-Min. Dramatic Programs

Send for FREE Audition Platter and LOW RATES on any of the above shows to:

TELEWAYS RADIO PRODUCTIONS, INC.

8949 SUNSET BOULEVARD
HOLLYWOOD 46, CALIF.

Phones:

CRestview 67238 • BRadshaw 21447

In Canada: Distributed by
S. W. CALDWELL, LTD.
Victory Bldg., 80 Richmond St. West, Toronto



This SPONSOR department features capsuled reports of broadcast advertising significance culled from all segments of the industry. Contributions are welcomed.

Plunging neckline out—hands "sell" food on video

Until color TV made the headlines, plunging necklines were in the video spotlight. Not many will dispute their entertainment value. But for commercials, Premier Food Products has devised something more effective—a pair of woman's hands.

In the commercial the woman's hands alone are shown using a Premier tomato sauce product called Sauce Arturo. Sidney Alexander, Peck Advertising account executive for Premier, explains the unusual presentation: "We went into television to tell a product story and to show the housewife she could use Sauce Arturo in many more ways than just preparing spaghetti."

The showcase for the commercials was the DuMont network's *Rumpus Room*, featuring Johnny Olson.

"Our commercials showing only the woman's hands directs the viewers' attentions to the food rather than the demonstrator. By concentrating on the hands we avoid the risk of having a potential customer distracted by sudden interest in a gown or hair-do."

The results: within 60 days demand for Sauce Arturo from established outlets within WABD's viewing range became so heavy that Premier restricted

of the largest chain store outlets began stocking the sauce as well as other Premier food items.

Soon the firm had exhausted its available supply of Sauce Arturo. The



Camera grinds, earphones carry instructions

company turned the DuMont cameras on its Roquefort cheese dressing and mayonnaise. Results again far exceeded expectations.

During July and August they sold more mayonnaise than in any corresponding period since the last war, and five times as much cheese dressing.

★ ★ ★

Oil burners prove hot sales item on WFBR show

A city-wide natural gas conversion was under way in Baltimore. That would seem to make the sale of oil burners a man-sized job. Radio was given the task.

The Cumberland Coal Company, distributors of Timken Oil Burners, decided to spend \$60 a week on announcements. The show: WFBR's *Morning in Maryland*.

Despite the natural gas conversion and the ever-present competition of other dealers, results have been gratifying. After six months of radio advertising, the Cumberland Coal Company has been averaging \$1,500 per week in oil burner sales. And they don't plan a hiatus when summer comes, either. They plan to double their contract with WFBR to introduce new room air conditioners.

★ ★ ★



Closeup: viewers see hands prepare recipes

its distribution to stores in the New York area. In one day alone, Premier received more orders for the sauce than it had received in an entire month before it used video. In addition, there was such a persistent demand from viewers seeing the product that several

Ten stars sing praises of Chevrolet on new type spot

Twenty-second, one-minute, or five-minute commercials are standard spot radio segments. But sometimes they won't do.

Chevrolet considered these conventional segments for their saturation spot setup, then rejected them. They wanted to accomplish two things: (1) emphasize selling points, (2) reemphasize Chevrolet's No. 1 role among



Haenschen, agency vp and Tony Martin relax

American automobiles. The format finally evolved by their agency, Campbell-Ewald, was a new length three-minute commercial. The sales message: a tune called "See the U. S. A. in Your Chevrolet" sung by 10 renowned stars.

Running currently and through November, the campaign is conducted on 300 stations with approximately five announcements per week on each station, a total of 1,500 weekly.

A series of 40 three-minute announcements have been recorded by 10 stars—Jane Pickens, Celeste Holm, Ginny Simms, Dorothy Shay, Frances Langford, Tony Martin, John Charles Thomas, Dick Powell, Lauritz Melchior, and Dick Haymes.

The words of "See the U. S. A. in Your Chevrolet" don't vary. Instead, the orchestrations, arranged by Gus Haenschen, noted radio conductor, are scored to suit the performer.

John Charles Thomas sings the Chevrolet song to the musical accompaniment of the "Barber of Seville," with 44 men in the orchestral background. Dorothy Shay, the "Park Avenue hillbilly," is featured against a 12-piece hillbilly background and Dick Powell whistles his *Richard Diamond, Private Detective* (NBC show for Rexall) program theme, then sings commercial.

In the larger cities where more than one station is used, the schedule is staggered. This prevents the same singer from being heard on two different stations on the same day. ★ ★ ★

WBBQ show helps up store sales 500% in three years

Four years ago Al and Theresa Rosenthal opened a small shoe store in Augusta, Georgia. At about the same time, WBBQ, MBS affiliate, went on the air. It proved to be a happy coincidence for Rosenthal's shoe store.

Rosenthal's bought the first program on WBBQ, *Wake Up With J. C.*, Augusta's top hillbilly disk jockey; soon after, their sales curves started pointing steadily up.

The store began with a \$16,000 stock of shoes; today, their stock is approximately \$100,000. The first year Rosenthal's did some \$40,000 worth of business; this current year \$200,000 worth of shoes will move off their shelves. And, in addition to their original shop now used as an outlet store, they have a large store in downtown Augusta.

A 500% increase in volume in three years is credited to radio and their own personal contact work, say the Rosenthals. ★ ★ ★

Briefly . . .

Breast O'Chicken tuna plans to use radio and TV heavily in 1951. Media representatives were told about these plans and received their advertising orders in a novel way. A tin of tuna was given to each media rep. Inside the tin was an advertising schedule and order from the ad agency.

* * *

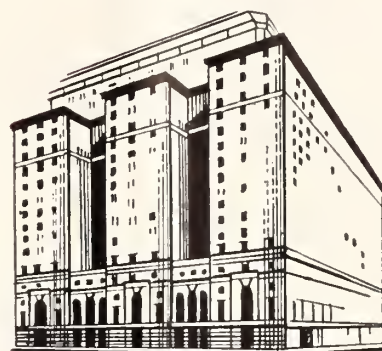
WSAT in Salisbury, North Carolina, naturally believes wholeheartedly in the selling power of radio. But recently, when their manager, John E.



Station manager uses lots of radio promotion

Smith, had to wear a sling for two weeks, he thought of some unusual promotion (see photo). It might be called "direct male."

Business is great, thank you, at... **RADIO WOW**



WOW is embarking on one of the heaviest commercial schedules in its 28 years in business — BUT —

WOW is like a great hotel — room can always be found for a good client who has a selling job to be done in WOW-Land.

WOW can always add a cot (with a fine inner-spring mattress, too!) in the bridal suite.

Why the great rush of clients to WOW, when other stations are scrapping for business?

Because WOW has 100,000 more listening families every day and every night than its nearest competitor. Because WOW delivers this audience at a lower cost per thousand.

WOW

Insurance Bldg., Omaha
Telephone WEBster 3400

Frank P. Fogarty, Gen'l. Mgr.
Lyle DeMoss, Ass't. Gen'l. Mgr.
or
ANY JOHN BLAIR OFFICE

No. 10 of a series



A power-packed hurricane can punch out a million dollars worth of damage in minutes. Like the one that whammed Miami in mid-October. Those are times that test a radio station's right to serve. For only radio can keep South Florida's million people informed, minute by minute, of the storm's progress; say when to board up, batten down, stockpile food and water, head for the shelters.

Only radio can give calm assurance that there's help handy . . . just in case. And talk to anxious people about what's happening, where the storm is going, how soon it will be over.

At WGBS, years of experience proved this point: expert staff members know what to do, what to say at the right time, how to maintain equipment under trying conditions.

WGBS lost not a minute of air time though winds rose to 125 miles per hour. Performance like that has boosted WGBS to the top in popularity. South Florida's million know well which station they can depend upon.

Any Katz man will tell you what Advertisers think about us.

50,000 WATTS



SPONSOR REPORT for 6 November 1950

(Continued from page 2)

personal appearances, extra air performances, by-products of various types. Stations like WLS, WSM, WLW, WOR have long specialized in merchandisable stars. WNBC, under Ted Cott, is especially merchandising-conscious.

RADIO-VS.-NEWSPAPER SURVEYS—Advg. Research Bureau Inc., Seattle research firm specializing in media effectiveness comparisons at point-of-sale, had completed 48 studies to 11/1. Most involve department stores. Although some studies reveal newspapers ahead of radio in ability to draw traffic and sales, average shows radio outweighing newspapers (dollar for dollar) by about 2 to 1. In one radio-shy Washington city 6 ARBI surveys have completely changed media-use picture. Word-of-mouth comment convinced non-survey merchants to use radio; now more than 40 who used little radio before have put 50% or more of appropriation into air advertising. Studies will be made in New Orleans, Los Angeles in November.

WILL TEA CUT INTO COFFEE SALES?—Resolute effort of tea industry to capture more of U. S. beverage market is yielding results. Current \$1,500,000 advertising campaign conducted by Tea Council is expected to increase domestic consumption of tea "at least 10%," says Robert B. Smallwood, president of Thomas J. Lipton, Inc. He said more tea was imported into U.S. in 12 months ending 6/30 than any time since 1924.

PETRY TV STUDY REVEALS SOME TIMEBUYER

GRIPES—Survey conducted by TV Division of Edward Petry Company among timebuyers of agencies placing over 75% of TV time for national advertisers uncovered urgent need for more market and program data. Principal criticisms were (1) not enough visual material like films, stills of spot TV shows; (2) data not sufficiently standardized; (3) information not factual enough. Over 50% of respondents, interviewed by Petry salesmen in 8 cities, mentioned each of 3 points.

★ ★ ★

August 1950 Baltimore Index Figures at a Glance

(Corresponding Month of Preceding Year = 100)

Industrial Employment (Maryland)	105.0
Building Permits, Baltimore City (Dollars)	188.8
Building Permits, Baltimore County (Dollars)	204.1
Building Contracts, Baltimore City and County (Dollars)	334.7
Department Store Sales (Dollars)	115.8
New Passenger Car Sales, Baltimore City and County	136.8
Freight Car Loadings	113.9

Advertisers Love This Picture!

*And more and more radio advertisers
(146 in a recent count) are using this
resultful station to reach the greatest
audience in WCAO history!*

WCAO

"The Voice of Baltimore"

. . . and every program and announcement on WCAO is duplicated
on WCAO-FM (20,000 watts) at no additional cost to the advertiser!

CBS BASIC • 5000 WATTS • 600 KC • REPRESENTED BY RAYMER

BANKS ON THE AIR

(Continued from page 26)

Shawmut is competitive. Its message to the public stresses the point that Shawmut is different, and that this can be demonstrated. Shawmut's officers believe that consumer preference can be established by aggressive advertising, by harping everlastingly on the theme, "When you think of banking, think of Shawmut." When Shawmut began using radio, its aims were modest: to build up trade from the man in the street. It has done that.

In addition, today 19 of America's largest corporations bank with Shawmut.

Manufacturer's Trust Company, buys early morning announcements placed as close to the headlines as possible. Manufacturer's Trust uses WOR, WJZ, WCBS for the morning announcements and WQXR (classical music) in the evening—14 announcements a week in all.

Every commercial has a mail or telephone pitch, and the pull has been highly satisfactory. In a three-week period before the baseball season got

under way this year, the bank offered a baseball schedule of the three home teams to its listeners. Forty announcements were used during this period. Requests for the schedule totalled 14,145.

The Union Dime Savings Bank has been on WOR, New York, since May 1949, sponsoring 15 minutes of news by Melvin Elliott at 7:00 a.m. on Tuesday, Thursday, Saturday. Union Dime's Chairman of the Board, William L. DeBost, says, "We know how popular it is, because every place we go we hear about it, and because so many people coming into the bank tell us how much they enjoy the program. 'Your commercials aren't too stuffy,' one depositor said the other day. As for results, it is hard to estimate, but we know that many more new accounts were opened in 1949 than in any recent year."

The Merchants National Bank of Terre Haute, Indiana, sponsors a news program over WBOW, Terre Haute. 7:45-8:00 a.m., Monday through Saturday. This newscast features national, state, local, and weather news, and has been under bank sponsorship for nearly three years.

Commercials are both institutional and selling—sometimes stressing the many phases of the bank's operation, sometimes plugging departmental services.

Results have been definite and proved. When safety deposit box availabilities are advertised, the boxes are invariably rented within a few days. When offers of farm record book, or tax work sheets, are made in the commercials, the supply is quickly exhausted. In order to plug their savings department, the Merchants Bank offered plastic calendar banks at cost. Thousands were sold, and this resulted in traffic into the department, and new savings accounts. These offers were made on radio alone, and enabled the bank to make a quick check of radio effectiveness.

The program is promoted by a large poster in the lobby of the bank, and by constant radio mention on an earlier morning newscast which closes each day with the statement, "Your next news on this station will be the Merchants Bank News at 7:45 a.m." In addition it is promoted in a movie trailer used at intervals by WBOW to promote all its newscasts.

Terre Haute Savings Bank, in



BIG AGGIE

Carries a lot of weight
....and in the RIGHT PLACES, too!

Within the boundaries of Minnesota, the Dakotas, Nebraska and Iowa lies a 267 BMB-county area known as Big Aggie Land. It's a MAJOR MARKET with an after-taxes buying income of \$3.9-billion—greater than San Francisco, Philadelphia or Washington, D. C. Retail sales in this richest of all agricultural areas run to \$2.9-billion—greater than Los Angeles, Detroit or St. Louis.

Big Aggie Land is overwhelmingly dominated by one, powerful radio station . . . WNAX. BMB shows that 405,210 families listen to WNAX—80% of them 3-7 times a week.

Yes, Big Aggie "carries a lot of weight" . . . that's why WNAX has a list of sales success stories as long as your arm. Most likely there is one for your type of product or service. Your nearest Katz man will show you how WNAX alone can sell for you in Big Aggie Land. See your Katz man today.

WNAX-570

YANKTON - SIOUX CITY

570 Kc. - 5,000 Watts
REPRESENTED BY KATZ

A Cowles Station
AFFILIATED WITH A.B.C.

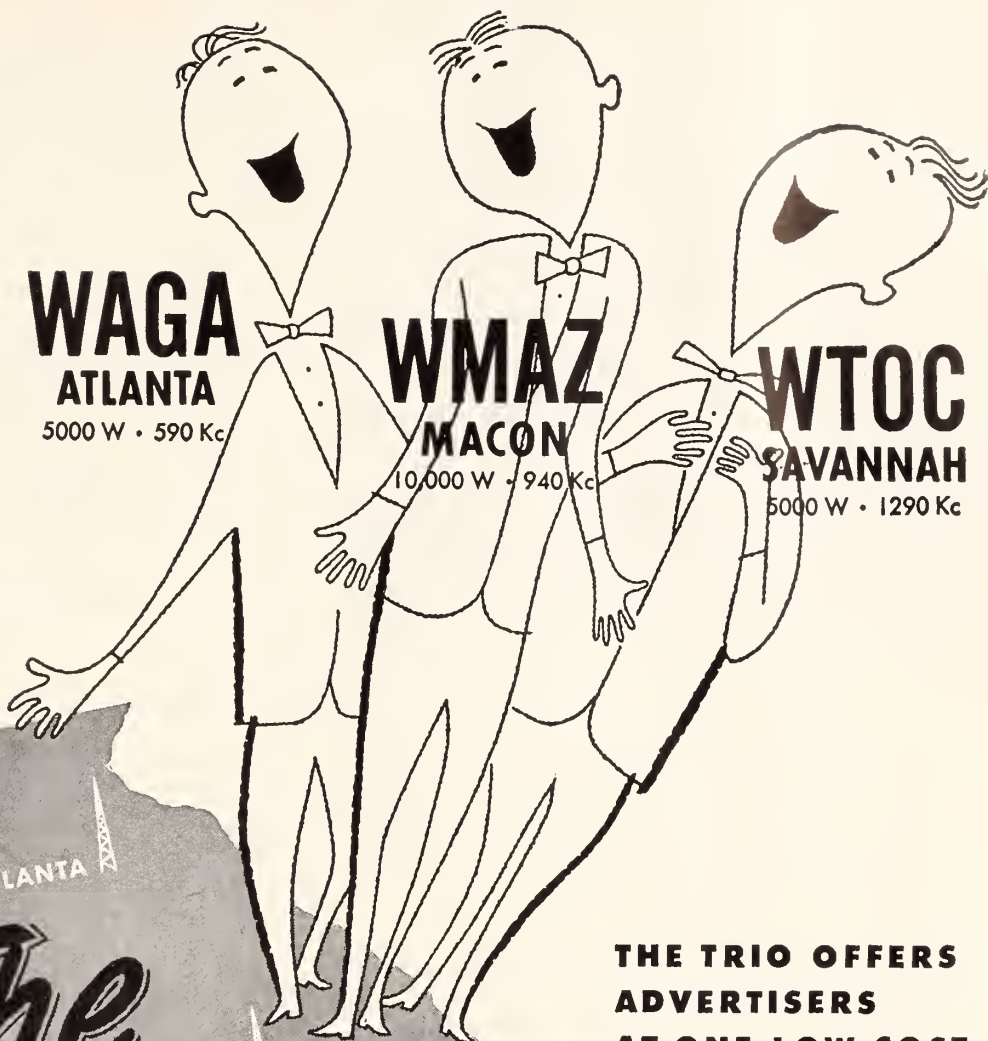


Only a
combination
of stations
can cover
Georgia's
first three
markets

WAGA
ATLANTA
5000 W • 590 Kc

WMAZ
MACON
10,000 W • 940 Kc

WTOC
SAVANNAH
5000 W • 1290 Kc



The Georgia Trio

The C.B.S. Affiliates in GEORGIA'S First 3 Markets
WAGA ATLANTA
WMAZ MACON
WTOC SAVANNAH

THE TRIO OFFERS ADVERTISERS AT ONE LOW COST:

- Concentrated coverage
- Merchandising assistance
- Listener loyalty built by local programming
- Dealer royalties

— in Georgia's
first three
markets

THE KATZ AGENCY, INC.

Represented, individually and as a group, by
New York • Chicago • San Francisco • Dallas
Atlanta • Detroit • Kansas City • Los Angeles

the same city, capitalizes on another aspect of news to bring its message to the public. This conservative bank, whose prime business departments are savings accounts and loans on improved property, sponsors *Town Topics*, Tuesday, Thursday, Friday, for five minutes at noon. This is a chatty, informal, public service type program which gives news of club, church, civic and school organizations which are normally not aggressive enough to get into the newspapers.

Commercials are woven into the body of the program. They stress the bank's two main departments: savings accounts and loans on improved property. Occasionally some mention is made of other bank services, such as traveler's checks. No high-pressure copy is used. Commercials are kept friendly and informal, and are aimed at maintaining good will for an established bank.

Promotion of the program consists of a large poster placed in the lobby of the bank, asking people to send their news to *Town Topics*. In addition, printed cards are kept in the bank with blank spaces for insertion of the "who, what, when, where, why"

of club news. These cards are handed to the teller who in turn sends them to WBOW for incorporation in the program.

The good will the program has gained is evidenced by the ever-increasing number of contributions sent and phoned in, and by the thank-you notes from contributors.

In Denver, Colorado, KLZ has seven banks buying time. U. S. National Bank went on the air several years ago with a Sunday night quarter-hour called *Enterprise Unlimited*. This program told the story of free enterprise and how various individuals and businesses in the region achieved success through individual effort. The program ran for a year and was followed by a half-hour Sunday night program called *Westward America*, a dramatic series that was on for 39 weeks in cooperation with the University of Denver Radio Workshop. It was the story of the growth of the region around Colorado.

Today, following up its successes, U. S. National sponsors the M-G-M *Theater of the Air* every Sunday afternoon. In addition to institutional announcements, the commercials plug

savings, checking, and loans among the many services available to the public.

Citizens Savings Bank, a newcomer to radio, is sponsoring the M-G-M *Crime Does Not Pay* series, a half-hour program on KLZ every Monday.

An unusual "man on the street" opinion program brought new business and increased prestige to Empire Savings and Loan Association, Denver. Gene Amole, ex-tank sergeant under General Patton, was conducting a daily "Man on the Street" program for Denver's 250-watt KMYR. He got the idea of doing the same thing in 17 European countries, recording the interviews on tape, and sending them to KMYR to be aired locally.

Empire Savings gave him the o.k. Amole took off for Europe. Two weeks later, the station began airing his interviews at the choice time of 6:45 p.m. each evening.

Denverites learned what grocery-buying housewives in London thought of Socialism; that Coca-Cola has virtually become the national drink in France; and that movie fans were packing "la cinema" to see "Canon City," a Colorado-made prison-break film with many Coloradans as actors.

Announcements, newspaper ads, radio-log listing, and taxi bumper cards plugged the show. Amole wrote a series of articles for the Sunday feature section of the *Denver Post*.

As the program progressed, mail response climbed steadily, indicating a high listener percentage, despite the small local station's competition with four network outlets.

At Lake Charles, Louisiana, the Gulf National Bank sponsors a local newscast 6:00-6:15 p.m., Monday through Friday. In addition, they have sponsored the local high school games for 15 years without interruption. The other two banks in Lake Charles alternate in using news programs and class "A" announcements. In almost every instance, straight selling copy is used, and the banks are very much pleased with results.

A growing number of banks have found dramatic programs suitable vehicles for reaching the public. One of these is Industrial National Bank, Detroit, which has used radio for a number of years as an integral part of its advertising plan, spending 25% of its budget for air time.

This year, Industrial National is

To a businessman with a driver's license and no Cadillac

(This is not a *Cosmopolitan* contest ad)

Once upon a time there was an Iowan* who knew very well the answer to an old riddle. There was no doubt about it: The chick came first with him because he owned a fertile hatchery. (*Everything is fertile in Iowa. The average Iowa acre grosses between \$4.50 and \$5 cash per month. Acre for acre it's the best in the U. S.*)

Since the going price for chicks is around \$150 per M, and his hatchery hatched chicks by the M's, this Iowan had a lot of eggs in one basket.

There's a Musical Clock on WMT wound by a guy named "Howdy" Roberts. He got to brooding about the chicks and hatched a fowl commercial. For chicken-feed (\$43.30 per 1/4-hour on a 52-time basis) he egged on WMT's listeners. They scrambled to their phones (*more farms in Iowa have telephones than in any other state*) and ordered 23,000 chicks after a single 1/4-hour program.

The Iowan bought a new Cadillac.

Ask the Katz Agency man to show you how WMT puts you in the driver's seat in Eastern Iowa.

* We've always wanted to run an ad that said, "Name on request" just to see if anyone would request it. On the other hand, if nobody did (though why they should is arcane) the agency might look bad. Why take chances? His name is Mr. Vance McCray.

5000 WATTS, 600 KC



DAY AND NIGHT

BASIC COLUMBIA NETWORK

When television won its wings

How multiple uses for airborne cameras and equipment were revealed by experiment

No. 10 in a series outlining high points in television history

Photos from the historical collection of RCA

• Put a television camera in the nose of an observation plane, and generals—many miles away—can watch and direct the course of a battle. Such, in World War II, was one of the suggested uses of airborne television as an “optic nerve.”

Feasible? Absolutely—yet this is only one of the many ways in which television can serve in fields outside those of news and entertainment. The entire subject of the use of television cameras and receivers in the air has been carefully investigated by RCA.

Not too long ago, at the time when plans for our inter-city television networks were in discussion, the



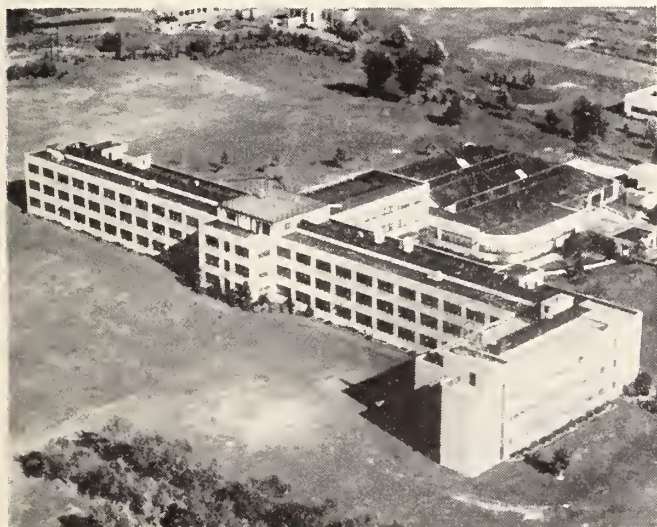
Mounted in the nose of an airplane, special RCA airborne television equipment will give ground observers a sharp, clear, bird's-eye view of land and sea.

idea of making telecasts from planes high in the air was proposed.

From New York, a plane equipped with a television receiver, set off on a flight to Washington—200 miles away. When above Washington, at an altitude of 18,000 feet, passengers in the plane clearly saw Brig. General David Sarnoff, of RCA, talking to them from Radio City! Later, RCA placed a camera and transmitting equipment in an airliner, and a bird's-eye view of New York was successfully telecast to observers below!

It has also been proposed by authorities, that a television camera might be used as the “eye” of a guided missile. Placed in a rocket's nose it would let a distant operator see where the missile was headed. If need be he could steer it in any direction to hit a moving target.

But less on the destructive side, and more important to us now, are the possible uses of television in “blind flying” conditions, when airports would normally be closed in from bad weather. With a television receiver in the cockpit, and a transmitter sending information from the landing field ahead, the pilot could clearly see conditions on runways and approaches—come in with far greater security than when guided by radio alone!



RCA Laboratories in Princeton, N. J., as seen from the air. New uses for television—including, for example, its adaptation to aviation—are one part of this progressive institution's research program.



Radio Corporation of America
WORLD LEADER IN RADIO—FIRST IN TELEVISION

sponsoring the M-G-M *Theater of the Air*, a transcribed program prepared by Metro-Goldwyn-Mayer Studios of Hollywood.

The full-hour show, featuring screen plays and stars that had outstanding box-office success, was first presented over WWJ, Detroit, 2:00-3:00 p.m., Sundays during the six months of winter and spring, 1949-1950. This fall, the series is continuing through 3 April, 1951.

The main value of the program is considered that of helping the bank

make friends throughout the community while establishing the impression that the services of the bank itself are as modern and in tune with the times as the high caliber of the entertainment being offered.

Promotion includes large-sized posters in all the bank lobbies and windows with actual photographs of the stars tipped on, inserts for all mailings, and postage meter messages. Double-page spreads in the bank's house organ, printed blotters, a line at the bottom of all newspaper ads, in

addition to small ads on the radio page the day of the program are also used. WWJ cooperates with announcements, car cards, newspaper ads, and promotion in audience participation shows.

In addition to a short opening announcement, there are three commercials immediately following each act. One is devoted to a specific branch bank's "Mail Bag"—a feature in which letters from pleased customers are read. The second commercial features transcribed remarks from actual customers of the bank. The third is devoted to some specific service of the bank such as checking accounts, savings accounts, safe deposit boxes.

In 1940, the assets of Industrial National Bank were \$19,000,000—today they are over five times as great.

Musical programs are being used by many banks. The Northern Trust Company, Chicago, started using radio in January 1931. In 1935, it sponsored a program called *The Northerners*, a choral group which featured music somewhere in the middle between "long-hair" and "send-me" stuff. This show, still being aired, accounts for 41% of the bank's advertising expenditure.

In a study of the results of their radio advertising, Northern Trust found that 80% of men and women opening accounts were familiar with their program. Eighty-five percent of 1,000 corporation executives in charge of finance and business, and a special sample of women of more than average means knew the program when queried. This recognition of Northern Trust's radio advertising contrasts markedly with an analysis made by the American Newspaper Publishers Association of 1,330 bank advertisements in 117 newspapers (102 cities). Only 6% of the newspaper ads had a readership over 10%. Over 50% of these same newspaper ads had a readership of 1% or less, while 8% had no readership at all.

In San Francisco, The Morris Plan Company has sponsored *The Hour of Melody* over KSFO, seven days a week from 9:00 to 10:00 p.m., since 1946. When Morris Plan began sponsorship of this program, it marked its first consistent use of radio as an advertising medium. The program format, decided upon and followed ever since was a moderate exploration into familiar music—neither too clas-

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

How Many & How Much?

1949 BMB Daytime	BMB Radio Families	Prelim. Reports 1950 U. S. Census	1949 Retail Sales
50-100%			
19 Counties	101,680	517,587	279,752
25-100%			
27 Counties	157,110	814,186	452,784
10-100%			
36 Counties	216,220	1,115,996	610,207
1949 BMB Nighttime			
50-100%			
10 Counties	72,050	360,853	232,657
25-100%			
22 Counties	128,350	654,711	373,006
10-100%			
31 Counties	188,540	972,052	538,598

*RETAIL SALES FIGURES, "000" OMITTED ARE FROM SM 1950 "SURVEY OF BUYING POWER"

The WDBJ listening habit began in 1924 — and has enjoyed continuous Columbia Network service since 1929.

WDBJ

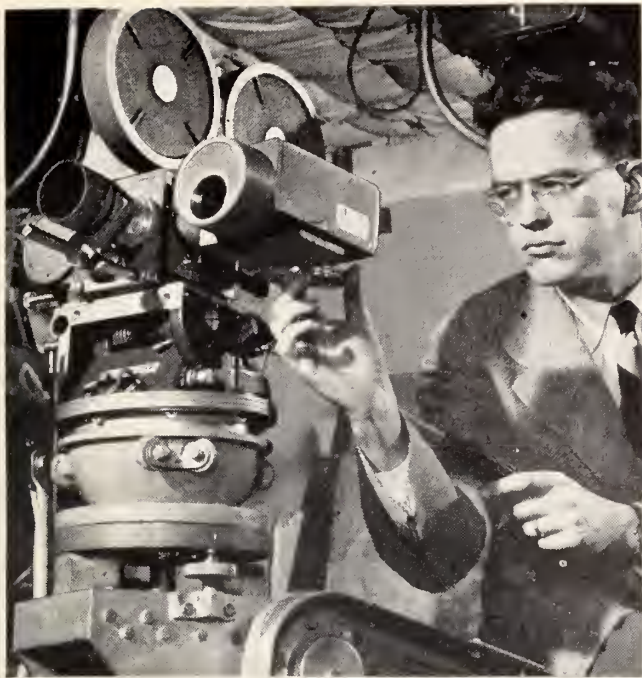
CBS • 5000 WATTS • 960 KC

Owned and Operated by the
TIMES-WORLD CORPORATION

ROANOKE, VA.

FREE & PETERS, INC., National Representatives





COLOR EXPERT David L. Quaid, one of the nation's leading free lance cameramen, sets up his Maurer 16 mm., prior to shooting a scene for an industrial film. He, and dozens of free lance cinematographers like him—know, use and recommend the Maurer camera.



ACE CAMERAMAN and leading film producer, Irving Hartley of Hartley Productions, N. Y. C., shooting a scene at Chichicastenango, Guatemala, for the Pan American World Airways color travel film "Wings to Mexico and Guatemala."

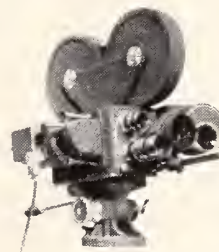


TOP ANIMATION TEAM—William S. Nemeth, Cameraman, of Transfilm, Inc., teams up with a Maurer 16 to work out camera effects for a slide motion picture. This leading film company selected Maurer as the 16 mm. camera that best fills its needs.

For details on this, and other Maurer equipment write:

MAURER VERSATILITY AT WORK

Here are three examples of the unequalled versatility of the Maurer 16 mm. camera. Whether the demand is for hair-line accuracy...dependable performance under all conditions...unique features or simplified operation...every phase of professional production has found Maurer to be the answer to all camera problems.



The Maurer 16 mm., designed specifically for professional use, is equipped with precision high-power focusing and the finest view-finder made. Standard equipment includes: 235° dissolving shutter, automatic fade control, view-finder, sunshade and filter holder, a 400-foot gear-driven film magazine, a 60-cycle 115-volt synchronous motor, an 8-frame handcrank, power cable and a lightweight carrying case.

J. A. MAURER, INC.

37-01 31st Street, Long Island City 1, New York
850 South Robertson Blvd., Los Angeles 35, California

**16mm
maurer**

CABLE ADDRESS:
JAMAURER

**it's easy
(and inexpensive)
to build your
own network—
on the PRN...**

THE PACIFIC REGIONAL NETWORK provides the perfect opportunity for you to build your own network—tailored to match your specific distribution pattern in the significant California market.

COMPLETE COVERAGE? More stations in California than the other four networks combined!

TAILORED COVERAGE? Your choice of from 4 to 48 stations—a network with spot flexibility!

LOCAL IMPACT? Your advertising assured local market acceptance through local radio stations—many a part of their community for from 15 to 25 years.

SAVINGS? Yes!... in time and effort with a single purchase and billing... in cold cash with a 20% discount on published rates... (plus frequency discounts and important savings on transmission costs).

For details, write, phone or wire direct.



6540 SUNSET BOULEVARD
HOLLYWOOD, CALIFORNIA
CLIFF GILL HI. 7406 TED MacMURRAY
General Manager Sales Manager

sical nor too popular—with commercial copy held to a minimum, and handled in a friendly manner:

"Here's something we've discovered from the mail you listeners send us. Although some people prefer heavy classical music, and some prefer jive, most people prefer their music in between—'middle-of-the-road' music, as it were.

"In financial matters, too, most people incline toward a 'middle-of-the-road' institution. And that explains the popularity of Morris Plan of California. This famous thrift and loan headquarters is a 'middle-of-the-road' financial institution—small enough to give each customer friendly personal attention—yet large enough to handle any financial need quickly and amply."

Public reception to the program was almost instantaneous. A half-hour show at first, Morris Plan added another half-hour. Ralph Larson, president of The Morris Plan Company says, "We feel that the formula followed is a sound one, and we know it has produced results. But even beyond the results accruing to the company, because of the program's wide appeal, a foundation of good will has been built which will aid materially in the progressive development of the business."

The program attracted new business to Morris Plan from the outset. Of the more than \$3,500,000 in new Thrift Accounts gained the first year the program was on the air, a substantial portion could be traced directly to the *Hour of Melody*.

A farmer in the San Francisco area who bedded his cows down every evening with music from the *Hour of Melody* wrote Morris Plan that since both he and his cows were benefiting from the music, he would open an account with them and put away part of the income derived from the cows. This account has grown steadily.

* * *

Television is a natural for bank programming. It offers the bank an opportunity to demonstrate the services it offers to translate ideas into actions. The steps necessary to open an account, or to make a loan can be made tangible and the mystery taken out of the process. The machines that are used in its daily operations can be demonstrated. Bank personnel can be introduced to the public. New services can be demonstrated as soon as they are in operation. And of course

there is the penetration of a picture—a chance to stamp a trade-mark indelibly upon the public mind.

The Shawmut National Bank. Boston's radio pioneer, also sponsors the *Shawmut Nightly Newteller* five nights a week, 7:15-7:30, on WBZ-TV. This program includes five minutes of live newscast by C. T. Scanlon, editor of the *Record-American*, followed by 10 minutes of film newscast with live commentary. The film newscast solos the remaining two nights of the week from 7:20-7:30. The *Shawmut Nightly Newteller* is shown on WNAC-TV week days from 7:45-7:50 p.m. followed by five minutes of weather.

On Sundays, 6:00-6:30 p.m., the *Shawmut Home Theater* on WBZ-TV presents Hopalong Cassidy films—one hour and 20 minutes of movies followed by 10 minutes of news. The bank also uses one-minute announcements on the *Louise Morgan Show*, 12:00-12:30 p.m. on WNAC-TV. The Morgan Show features short interviews with the branch bank managers, and visual presentation of the banks' many services. Announcements are used throughout the week and before all football games televised by WNAC-TV and WBZ-TV.

The Shawmut Indian, trade-mark of the bank, is used as identification on all TV announcements. The bust dissolves into a live Indian who stands before a campfire whose smoke billows up to spell National Shawmut Bank. The Indian trademark is used with many variations.

Since television is taking over audiences from even the top 10 radio programs, Shawmut's Vice President, John J. Barry, maintains that morning news programs offer the best value on radio today. Because news over television has not reached the incisiveness and breadth of radio news, the TV viewer retires without having his appetite for news satisfied and in consequence joins the regular radio audience in the morning while it is getting ready for work or school; the morning audience composition, in his opinion, is practically identical with the total radio-TV evening audience.

The over-all effect of television on Shawmut was to force it to increase its radio budget. It bought up time segments that would be at a premium as television blanketed more and more of radio's night audience. Today,



54,720 precious minutes to Christmas

You need only a *few* of these to do your Christmas shopping for *all* your friends in radio and television.*

That's all it will take to give them the gift they'd personally select—the gift they'll value and use the whole year 'round. . . .

A SUBSCRIPTION TO SPONSOR

So take a few minutes now to put down those you'd like to remember this Christmas—the sponsors, advertising prospects, agency executives, broadcasters, business associates.

Use the order card in this issue, or your own stationery, if necessary. But please make those minutes count. Mail early to enable us to acknowledge your gift on a beautiful card especially-designed for the occasion.

SPECIAL LOW CHRISTMAS GIFT RATES

Your own subscription, new or renewal \$8.

Each additional subscription \$5.

in quantities of 25
or more gift
subscriptions cost
is only \$4 each.

**Say it with...*

S P O N S O R

Shawmut has more radio time and programs than it did before television came to Boston.

WPTZ, Philadelphia has four bank advertisers: The Corn Exchange National Bank and Trust Company, The Camden Trust Company, Beneficial Saving Fund, and the Fidelity-Philadelphia Trust Company.

Corn Exchange has sponsored *Open House* every Wednesday evening from 7:00-7:30 since October, 1948. A typical program features a singer from one of the night clubs, the head of Pennsylvania selective service giving a review of the draft situation in the

area, a human interest story with a local twist, Miss Pennsylvania, a day or two after she won the crown.

CE uses its WPTZ program both as a selling and public relations medium. Its commercials stress the services of the bank, ranging from safe deposit boxes, savings accounts, personal loans, trust funds. Virtually all phases of banking are promoted. Public relations-wise, Corn Exchange uses its program to help promote worthy causes: Community Chest, Boy Scouts, Red Cross, and so forth.

While the bank is reticent about attributing any specific amount of its

business to the program, an incident will reveal what the CE officers consider the program's pull. A representative of the Bechtel International Corporation was on the show one Sunday and in the course of his remarks spoke about the difficulty his company was having in securing skilled craftsmen to work on the construction of a pipe line in Saudi Arabia, because of the intense heat and the necessity of signing up for a year-and-a-half stay. Within two days after the broadcast, 247 specialists had applied for the jobs. Corn Exchange officials, while greatly pleased with the help they were able to extend to the company, reported that they weren't "too" surprised at the program's high pull.

The Camden Trust Co. sponsors *Kieran's Kaleidoscope*, a film program on nature study and other topics featuring newspaperman John Kieran, every Sunday from 6:45 to 7:00 p.m. Located in Camden, N. J., a city of 100,000 population just across the Delaware River from Philadelphia, the Camden Trust is unique in that it was one of the first instances of a bank from one state coming into another to advertise on television.

John Kieran helps with the commercials. He and Robert J. Kiesling, president of the Camden Trust, are shown discussing various phases of banking: they make the point that there is plenty of flexibility in the Camden Trust's services. The bank stresses the theme that "it can find a way" regardless of the problem.

Four Philadelphia banks are sponsoring the election returns on WFIL and WFIL-TV, Philadelphia. Philadelphia Saving Fund Society, Western Saving Fund Society, Beneficial Saving Fund Society, and the Germantown Saving Fund are the joint bankrollers. Messages will be institutional.

All in all, there is no formula for bank advertising. If a generalization could be made about radio and television advertising, it would go something like this: "Get a program for your commercials that will reach the population segment you want to reach. Sell specific bank services such as savings, checking accounts, auto loans. Keep your message friendly and easy—don't pontificate, don't talk down. And keep at it, week after week, year after year. Radio and TV are cumulative. Friends aren't made in a day—neither are bank customers." ★ ★ ★

NOVEMBER

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
radio stations everywhere		1	2 	3
6	7	8	9 	10
13	14	15	16 	17
20	21	22	23 	24
27	28	29	30 	



WSM
NASHVILLE

Basic NBC Affiliate

If your sales curve is showing signs of anemia, what it needs to bring it back to a healthy growth is a concentrated diet of the sales-rich Central South. And to deliver that Central South on a platter, just call on the region's number one sales maker — WSM. A talent staff of over 200 people, production facilities capable of turning out 17 network shows weekly (WSM's current score) and 50,000 watts are combined in WSM to make an extraordinarily effective advertising medium... Want proof? Ask Irving Waugh or any Petry Man.

**CLEAR CHANNEL
50,000 WATTS**

IRVING WAUGH
Commercial Manager
EDWARD PETRY & CO.
National Representative

BROWN & WILLIAMSON

(Continued from page 23)

You'll find Kools will help a lot
Switch from hots to . . .
Kools!—for that clean Kool taste.
As Willie the penguin says . . .
Throat Hot? Smoke Kooools!
Throat Hot? Smoke Kooools!
Throat Hot? Smoke Kooools!

Announcements of this type have been rated as high as 12 by Nielsen and Pulse. But high listenership is due as much to careful placing of announcements as to their charm. Ted Bates timebuyers carefully scan the ratings of local programs, pick out attractive adjacencies when they become available. This means constant buying and relinquishing of announcement schedules on a grand scale. In November, for example, there were over 1,500 Kool announcements to be watched and shifted when necessary. November reflects the seasonal increase in advertising activity which normally follows a slack summer when, presumably, people do not have colds to be soothed by Kools.

In general, daytime and nighttime slots are balanced, for, although agency and sponsor are thoroughly aware of TV's inroads on nighttime radio, they still feel it is the cheapest buy on a cost per thousand basis. Daytime radio, they believe, is even better. The tremendous sales increases scored by three B&W cigarettes, mainly through radio advertising, bears them out.

This satisfaction with radio has not kept Kools out of TV. It now has franchises on 69 television stations, mostly in the form of 10 and 20-second announcements. The 20-second length is preferred since it allows more time to put over a story and most of the dozen or so Kool film commercials were originally made for that length. With open time getting scarcer on TV. Animation House, makers of the animated Kool commercials, has had to edit down some of the older 20-second films by 50%. Ten seconds is just enough time to put over a visual version of the traditional radio jingle.

Operating on the policy that every announcement must bring maximum return, Bates timebuyers do not buy spot schedules in a TV market until it can boast 20,000 sets or more. They then pick up two or three 20-second announcement schedules to establish a franchise, gradually increase the number of announcements as sets multiply.

YOU MIGHT CLEAR

15' 7³/₄"* —



BUT ...

YOU NEED

THE FETZER STATIONS

TO VAULT INTO WESTERN MICHIGAN!

AM or TV, the Fetzer stations are the highest-coverage, lowest-cost outlets in Western Michigan — WKZO, Kalamazoo, and WJEF, Grand Rapids, in radio . . . WKZO-TV in television!

WKZO-WJEF consistently get top Hoopers in their home cities —such outstanding preference, in fact, that WKZO-WJEF actually deliver some 57% more listeners than the next-best two-station choice in the area! BMB figures show that WKZO-WJEF have top coverage in rural areas, too. Yet you get this CBS combination at 20% less than the next-best two-station choice in Kalamazoo and Grand Rapids!

WKZO-TV is Channel 3 and basic CBS. Latest figures show that as of August 1st there were more than 70,000 sets within 50 miles of WKZO-TV. Five great markets — a population in excess of one and a quarter million with a buying income of more than one and one-half billion dollars!

Ask Avery-Knodel, Inc. for all the proof of Fetzer-station superiority in rich Western Michigan.

** Cornelius Warmerdam of the San Francisco Olympic Club set this world's record on May 23, 1942.*

WJEF Top 4 in GRAND RAPIDS AND KENT COUNTY (CBS)	WKZO-TV Top 4 in WESTERN MICHIGAN AND NORTHERN INDIANA	WKZO Top 4 in KALAMAZOO AND GREATER WESTERN MICHIGAN (CBS)
--	---	---

All three OWNED AND OPERATED BY
FETZER BROADCASTING COMPANY
Avery-Knodel, Inc., Representatives

Just keeping track of all these stations is one of the agency's biggest headaches: for example, one set of 54 announcements in New York costs \$5,000 while another group of 27 in Portland, Maine costs only \$300.

Kool's broadcast advertising is supplemented with some magazine and car card promotion. Four panel cartoon-type ads are carried in *Collier's American Magazine*, *Cosmopolitan*, *Red Book*, *True*, and *Argosy*. So prone are people to view Willie the Penguin as an innocent, amiable character that *Collier's* runs the Kool ad in an island position normally reserved for humorous cartoons.

Car cards are used for Kools only in New York, on the premise that announcement schedules cost so much there. Ted Bates and Brown & Williamson believe cards in subway trains round out their New York coverage reasonably well for the money they have to spend.

There are two other promotional angles which help swell Kool sales. One is the handing out of complimentary five-cigarette packs of the product to travelers on airliners. Another

is the marketing of plastic salt and pepper shakers molded into the shape of Willie and Millie penguin. Posters are spread around among grocery stores and cigarette counters, inviting smokers to drop a quarter and two empty Kool packages into an envelope and send it off for their set.

Willie has become so popular a personality that Martin Stone & Associates, a New York firm, were licensed to add Willie's name and picture to toys, children's clothing, and other appropriate products. "T" shirts, with Willie displayed life-size across the front, have been especially popular.

According to Brown & Williamson, Kool's sales curve has angled sharply upward in the past year, rising to a point about 30% higher than the year before. Tobacco expert Harry M. Wootten estimates 1949 Kool's sales at 7.5 billion cigarettes, a billion more than Raleighs.

Compared to Kools and Raleighs, the other cigarette brands in the Brown & Williamson stable (Avalon, Wings, and Viceroy) are modest sellers. Wootten estimates the combined output of Wings and Avalon at one billion each,

puts Viceroy sales in 1949 at 800 million. Under the impetus of a rapidly developing campaign by Ted Bates & Company, however, Viceroy may well rise to third spot on the Brown & Williamson sales roster. It is reported to have quadrupled its output in the past several years.

Viceroy, like Kools, thrives on a spot announcement campaign. But unlike Kools, most of its relatively small budget goes into television, plus car cards and Sunday newspaper supplements like the *American Weekly*. The present Viceroy selling theme relies mainly on a recent *Reader's Digest* article attesting to the greater healthfulness of filter-tip cigarettes. (Viceroy contains 7,200 square millimeters of filter paper in its tip!)

The TV spot campaign for Viceroy covers 34 markets, so far, with a set of five 20-second filmed commercials. Metropolitan markets are the target of these commercials, each of which opens on a live-action scene in a doctor's office with a smoker learning the advantages of Viceroy's exclusive filter tip. Each film ends with a stop-motion section showing the filter-tip's construction and explaining how it is discolored as tars, nicotine waft through.

Ted Bates' outstanding success in using spot radio and TV for Kools and Viceroy is matched by an equally competent network operation for some of its other brands, notably Raleigh. The 20 November issue will explain how Raleigh helped the B&W total grow to 17 billion in 1949, how totally different air and sales strategies keep Kool and Raleigh apart. ★ ★ ★

★ *talk about Stars!* ★

The ED MURPHY TV SHOW

is the place for
SEEING STARS

all have made
personal appearances
on the ED MURPHY SHOW
6:30 P. M. — Monday thru Friday

WSYR-TV channel 5

HEADLEY-REED, National Representatives NBC Affiliate in Central New York

MEN, MONEY & MOTIVES

(Continued from page 10)

something else which is notoriously missing at agencies.

* * *

And yet who dares speak out frankly to end these icky practices? Not all agencies deplore them, to be sure. Some play the social game to a fare-thee-well, rely upon such tactics to win clients where actual advertising know-how might not. But probably the majority of reputable agencies regret the genteel mooching and would like a graceful out. It is small comfort that they themselves educated clients to expect all sorts of red carpet-black caviar treatment. The thing has

now grown into an absurdity. One hears of out-of-town advertising managers whose arrival in New York starts a chain-reaction of groanings. One gent controlling a \$100,000 account (not big as accounts go, naturally) has so taken advantage that he must change agencies about every 18 months. That's about as long as any house will suffer his two, three or four visiting fireman trips per year, all *sur le cuff*. He's an extreme, but only an extreme.

* * *

The facts of life being what they are, and the thing grown to its present proportions, nobody quite knows what to do about it. In theory, agencies hold their advertising know-how is all that should count. In everyday realism they know that the yen for private fun on the part of clients may be the key to control of the account. Not invariably true; but often enough. Vivid is the dread that a rival agency will entice the account into El Morocco some enchanted evening.

* * *

We have heard of at least one agency that has recently revolted and now informs its accounts, tactfully but unmistakably, that it does not expect, in the name of advertising service, to run personal errands or procure things and stuff for private fun. But even this agency is not bold enough to permit quotation. ★ ★ ★

MR. SPONSOR ASKS

(Continued from page 39)



Mr. Kelly

This is how I found out that you can get an excellent radio show from the tape audio portions of a television program. Last year, when I was directing the Kay Kyser videocast, the

show was put on tape to consider the possibility of using it again as a radio program. After hearing the playback, all of us connected with the telecast realized that the show in its entirety would not make good AM fare. Obviously, the visual effects could not be transposed to the tape and this left

MORE THAN
1/3 OF ALL KIDS
IN CULLMAN*, ALABAMA

VOTED FOR

"CISCO KID"



*Population (1940 Census)—5,074

SENSATIONAL PROMOTION CAMPAIGN

Fram buttons to guns—is breaking traffic records!

LOW PRICED!

1/2-Hour Western Adventure Program . . . Available: 1-2-3 times per week. Transcribed for local and regional sponsorship.

Do kids love "Cisco Kid?" Klein's Dairy says: "Yes!"

. . . 857 kids (1/3 of Cullman's kid population) signed petitions saying: "Please keep Cisco Kid on the air!—we love Cisco Kid!" Says Hudson Millar WKUL Manager: "Cisco Kid is the best show we have on the air!"

Write, wire or phone for proof of "Cisco Kid's" sensational performance. See the factual presentation!



FREDERIC W. **ZIV** COMPANY
Radio Productions
1529 MADISON ROAD • CINCINNATI 6, OHIO
NEW YORK HOLLYWOOD

Here's the Sensational
LOW-PRICED WESTERN
That Should Be On Your Station!

**TWO TOP
CBS STATIONS**

**TWO BIG
SOUTHWEST
MARKETS**

**ONE LOW
COMBINATION
RATE**

KWFT

WICHITA FALLS, TEX.

620 KC

5,000 WATTS

KLYN

AMARILLO, TEX.

940 KC

1,000 WATTS

When you're making out that schedule for the Southwest don't overlook this sales-winning pair of CBS stations. For availabilities and rates, write, phone or wire our representatives.

**National Representatives
JOHN BLAIR & CO.**

silent gaps of various lengths.

By editing out the visual segments we had more than enough material left for a half-hour air show. We juggled around the good audio portions and put together what we thought was an entertaining 30-minute program with plenty of audience appeal.

We could afford to work extensively on shaping up an acceptable radio show since we didn't have to pay costly studio rent or a host of performers for rehearsal time. We did the job in a comfortable conference room.

Although radio will always be an important advertising medium, I believe that in the future edited audio portions of taped television shows will be one of the major methods of radio programming.

Sponsors will eventually shift the lion's share of their advertising budgets to TV. However, they will want to remain in radio but at a minimum cost. This means they will be looking for video shows that could be put on both radio and television with almost no change necessary. The best example we have today is *The Goldbergs*.

I am currently directing a new show, *A Bit of Heaven*, soon to be unveiled before the ABC cameras, which has been specifically designed for use on radio and television. The show consists of 15-minute vignettes put on thrice weekly.

The principal factor luring the sponsor to this show: it can be used for radio with almost no editing. And, to accomplish this, none of the good visual effects had to be abandoned on the telecast. The trick is in scripting it like a radio show.

When the hero looks over the beautiful valley he will describe what he sees. Ordinarily, this is not done on TV but since the show will also be used on the air, the entire program is written this way.

You might think that this would make the video drama drag in spots. It doesn't. On the contrary, many times it provides added vitality and emotional impact.

I'm so convinced that the audio portions of television shows will make up the basis of most of radio's programming in the future that I have created my own show. Tentatively titled *It Really Happened*, it will serve a dual role.

FRED KELLY
Independent TV Director
New York

AD MANAGER'S BOOK SHELF

(Continued from page 33)

food firm: "You're supposed to know all that stuff in the books. You either get it in college or through experience. What I do is put the trade papers together in a bound volume and keep them."

The young advertising manager of a heavy air-spending drug company said: "If you could only persuade someone to write a comprehensive book covering all of radio and TV advertising you'd have something. I mean one in which each section would be written by a different expert. I want the works. Meanwhile, there are some good books I use." (Among them were those described here.)

Of those advertising men who said they *did* keep books handy in the office, the majority mentioned the "Advertising Handbook," edited by Roger Barton. (Published by Prentice-Hall, New York, 1950.) This is a book which covers every phase of advertising, devoting two sections to radio/TV. It has sound use value for broadcast as well as other advertising purposes because each of the sections is written by specialists.

The chapter on "How to write radio commercials" is by William Reed Johnston, radio and television group head, J. Walter Thompson Company, Chicago. It's a direct and simple breakdown on the radio writing techniques, with top-flight examples from the scripts of shows like Don McNeil's *Breakfast Club*.

This is not the kind of thing agency radio writers would turn to for inspiration. But it might provide a valuable few minutes of reading time for a sponsor in doubt about the style of a commercial that's been written for him.

For example, suppose you have a network drama and the agency came to you with a series of commercials integrated into the dramatic part of the show. And suppose the integration didn't hit you right. After persuasive pyrotechnics from the agency men, you might find yourself going along with the approach. A few words of advice, however, from Johnston's chapter, might reinforce your initial misgivings. "When commercials are written in as part of the script," Johnston warns, "they should contribute something to the entertainment of the show. . . . This type of commercial must be

handled very delicately . . . without ever making the product itself appear ridiculous."

The second section of "Advertising Handbook" devoted to the air is called "How to use radio and television as advertising media." It was written by Charles Hull Wolfe, radio and television copy chief at McCann-Erickson, Inc.

Wolfe's chapter is a highly compressed round-up on the whole industry. One of the high points is his list of commercial techniques suggested by radio research. Here again there's some quick and valuable guidance for the sponsor with decisions to make. Ideas, after all, are the most illusive of things to make decisions about. A shading here and there can make a difference and it's always important to keep basic principles in mind. Here are some of Wolfe's:

1. "To help assure that your commercials will be memorable, make them either so pleasant to hear that they produce an immediate reaction of enjoyment, or so forceful and repetitious that they create a momentarily unpleasant response. (This law of extremes is based on commercial tests of the relation of liking to remembering as well as on analysis of sales results of radio advertisers. Both experiments and common experience suggest that it is the neutral commercial, like the "neutral" human personality, that is most easily forgotten.)

2. "As further aids to memory, keep the total number of ideas to a minimum, put the most important idea at the beginning and end of the commercial, use a vivid presentation device to heighten the intensity of the idea, and organize the commercial so it progresses from the general to the specific.

3. "To give your commercials effective announcing and production, select the announcer for a voice that creates the impression you want associated with the product, build the announcer up as a likable, believable personality, and inject some element of the program itself into the commercial—audience laughter, applause, or participation in the commercial by a member of the audience—to maintain the sense of contact between the listener and the program."

Wolfe is also the author of a full-length book called "Modern Radio Advertising." (Published by Funk & Wagnalls, New York 1949.) This volume, based partially on original re-

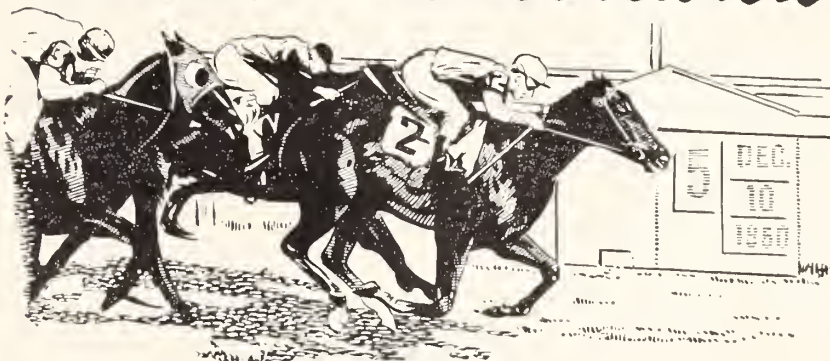
search by Wolfe, is a good and detailed summing up of research services, characteristics of network and spot radio, singing commercials, and other basic phases of radio/TV advertising.

Trouble is, and this is not a criticism of the book itself, that each of Wolfe's well handled chapters is worth a book. SPONSOR's reporter, on temporary assignment to the book beat, found that one book leads to another—whets the appetite for another, that is. You read a chapter in "Advertising

Handbook" by Wolfe. Then you read a book by Wolfe and you've got more about the industry in greater detail. That puts you in the mood for a whole book titled "How to Buy National Spot," or one devoted exclusively to singing commercials.

A basic difficulty in publishing radio/TV books is that they go out of date rapidly. This is particularly true of anything written about TV. But even radio books become quick victims of the art of change in the industry. A glance at a book published in 1939

You, too, can Pick a Winner in Peoria area



WMBD is the pick of the field—a favorite that alone gives you effective coverage in the rich Heart of Illinois market.

Many radio advertisers gauge BMB measurements on the basis of 50% coverage or better. The latest BMB study proves that WMBD is such a favorite in 6 out of the 14 daytime counties covered by WMBD. DAY and NIGHT, WMBD alone does an effective job in ALL of Peoria area.

Compare before you buy . . . ask FREE and PETERS for the COMPLETE WMBD story!



bears this out and also provides some interesting perspective on change since then. Warren B. Dygert's "Radio as an Advertising Medium" (McGraw-Hill, New York, 1939), is not so much dated in ideas as it is in factual content. At that time television was a distant development which would "at best broadcast not more than an hour or two each day." The Cooperative Analysis of Broadcasting (CAB) was still a force in the research world.

Dygert's ideas, on the other hand, are still fresh as a daisy—11 or more years after they were written. In fact, reading it in 1950 is a doubly informative experience: you get some good basics put over well and you get a sense of radio's history by seeing how things have changed since 1939.

Almost everyone queried by SPONSOR expressed interest in a book on television techniques. One ad manager wanted one which would cover every phase from production, to directing, to talent, to writing commercials.

One large-scale TV project is now under way, with Edgar Kobak as editor. McGraw-Hill will publish this book to be called "Handbook of Tele-

vision," probably in 1952. It will be written from the viewpoint of station management and there will be 40 chapters, each by an expert.

One good source of basic information about radio has always been collections of radio plays. The Norman Corwin dramas, issued in book form, influenced radio writers for a number of years, shaped advertiser thinking as well. Today, collections of television plays are particularly important to the advertiser because the staging called for by the plot of the play itself is often the determining factor in raising or lowering costs.

The soon-to-published "Best Television Plays of the Year," by William Kaufman, casting director of NBC Television, is the first TV collection to date. (Publisher, Merlin Press, Inc., New York.) Reading the original TV dramas in the book, together with accompanying articles, should help develop a television sense in advertisers who must give the yes or no to TV scripts.

One of the hardest-working of radio/TV advertising's authors is Maurice Mitchell, former director of the

BAB and now head of Associated Program Service. Mitch was responsible for many of the BAB's factual publications on radio (which, incidentally, are good bets for reference material) and he's also been working for over a year on a radio advertising book, which he feels is sorely needed. Book's main purpose will be to provide practical information for the advertising manager who has no source of radio techniques in terms of his own business. The writing job may be finished by the end of the year.

The best single source of information on what books are available in advertising is probably the "Classified Bibliography on Advertising, Marketing, and Related Subjects" issued by the Advertising Federation of America. It was first published in 1942, and yearly supplements have been issued since. The first of next year, AFA will print a list of all advertising books published from 1931-1950. This should be an invaluable list of basic sources—and a good hunting place for books of particular interest in your own business.

Till that bibliography comes along, here's a brief starter to add to those books covered in more detail above: "Radio Advertising for Retailers," C. H. Sandage, Harvard University Press, Cambridge 1945. An excellent book of practical principles including what percentage of a budget should go to advertising.

"Advertising Procedure," Otto Kepner, Prentice-Hall, Inc., New York 1950. One of the classic general advertising books with a good chapter on radio. Now in its fourth edition.

"Your Creative Power—How to Use Imagination," by Alex Osborn, Charles Scribner's Sons, New York, 1948. An easy-to-read, yet basically scientific pep talk book for creative workers. A possible prescription for a blue Monday along Michigan or Madison Avenues.

"How to Use Psychology for Better Advertising," Melvin S. Hattwick, Prentice-Hall, Inc., New York 1950. The psychological fundamentals in selling with specific applications to radio as well as other media.

"This Fascinating Radio Business," by Robert J. Landry Bobbs-Merrill Company, New York, Indianapolis, 1946. A well written description of radio's development as an entertainment medium. Main trade use: perspective for beginners.

"The Advertising and Business Side

WREN...TOPEKA, KANSAS





ABC
5000 WATTS

CITY SATURATION
COUNTRY COVERAGE

WREN

"FIRST ALL DAY"

WEED & CO. NATIONAL REPRESENTATIVES

of Radio," by Ned Midgely, Prentice-Hall, Inc. New York 1948. All-around book on purchase of broadcast time—network, regional, and spot. Covers research, planning a campaign, and other basic ground. ★ ★ ★

TV RESEARCH

(Continued from page 31)

couragement for advertisers who have their name talent deliver commercials personally. Though True feels that no final conclusion can be reached on the basis of this survey alone, there were striking indications that star-delivered commercials are best remembered.

Dave Garroway, for example, uses the same easy-going, eyes-aflutter approach to Congoleum-Nairn commercials which has characterized his rise to national television popularity. The *Dave Garroway Show* (NBC-TV) is only three percentage points behind Milton Berle in sponsor identification (55% for Garroway; 58% for Berle). Berle, who has been a standout for Texaco for three years, leaves commercials to Sid Stone, the pitchman.

Further evidence of the influence the talent's personality has on sponsor identification is provided by comparative figures for Berle and Sid Stone. Berle, of course, is extremely well known and 91% of the respondents had seen him on TV. Only 48% of the respondents said that they had seen Sid Stone. But the figures for identification of talent and product tell a different story. Berle has a Texaco identification of 58% among his viewers; Stone has an identification figure which is 17% higher, obviously because it's he who does the commercials.

A direct comparison is furnished by the Ed Sullivan and Kay Kyser shows. Both are sponsored by automobiles, in fact by cars of the same company—Mercury for Sullivan, Ford for Kyser. Yet 76% of men, women, and children in the sample who have seen Sullivan could identify Mercury; only 45% of Kyser's viewers named Ford. Sullivan does some of the Mercury commercials himself, but on the Kyser show all of the commercials are left to the slick delivery of Ben Grauer or appear on film.

The highest sponsor identification of all was reached by a local Chicago show in which the sponsor himself was the MC until recently. Jim Moran,

owner of a remarkable Chicago firm named Courtesy Motors, was identified with his company by 92% of his viewers. (Moran is a heavy local advertising spender, incidentally—one good reason for high remembrance value.)

(In terms of popularity, True's results don't differ substantially from the picture given by various program rating services. Arthur Godfrey was the most popular star in Chicago with 96% of the respondents who'd seen him; 87% who viewed him regularly. Milton Berle was second with 91% and 66%. Bert Parks was third with 81% and 57%. Since Bert Parks and Godfrey are on more than one TV show, these figures are not expressions of the relative ranking of any one show against another. This is a star-against-star situation.)

Percentages referred to here are not an index of relative popularity of the show itself. Nor are they affected by show popularity. They're merely the percentage of those who've seen a specified program and know the product or the sponsor.

True's sponsor identification figures are not an *absolute comparison* of entertainers. As he himself points out,

"There are many uncontrollable variations such as length of time talent has been on TV, whether or not they take a summer hiatus, number of programs for specific sponsor, possible overlap in other advertising media. . . ." But his figures do provide sponsors with a good general indication of the impression stars are making. Sponsor identification can't be regarded as the next best thing to proof of sales. It is an important indicator, however.

Breaking down sponsor identification figures by sex and age, True found some interesting variations between the groups. Children, it turned out, knew over 10% more of the sponsors than adults. This held true even for the products which the children aren't yet old enough to use. Molly Goldberg is identified with Sanka by 48% of men; 57% women; 63% children. Roy Marshall is linked with Ford by 60% of men; 70% of women; 90% of children. "Wonder what such deep penetration into children's minds will do to their product preferences of the future?" True comments.

The question set forth at the beginning of this article was: "How thin can Godfrey spread himself?" The an-

WOC FIRST in the QUAD CITIES

In Davenport, Rock Island, Moline and East Moline is the richest concentration of diversified industry between Chicago, Minneapolis, St. Louis and Omaha. The Quad Cities are the trading center for a prosperous two-state agricultural area. Retail sales, total buying and per capita income rate higher than the national average, according to Sales Management.

WOC-AM 5,000 W. 1420 Kc. • **WOC-FM** 47 Kw. 103.7 Mc.

WOC delivers this rich market to NBC Network, national spot and local advertisers . . . with 70 to 100% BMB penetration in the two-county Quad City area . . . 10 to 100% in adjacent counties.

WOC-TV Channel 5 22.9 Kw. Video • 12.5 Kw. Audio

On the Quad Cities' first TV station NBC Network (non-interconnected), local and film programs reach over 23,500 Quad Cities' sets . . . hundreds more in a 75 air-mile radius.

Basic NBC Affiliate
Col. B. J. Palmer, President
Ernest Sanders, General Manager

DAVENPORT, IOWA
FREE & PETERS, Inc.
Exclusive National Representatives



We like to be ON THE SPOT



- On the spot to
Deliver CBS to one
million people
- On the spot as
Durham's Number
One Station

HOOPERWISE
BMB-WISE

We'd like to be put ON THE SPOT

SCHEDULE OF CLIENTS
WHO WANT RESULTS

WDNC

Durham, North Carolina
5000 Watts 620 Kc
PAUL H. RAYMER, Rep.

swer is that powerful personalities like Godfrey and Bert Parks apparently can take on a number of advertisers and still link themselves with their various products in the minds of viewers.

True arrived at this conclusion in a way that sounds more complex than it is. He took the total number of viewers of a specific entertainer and compared them with the number of correct sponsor identifications given by those viewers.

Godfrey's viewers did very well at remembering that both Chesterfield and Lipton were his TV sponsors. Some 79% identified him with Chesterfield; 45% with Lipton.

Similarly, Bert Parks and Kukla, Fran, and Ollie do well for their several sponsors. The figures seem to indicate that the fact that a star has numerous sponsors won't keep him from gaining a high sponsor identification with one or more of the products. Probably how often, how long, and in what way the star has been advertising the given product is the determining factor in each case.

That Godfrey's sponsor identification with Chesterfield is 79% and with Lipton only 45% isn't surprising when you consider that Godfrey has also been linked with Chesterfield through billboard and space advertising for quite some time.

Bert Parks has a sponsor identification of 35% for Old Gold; 32% for Bristol-Meyers; 30% for Admiral; 11% for Benrus. Substantial difference between the first three figures and the 11% for Benrus is easily accountable for. Parks MC's full-length shows for the first three advertisers, is only part of an announcement campaign for Benrus.

The NBC-TV Saturday night *Show of Shows* is low on the list of cumulative sponsorship. The program's pantomiming star, Sid Caesar, gets only .02% for Walgreen, .04% for Magnavox, .07% for Snow Crop, putting him last on the list of multi-sponsored talent. This isn't surprising when you consider that all three of his sponsors share a single program. Nor does it mean that per dollars spent and per sales made, Caesar isn't as good a buy.

What about slogans on television? Cautiously, True points out that interpretation of his slogan survey results is questionable. First of all, most of the slogans used on TV are also used in other forms of advertising.

And many are years old. Secondly, the prominence given slogans in TV advertising varies with the different sponsors. Thirdly, some slogans lend themselves or have been made to lend themselves to TV while others don't. And, fourth, some slogans are more easily recognized with the brand name left out.

At any rate, True says that "with all the money poured into publicizing a slogan or theme, there is still an extravagantly expensive confusion factor present in nearly all slogans.

"Ford's theme 'Test drive the new 1950 Ford' is known by only 43% of all the men. Some 28%, or two-thirds as many as know the theme, think it is for Chevrolet or Buick or some other competitor.

"After years of plugging on radio, in magazines, and on one of the finest and most expensive TV programs, only 10% of all the men viewers know that 'Philco is famous for quality the world over,' and 8% thought that the slogan features a cigarette, auto, or some other product."

The most discouraging aspect of the slogan situation for sponsors is the "confusion factor" that seems to be inherent in their use. That is, for every person who can identify the slogan correctly, there seem to be a certain number who not only don't know the right sponsor but name another product in place of the right one.

"Look at the confusion factor on cigarettes: Old Gold, 19%; Philip Morris, 12%; Chesterfields, 13%; Camels, 7%. From one-fifth to almost one-half as many viewers have the slogans mixed up as those who know them though you see cigarette slogans wherever you look."

In the face of this poor identification of slogans, radio and television still seem to come off rather well. The slogan best remembered in True's TV survey and one of the two slogans for which there was no confusion factor was made famous by radio. This is the Butternut bread slogan, "Tut . . . tut. . . Nuthin' but Butternut."

The fourth-ranking TV slogan and one that's tied for lowest place among slogans with a confusion factor was developed entirely through television. This is the rhythmic "Carpets from the looms of Mohawk."

The Mohawk slogan is known by 54% of all the viewers surveyed. Yet Mohawk's *Roberta Quinlan Show* is

seen by only 23% of respondents. This means that actually twice as many viewers remember the slogan of the company as remember the entertainment as a whole. Obvious conclusion: when properly staged, a slogan on TV can seep readily into the consciousness of viewers.

The staging of the Mohawk slogan makes full use of sight and sound. It is, in fact, a minor work of commercial art. A choral group sings the slogan in resounding and irresistible base rhythms; at the same time, a tom-tom beats and before the screen revolves a perfectly lit roll of carpet. Mohawk show credits are superimposed on the carpet in clear white letters.

In an effort to find out how the viewer's slogan knowledge related to the product's TV show, True devised a simple formula. He divided the total number of viewers who saw the product's show into the total number of viewers who could complete the product's slogan.

Mohawk's slogan rating by this reckoning was 234. That is, over twice as many people knew the slogan as said they see the TV show.

Ford, on the other hand, with the Kay Kyser show and radio, newspapers, and billboards has only two-thirds as many people knowing the slogan as view the Kay Kyser TV show; and almost one-half as many people watch the Kay Kyser show confused the slogan with Chevrolet or Buick or some other competitor.

By now, Herbert True must be ranked as one of television's most energetic collectors of facts. A few months ago he compiled TV's most comprehensive dictionary; it appeared in SPONSOR (three issues, starting 13 March). And he's now at work on revised dictionary.

Here are some of True's sidelight comments on his research:

"About one-fifth as many people who knew Ed Wynn was sponsored by Camels thought he was sponsored by Texaco, in spite of the fact it has been almost 10 years since Wynn was on the radio for Texaco."

"Many, many favorable comments on the style, delivery and believability of Dennis James giving the Old Gold commercials. Also favorable comments on Sid Stone for Texaco."

"Butternut Bread seems to monopolize the Hopalong Cassidy show over

Meadow Gold butter, but this could easily be a holdover from Butternut's strong radio campaign."

"Some middle-aged men, laboring class, who remarked they did not have time to watch TV usually surprised themselves by finding out that they *did* have favorite shows, made an effort to see them and in a great many cases retained much of the sales message, sponsor, and slogan."

The cold figures in True's research presented in chart form at the beginning pages of this article, are worth careful study. Look them over and draw your own conclusions about how well TV's stars are doing for their sponsors. ★ ★ ★

LOCAL BAKERY ON AIR

(Continued from page 28)

Worcester's radio beginning was inauspicious, Harry Brown recalls. "Of course a radio station salesman at WDBH (now WTAG) sold us the idea in the first place. Our expenditure was \$60 for one full hour. We thought it a very extravagant sum for such fool-

ishness. That's how ignorant we were and perhaps now are. I say *now* because maybe, in view of its effectiveness, I should up my present radio time." (Local stations, please note.)

At first, Worcester Baking programs were put on mostly as a novelty. But audience response was encouraging and the novelty aspect of radio was put aside for some serious air campaigning.

Over a period of years, Town Talk used announcements, household programs, live orchestras, transcribed music shows and kid programs. Around 1937 the threat of war in Europe moved in and Harry Brown judged that news broadcasts would be of top interest. That is when Town Talk turned to WTAG news sponsorship.

Says Brown, "We're not married to news programs necessarily, but 14 years is certainly a long engagement!"

Mr. Brown, telling about opposition tactics, says "We've noticed that some competing products are given a heavy radio splurge for from six weeks to three months. Then radio advertising is discontinued for a while. We think they lose much of their momentum by

time buyer finds Service-Ads helpful...

"When I'm making my initial screen of stations in a particular market and getting the technical data I need from STANDARD RATE," says the Time Buyer in a large Chicago agency, "I check all the ads that appear, too."

Service-Ads, like WCFL's, for example, are particularly useful to Time Buyers. They supplement and expand station listings in SRDS Radio and Television Sections and market listings in SRDS CONSUMER MARKETS with additional information that helps buyers buy.

Note to Broadcasters: The 64-page SPOT RADIO PROMOTION HANDBOOK reports what radio advertisers and agencies want to know about stations and where they get their information. A dollar a copy from us.

A total of 150 stations regularly supplement their listings in each of the monthly SRDS Radio and Television Sections with Service-Ads giving additional information that helps buyers buy.



WCFL

50,000 WATTS IN CHICAGO
sells "4+" states—8,289,763 consumers
in the primary...5,421,020 in secondary!

WCFL's mail pull pattern shows response from a Primary and Secondary area with 444,470 Radio Homes. Total Sales Volume of \$13,367,673.000 4,393,047 Weeks-Turnover!

WCFL 1000 on the dial reaches an audience (based on a 100% line program in its coverage in Illinois, 44 in Indiana, 60 in Michigan, 15 in Wisconsin and 10 in Iowa). The actual audience pattern shows general duplication of the 100% line program's audience. See map below for 5 multi-city and 100 micro-city coverage. Newbury, the heart of America's WCFL's constant engineering coverage map, alone shows this market.

Market	Radio Homes	Population	Advertisers	Spots
Chicago	444,470	3,700,000	4,393,047	\$1,000,000
Indianapolis	2,500,000	1,200,000	1,200,000	\$2,000,000
St. Louis	1,500,000	1,000,000	1,000,000	\$1,500,000
St. Paul	1,000,000	800,000	800,000	\$1,000,000
Minneapolis	800,000	600,000	600,000	\$800,000
Des Moines	600,000	400,000	400,000	\$600,000
Omaha	400,000	300,000	300,000	\$400,000
Sioux Falls	300,000	200,000	200,000	\$300,000
Yankton	200,000	150,000	150,000	\$200,000
Hot Springs	150,000	100,000	100,000	\$150,000
Little Rock	100,000	75,000	75,000	\$100,000
Memphis	75,000	50,000	50,000	\$75,000
Shreveport	50,000	35,000	35,000	\$50,000
Fort Worth	35,000	25,000	25,000	\$35,000
Dallas	25,000	15,000	15,000	\$25,000
Houston	15,000	10,000	10,000	\$15,000
San Antonio	10,000	7,500	7,500	\$10,000
Austin	7,500	5,000	5,000	\$7,500
Fort Worth	5,000	3,500	3,500	\$5,000
Dallas	3,500	2,500	2,500	\$3,500
Houston	2,500	1,500	1,500	\$2,500
San Antonio	1,500	1,000	1,000	\$1,500
Austin	1,000	750	750	\$1,000
Fort Worth	750	500	500	\$750
Dallas	500	350	350	\$500
Houston	350	250	250	\$350
San Antonio	250	150	150	\$250
Austin	150	100	100	\$150
Fort Worth	100	75	75	\$100
Dallas	75	50	50	\$75
Houston	50	35	35	\$50
San Antonio	35	25	25	\$35
Austin	25	15	15	\$25
Fort Worth	15	10	10	\$15
Dallas	10	7	7	\$10
Houston	7	5	5	\$7
San Antonio	5	3	3	\$5
Austin	3	2	2	\$3
Fort Worth	2	1	1	\$2
Dallas	1	1	1	\$1
Houston	1	1	1	\$1
San Antonio	1	1	1	\$1
Austin	1	1	1	\$1
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Houston	1	1	1	\$1
San Antonio	1	1	1	\$1
Austin	1	1	1	\$1
Fort Worth	1	1	1	\$1
Dallas	1	1	1	\$1
Houston	1	1	1	\$1
San Antonio				

this procedure. We lean to a more modest program and run it consistently week in and week out, year after year."

Worcester Baking uses WTAG because the station dominates the major portion of Worcester County where their products are sold. Announcements adjacent to newscasts are used on WKOX, Framingham, and WARE. Ware. These two stations reach the western and eastern ends of Town Talk territory and cover their sales fringes. The firm also uses 10 small newspapers throughout small towns, but radio gets one-third more of the advertising budget than do newspapers.

The company's broadcast advertising schedule utilizes the WTAG 1 p.m. news on Monday, Wednesday, and Friday; the 6 p.m. news on Tuesday and Thursday. The show opens with a brief musical fanfare, a trademark technique unusual for news programs.

The standard announcer opening, which was inaugurated around 1933 on WTAG, is still "Your Town Talk baker brings you fresh, up-to-the-minute news . . . hot off the wire . . . news interesting as your oven-fresh

Town Talk bread is delicious, satisfying, nourishing."

Immediately following this opening, the newsmen comes in with one or two short news items to catch audience interest before the staff announcer returns with the first brief commercial.

Although Town Talk gives radio most of its advertising budget, the firm believes that newspapers are an important supplement. Brown explains his company's technique in employing the two media.

"We feel the newspapers have a special value in that you can picture your product being used by women and children. You can also carry a short, punchy sales story quickly read and easily remembered. We don't think the reader will take the time to read a long story.

"Radiowise, a good announcer can say a lot in 75 to 100 words. We feel sure that the human voice is convincing and holds a listener when the same story would go unread in print."

The makers of Town Talk bread include their 2,000 store accounts in their media plans. At the end of each newscast this copy is used: "This news

has been brought to you by your Town Talk bakers who urge you to patronize your neighborhood store. Remember . . . he carries nationally known brands at fair prices . . . and is open at hours to suit your shopping convenience."

Copies of this message are sent to 1,500 retailers on the bread routemen's stop list. Typical of dealer comments on Town Talk promotion and air advertising is a quote by Tom Habib, owner of the Food Shop in Worcester: "I always stock my bread shelves for the weekends with Town Talk. I sell more Town Talk *than all other brands put together.*"

Says Brown: "We don't expect the dealer to fall on our neck every time we enter his store and thank us for boosting the cause of the neighborhood grocer. However, we do receive enough comments to encourage us in continuing this effort in his behalf. Certainly we have and are enjoying a high degree of dealer goodwill, as evidenced by the large number of special and plus orders given us which could easily be given to a competitor."

One evening Worcester Baking executives got a sampling of the prompt radio reaction. The news commercials mistakenly mentioned rolls wrapped in clear cellophane—when actually the rolls were put up in bright colored wrappers. Grocers and station got a flood of comments on the mistaken description.

Special orders and seasonal orders also enter the radio realm. One of the Worcester Baking Company's broadcast objectives is to promote the sale of new products. Sometimes radio is used to promote seasonal baked goods—Christmas Loaf, Easter Hot Cross Buns and picnic hot dog rolls. Limited production items frequently rely on radio sales effectiveness.

For example, Worcester bakes and sells raisin-fruit bread on Tuesdays and Fridays only. Radio enables them to pinpoint their mention of this product to catch people just before they go shopping. Dealers are alerted and the specialties are on the shelves awaiting the radio-reminded buyer.

Brown explains: "We begin airing a new product the evening before it is first placed on sale in stores. It is not unusual to have a grocer say to our salesmen, 'Be sure and leave some of those new loaves you announced on the radio.'"

"After the war we resumed selling

CRACKROBATS

FOR LEASE OR OUTRIGHT SALE

TOM DICK and HARRY'S free-swinging antics catch an audience by its funny-bone. Comedy, plus well-arranged "old favorite" and novelty songs make this ace radio team tops in entertainment. They have proven that their show moves merchandise. 156 newly transcribed 15 minute shows are available. Make their show YOUR show. Send for low rates and free audition disc.

TAYLOR PRODUCTIONS, Inc.
6700 Sunset Blvd. Hollywood 28, Calif.
Hudson 2-1089

raisin-fruit bread and oatmeal bread. Remember, these varieties had been off the shelves for nearly two years. Yet, in the space of a few days, dealers were demanding them again. So you see here again radio plays an important part in our plans. It not only tempts the public to go to the grocer for a new product, but it also prompts the grocer to want a supply on hand to meet expected demand. Our grocers have faith that broadcast advertising will bring calls for the product and start buyers into his store."

Radio also comes to the rescue for products already established but needing an additional sales buildup. It is not uncommon for Town Talk to rely on radio impact alone, in such instances, while other media continue their undisturbed schedules.

While pushing bakery sales, the company doesn't forget dealer goodwill. Two women demonstrators are deployed to selected locations each week. They're conscious of the radio-advertised features and make sure customers are, too. The girls don't stop with selling Worcester Baking products but also sell non-competitive items for the grocers.

"But," adds Mr. Brown with a twinkle in his eye, "they almost control the bread sales in the stores they are working."

Since Worcester Baking first "cautiously" spent \$60 in radio some 25 years ago, a constantly increasing number of bread pans have been taken out of the ovens. This is the philosophy of Mr. Brown and the company he represents: "... no such thing as a summer hiatus because people go right on living, buying and eating, summer or winter. Radio, summer or winter, can be called the good strong arm of our advertising efforts!" ★ ★ ★

NIGHTTIME RADIO

(Continued from page 25)

cut down on—completely or partially."

Some of the advertisers interviewed were not in television as yet. Said one: "Our major programing effort is in radio because we believe that for a mass-sales company there's no better way to reach the whole country. If we did buy an expensive TV show, we would probably cut down on magazines and newspapers or possibly try to get new money for TV." Another

ad manager commented: "It hasn't just been radio that we've cut down on to go into TV. We dropped some magazine schedules. But, by and large, our thinking tends to run along very simple lines. We buy magazines on circulation and the circulation isn't off. We know darn well radio listening must be off, so that's it till the networks can really prove different."

Here, in the words of various advertising managers, are some of the other reasons for choosing to cut down on evening network shows:

"This year an evening network show may still be a worthwhile buy. But I don't believe in short-term advertising. I'd want to keep a show for at least three years. You don't start to get the full benefit out of the show for months after you buy it. But if television continues to exceed expectations in the speed of its growth, there's no telling what listening will be like next year and the year after. That's the thing that bothers me; it's not just the extent of listening declines now."

"I'm not speaking for my company, but I think in the case of some firms there's a feeling that they don't want to be associated with a declining medium. TV's the thing, radio is going down, therefore buy television. It's not logical necessarily but it's human."

"Spot radio is the logical way for us to supplement our television coverage. We'd prefer a network show because spot takes a lot of trouble and you can't be sure of what you're getting all of the time. But we feel spot is more economical now because of the decline in evening listening."

Some of the other sentiments advertisers expressed about network radio were not necessarily reasons for cutting it out of the budget. But they are significant as an indication of how advertisers feel.

A tobacco company advertising manager said: "I get pretty annoyed when a television station increases its rates because there's been an increase in sets in the market. Why doesn't the same logic apply when I ask for a decrease in radio rates?"

"We haven't raised our product prices," said the ad manager of a drug company. "yet the real cost of reaching consumers via network radio is up. Where are we supposed to get the money from to maintain sales volume?"

"Name talent is still holding a pistol

YOU CAN CALL YOUR SHOTS ON THE

To cover the rich dairyland markets of Wisconsin; the industrial centers of Northern Minnesota... use the Arrowhead Network. You're interested in sales—and that's what we deliver!

ARROWHEAD NETWORK

Represented nationally by RA-Tel Reps., Inc. and regionally by BUMER-JOHNSON, Inc. Mpls.

WMFG
HIBBING
WHLB
VIRGINIA
WIBC
DULUTH
SUPERIOR
WJMC
RICE LAKE
WEAU
EAU CLAIRE
WISC
MADISON



You can't buy TIMEBUYER quotes like these:

Foote, Cone & Belding

"SPONSOR is the brightest newcomer to the field of advertising publications in many a long day."

FAIRFAX M. CONE, *Chairman of Bd.*

Biow

"SPONSOR really keeps us posted on what's going on in radio and television advertising."

ETHEL WIEDER, *Timebuyer.*

Erwin, Wasey

"The SPONSOR method of presentation was long overdue. I feel that SPONSOR greatly deserves the important part it plays on the agency scene."

RAY SIMMS, *Chief Timebuyer.*

Beaumont & Hohman, Inc.

"We hear nothing but complimentary remarks about SPONSOR within the agency trade. It is definitely on my 'must-read' list regularly."

CLARKE TRUDEAU, *Media Director.*

Benton & Bowles

"SPONSOR has been on my list of home *must* reading for a long time. I find it interesting as well as informative."

GEORGE KERN, *Head Timebuyer.*

N. W. Ayer

"Everyone connected with Radio and Television advertising should read SPONSOR. We at N. W. Ayer read it regularly because it keeps us posted on the latest radio and television activities."

PAUL KIZENBERGER, *Timebuyer.*

Ruthrauff & Ryan

"SPONSOR presents the type of factual information helpful to the agency and client in dealing with radio and television problems. It receives thorough readership in our firm."

ROSS METZGER, *VP & Radio Director.*

Kenyon & Eckhardt, Inc.

"SPONSOR is well-named for it is the only book that really gets down to cases with the problems directly concerning sponsors. We find it a valuable source of ideas and facts."

PHILIP KENNEY, *Radio Timebuyer.*

B. B. D. & O.

"Because SPONSOR fills a need covered by no other trade paper, all of our timebuyers get SPONSOR at home where they can read it in peace and quiet."

FRANK SILVERNAIL, *Chief Radio Timebuyer.*

Kudner

"I read SPONSOR regularly to keep up to date with the happenings in the radio and television field. I consider it an excellent medium for people who are interested in this phase of the advertising business."

DAN J. PYKETT, *Media Director.*

William Esty Co.

"SPONSOR talks our language and gives us invaluable and current information. Our office file of back copies of SPONSOR has proven invaluable."

KENDALL FOSTER, *Director Television Dept.*

Sherman & Marquette

"SPONSOR is given careful reading each issue by most of our key personnel. Moreover, it contains much information which is of permanent reference value."

LOU TILDEN, *Radio Director.*

Doherty, Clifford & Shenfield

"SPONSOR seldom fails to provide some newer, fresher, approach to an industry story or problem."

HELEN WILBUR, *Radio Timebuyer.*

Honig-Cooper

"SPONSOR contains more meaty case histories of advertising in action than any other trade publication in the field."

LOUIS HONIG, *Vice President.*

Maxon

"SPONSOR is a regular in our Maxon radio and television departments. It's solid reading from cover to cover."

ED WILHELM, *Timebuyer.*

Schwimmer & Scott

"SPONSOR to me is the best in the field. As a matter of fact, I have almost all the copies in my files from the day it started publication. For radio and TV news, it can't be beat! I find myself constantly referring to back issues for information of all kinds—most particularly for TV growth and acceptance."

EVELYN R. VANDERPLOEG, *Head Timebuyer.*

Sullivan, Stauffer, Colwell & Bayles

"For up-to-date complete information we consider SPONSOR a must on our reading list of radio publications."

FRANK MINEHAN, *Vice President & Media Director*

Compton

"SPONSOR's the answer to a need in trade papers. Everyone here reads it that should."

HENRY CLOCHESY, *Head Radio Timebuyer.*

J. Walter Thompson

"SPONSOR is a must on the recommended reading list. Its total audience at J. Walter Thompson far exceeds the number of subscriptions."

LINNEA NELSON, *Head Timebuyer.*

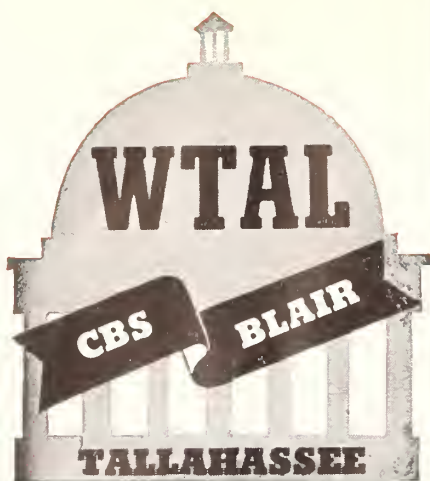
McCann-Erickson

"Reading SPONSOR is a must with me. It has to be, with so many of my associates and clients always quoting it. Besides, it's good reading."

BILL DEKKER, *Dir. Radio Serv. & Station Relations.*

SPONSOR

The Magazine That Broadcast Buyers Read and Use



5,000 Watts
(full time)

John H. Phipps, Owner
L. Herschel Graves, Gen'l Mgr.
FLORIDA GROUP
Columbia
Broadcasting
System

S. E. Rep.—Harry E. Cummings

BMI

SIMPLE ARITHMETIC
IN
MUSIC LICENSING

BMI LICENSEES

Networks	23
AM	2,158
FM	374
TV	100
Short-Wave	4
Canada	150

TOTAL BMI
LICENSEES . . 2,809*

You are assured of
complete coverage
when you program
BMI-licensed music

**As of October 27, 1950*

BROADCAST MUSIC, INC.
580 FIFTH AVE., NEW YORK 19
NEW YORK • CHICAGO • HOLLYWOOD

at the head of the advertiser," said a beverage company executive. "But the time for cuts in talent fees is coming."

On the other hand, a drug company ad manager said: "I have a feeling that the high salaries paid TV guest stars may actually inflate their radio fees." "If a guest star gets several thousand dollars for a TV show, he won't want to appear on radio—unless he gets more than present radio fees. Will the networks help make up the difference?"

Advertisers were asked what the networks could do in general to stir up new enthusiasm for evening network shows. Most of the replies centered around a rate cut. But there were some additional suggestions which are slightly off the beaten path. These are worth noting because they all represent possible network moves. The nets, after all, will take their cue from advertiser sentiment.

Several sponsors felt that real instead of "lip-service" merchandising by the networks would be worth dollars and cents to them. As it happens, just two days after these advertisers expressed their feelings to a SPONSOR researcher, CBS came out with its new merchandising plan.

One advertiser wanted the networks to "open up one-minute announcements at night on a grand scale." The same man advocated reclassification of evening time so that advertisers paid Class A rates for the peak hours only. Thus if 8 to 9:00 p.m. was a better listening slot than 10 to 11:00, there'd be a price differential.

Another advertiser suggested that networks change their entire concept of operation. Instead of a basic network consisting of the big-city stations, he thought the logical network of the future would be one made up of the non-TV cities with TV cities optional. As an alternate suggestion this advertiser advocated that networks reduce their AM rates in exchange for TV business. He thought a mutually profitable arrangement could be worked out whereby an advertiser agreed to use the network's TV stations in the big cities and its AM stations in non-TV areas.

One advertiser came up with a suggestion for an escalator clause in future radio contracts. It would provide for a rate reduction of a specified amount proportionate to decline in

listening in each TV market. This advertiser felt that it was perfectly reasonable, on the other hand, for radio rates to go up in some non-TV cities where listening is on the increase now. "With national advertisers indignant over rates in general, increases in non-TV markets would be bitterly received at the present time. But if there were escalator clauses, some kind of fair adjustment all around could be worked out amicably."

Most advertisers questioned felt that either an escalator clause or a straight rate decrease was in the cards for next year or earlier. Several had been given broad hints by network representatives that this was the case. Whether the hints had any official backing or not, advertisers feel that the laws of supply and demand are bound to have their effect.

Despite their general enthusiasm for television, advertisers are not overlooking the fact that a company can make grave errors in biting off more television than it can chew. Several

**LIKE
TO BE
ANNOUNCED
TO
BUTLER (Ky.)?**

Sorry! WAVE can't get you announced to Butler (Ky.). Since we've never thrown a reception 'way down there, we don't have any entree ourselves. . . .

We do entertain lavishly in and around Louisville. Every week we spend seven gala mornings, noons and evenings with thousands of fascinated listeners in the 27 important counties in the Louisville Trading Area. When WAVE announces you to these richest and best markets—well, brother you get announced!

So come on, Pal, and be introduced. Just WAVE when you're ready!

LOUISVILLE'S
WAVE

ABC AFFILIATE . . 5000 WATTS . . 970 KC
FREE & PETERS, INC.
National Representatives

of the advertisers queried knew of companies where this had happened. A prominent advertising manager explained: "Most companies in television with expensive shows must write off the high costs over a period of several years. In the first few years of a TV show, it won't necessarily be returning enough sales to make it pay. In later years, that loss will be turned into profit by the increase in the number of sets. Some companies, however, can't afford to wait. I've seen several make the mistake of getting into network TV when it couldn't pay for them immediately. These companies have either dropped their TV shows already or will do so soon."

Some of the premature moves of advertisers border on the humorous. A network representative who was one of several included in SPONSOR's survey told about a local sponsor who wanted to give up an announcement adjacency next to one of the top-rated shows in radio. The local sponsor's reasoning:



Only
Rochester
STATION
GAINING

- in AUDIENCE
- in TIME SALES

And Our Low Rate Card Remains Unchanged

1280 KC 5000 WATTS

WWVET
MUTUAL

IN ROCHESTER, N. Y.
Represented Nationally by
THE BOLLING COMPANY

Nighttime radio was dead so why hold onto a valueless announcement franchise. The network representative, who didn't know whether to laugh or cry in this case, worked out the figures and proved that the cost per thousand of the announcement in question was lower than it had been the year before. But the advertiser had been ready to give up his high-valued one minute simply because of the general impression of TV's growth which had been building up in his mind.

Few national advertisers are this naïve and all of those questioned felt that nighttime network radio had years—perhaps 25 years—ahead of it in basically the same form. "Think of network radio as a magazine," said one. "It's not going to be the same sized magazine it was three years ago. But it'll still be a mighty big one for years to come."

On the basis of these conversations with advertisers, it is possible to gauge the likelihood that advertisers will be back in the market for radio shows. The indications are that this reaction will come. First of all, there will be the advertisers who bit off too much TV and had to get out. Some of these sponsors will have learned their lesson by the end of this year, the first really fully sold year for the two major TV chains.

In the following two years, with the lifting of the TV freeze, more advertisers may be forced out of the medium. The lifting of the freeze would mean more TV stations coming on the air all at once. The networks would probably require advertisers to add the new stations to their schedules soon after they were established. Since rates for new stations are notoriously out of line with sets in the market, advertisers would in effect be forced to pay a lot more for very little less. This might be too much for a number of TV's original advertisers.

War, of course, would completely change the relationship between radio and television. TV set production would end and with it expansion of the medium. Even if war does not come, however, defense production and the recent government order tightening up installment buying may slow the increase of sets. Color television, too, will for a little while at the least put the brakes on set sales.

But the best hope for network radio is not in these negative factors. Rather

Mr. Ben Bodec
Lawrence Roberts, Inc.
New York City

Dear Ben:

SHARE TH' WEALTH is shore gittin' along here in West Virginny on **WCBS**! Yessir, Ben, you jellers really knew what yuh was doin' when yuh picked th' number one station in th' Mountain State! Uv course, y'all know thet yuh gits more lisseners on **WCBS** then effen yuh bought all th' other four stations in town, an' fer oney half as much money. They does all sorts uv thin's here ter keep peepul thinkin' uv **WCBS**. F'rinstance, tomorry night th' biggest 'lection party in th' state'll be right here, an' durned near ever' one'll be tuned ter 580 on yer dial! Yuh jest cain't beat **WCBS** fer lisseners, Ben, an' thet's whut makes a radio station a bargain, ain't it?

Yrs.

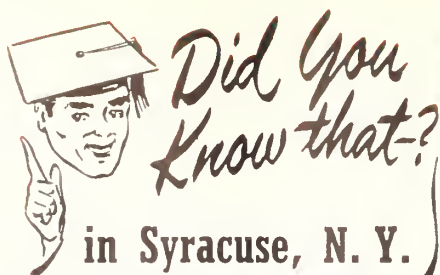
Algy

WCBS
Charleston, W. Va.

PULSE, INC., REPORTS:

WWDC
1st
in out-of-home
audience in
WASHINGTON

Pulse, Inc. in a new survey of radio listening in cars, taxis, offices, restaurants, etc., shows that WWDC gives the biggest PLUS audience in Greater Washington. You must have all these new facts to intelligently choose among the 14 radio stations in this rich market. Call your Forjoe man today for all the details.



in Syracuse, N. Y.
WFBL

now delivers
more than
TWICE as many
listeners **DAY-**
TIMES as the
next most popu-
lar station in
Syracuse!

Call **FREE & PETERS**
for Availabilities

WFBL

SYRACUSE, NEW YORK



**GROWING
GROWING
GROWN**

Now First in Mobile

MORNING PERIOD*

PLUS...

a 14.8 Over-all Audience
Increase Since 1949

**ANOTHER BONUS
FOR ADVERTISERS...**

Special merchandising
department for extra
promotion of sales.

*January, February, 1950 Hooper

WABB AM 5,000 Watts
FM 50,000 Watts

AMERICAN BROADCASTING
COMPANY

OWNED AND OPERATED BY
THE MOBILE PRESS REGISTER
NATIONALLY REPRESENTED BY
THE BRANHAM COMPANY

it lies in the ability of the networks to devise methods of showmanship and salesmanship. SPONSOR's survey indicates that advertisers will welcome both. Advertisers want programing which is not based on a continual process of copying the successful formats. They want salesmanship which is backed up by facts they can understand and believe in.

Actually, as the networks strip down for the hard battle ahead, they have loyal supporters wishing them success among advertisers themselves. For advertisers realize that network radio has been an effective and low-cost sales force. They want it to continue that way—but on a post-television basis. ★★★

510 MADISON

(Continued from page 6)

return to their homes and hear themselves on the radio that same day. To make sure they don't forget this, he hands out picture post cards like the enclosed as a reminder.

WCOP also sends each week to the managers of the Liggett Rexall stores a listing of the commercials that will appear on the various Liggett Rexall shows throughout that week. We are also able to get a nice amount of subsequent newspaper space on Bragg's projected appearance in the various stores.

I can't give you any figures on the success of this program, but the mere fact that both it and the two newscasts have been renewed for a fourth year over WCOP certainly indicates the value of the show to Liggett-Rexall.

JOHN WILKOFF
Promotion Manager
WCOP
Boston

BANKS ON RADIO

SPONSOR's recent questionnaire regarding retail clothing stores' use of radio prompts me to inquire whether SPONSOR has ever done a story on banks' use of radio.

WEEI has a number of financial institutions using its facilities and while it is very difficult to find out to what extent radio has contributed to the gross income of a bank, we, at least, have one very striking success story.

To my knowledge, banks generally

have not used radio to the extent they do in Boston. This is something of a paradox since banks by nature are conservative and New England has the reputation for also being conservative.

I have been asked the question in the past, "How did WEEI get so many bank institutions on the air?" I suspect if more people knew of our particular situation, there would be many more questions along this same line.

I don't mean to infer that WEEI can give all the answers. We can't by any means, but perhaps with our experience, combined with others, as in the case of the retail clothing stores, you might come up with an interesting article.

WILBUR S. EDWARDS
Assistant General Manager
WEEI
Boston

• Reader Edwards, you're reading our mind. Check page 26 of this very issue and you'll spot our roundup on banks.

FLY-BY-NIGHT PITCHMEN

Your article in the 9 October issue of SPONSOR, "Pitchman in the parlor," certainly rings the bell so far as covering the situation is concerned.

It is true, since television is capable of doing such a tremendous selling job, that many fly-by-night operators are taking advantage of the situation, making strong selling pitches on a lot of merchandise that is not worth the price.

We, here at WNHC-TV, recognized this fact some months back and set up a standard of acceptance of programs of this type. We submitted our code of standards to our representatives,

IN DANVILLE, VA.

BUY THE

OLD ESTABLISHED

ESTABLISHED 1930

HIGHLY RATED

46.0 HOOPER
AVG. 5 PERIODS, WIN. 1950

ABC STATION

WBTM

HOLLINGBERRY

The Katz Agency, and they thought so much of this code that they made it available to the other television stations which they represent.

I am happy to enclose a copy of this article for your inspection, and will be very happy to make it available to any station requesting it.

We feel it is the duty of television and radio station operators to protect their listeners as much as possible by only offering merchandise and services of good value. A station can protect its goodwill with its audience by denying their facilities to these fly-by-night operators.

JAMES T. MILNE
General Manager
WNIH-AM-FM-TV
New Haven

RE MR. SNYDER OF BIOW

I am writing with reference to an article on page 80 in your issue of 9 October.

I think it important that the record be kept straight. Mr. Fritz Snyder, who just rejoined our organization, had nothing to do with the purchase of Bulova TV spots, either in the planning, buying or production. All of this—from conception to execution—was done by Mr. Terence Clyne, a vice president of our company.

Mr. Snyder's assignment in our organization has not as yet been definitely defined. He did some pinch-hit work on Pepsi-Cola clearances, as did several other members of our outfit.

MILTON H. BIOW
The Biow Company
New York City



I'm broadcasting the three daily Vancouver Sun newscasts on an exclusive basis — Watch my ratings rise—TOP DOG on the Coast!

HOW TO BUY TIME

First, hold availabilities as if live cobra,

Look at time salesman as if death warmed over.

When coverage mentioned, instantly scream,

Accuse radio rep of having opium dream.

Purse the lips, furrow the brow:

"Why do you think early morning time is so good now?"

"Why is it good? Because to the hicks We sold ten thousand baby chicks!"

Key question: "How does it do rating-wise?"

Answer: "Well, Jack, you realize Down in Memphis and in that group . . . er . . .

Well, hell, you just can't go by Hooper!"

"Call you later." Later: "Cost per thousand

Shows up bad. But I like the station and . . .

If we could get next to Godfrey, say . . ."

"But, Jack . . . well, I'll call you back today."

Later today: "Jack, I called station and we're covered."

"But, Joe, I've just discovered Appropriation for Memphis not so great!"

Then talk of deals, packages, special rate.

The smoke is cleared, the battle won. Contracts all signed, the "deals" all done.

Too late you find out you're not so smart—

Godfrey's on vacation when schedules start!

JACK NELSON
Haydon-Smith Advertising
New Haven

AIR PLANS IN HOLLAND

The conclusion of an article "Commercial broadcasting in Europe" in the September 1949 issue of SPONSOR has caused me a great deal of thought, and since that story much has happened to dispute the lines: "It's a shame that making an honest dollar and selling the democratic way of life can't be combined. The facilities are in Europe, the way is left to Yankee ingenuity. Has American business lost it?"



To Cover the Greater Wheeling (W.Va.) Metropolitan Market you need . . .

WTRF
AM-FM

High Hoopers (Avg. 24.5)
Low Cost
The ECONOMICAL way to SELL
The Wheeling Market
Check
THE WALKER CO.

For Western Montana KGVO Missoula

5000 Watts

Nite & Day

All Major CBS Programs

A fast growing Market

Wholesale Center

High Per Capita Income

Where Business is always good

The Art Mosby Stations



KGVO-KANA
5000 Watts Night & Day MISSOULA
250 Watts Night & Day ANACONDA BUTTE

MONTANA

NOT ONE, BUT SEVEN MAJOR INDUSTRIES

About the same time those lines were printed a group of influential Dutch financiers and industrialists requested me to work out plans for the building of a commercial broadcasting station in the Netherlands. They had laid aside sufficient capital to finance the building of a strong medium wave transmitter and studios and to guarantee a sound financial basis for the operation of the station after its completion.

Since then a small group of experienced radio executives and myself have been very busy and, as was to be expected, met a stiff opposition. It is not necessary to give you a nearer definition of this opposition. Some of the considerations in the SPONSOR article prove that you are fully aware of the stumbling blocks that are strewn with great abundance in the path of any commercial broadcasting enterprise in Europe and particularly so in Holland. Let it suffice to tell you that recently we have placed our plans in the hands of the Economic Cooperation Admin-

istration in Paris and that the results of our contact were sufficiently promising to justify further activities.

Our plan is to build a modern station in Rotterdam with the idea of advertising American and European products and to further economic cooperation and European integration with the countries of Western and Eastern Europe, North Africa and possibly the Middle East.

(NAME WITHHELD)

Manager

Pieter Saenredamstraat 3
Utrecht, The Netherlands

MEDIA AND SURVEY COMMENTS

For years the advertising business has sought a common yardstick by which to measure all media fairly and accurately. The desirability of such a yardstick, however, should not blind us to the factors which make it impractical if not impossible.

SPONSOR's suggestion that time-spent-with-the-media be used as such a yardstick is a case in point.

The ability to measure this dimension is its best recommendation. But is this dimension of time-spent-with-the-media significant to the advertiser *when applied to different media?*

Obviously, as between two newspapers or magazines or radio stations, the one to which people devote the most time has a point in its favor. That is why this measure of advertising value is widely used by media and advertising buyers in comparing different media in the same media group.

But as between a newspaper and a radio station this dimension loses all advertising significance. If I were a newspaper space salesman and a prospective advertiser confronted me with the fact that people spend more time listening to the radio than reading newspapers, I would call his attention to:

1. The fact that the average person divides his radio listening among four stations whereas he reads less than two newspapers.
2. The even more important fact that in a half hour of reading a newspaper a person can see and, if he wants to, read every display ad. But to hear, or even be available to hear every advertiser's radio commercials he would have to listen from sign-on to sign-off.

To pursue this thought further, on the basis of one sponsor every quarter hour the listener can hear only four advertisers' messages in an hour. In that same hour he can read many more newspaper ads, and plenty of news items as well.

Then add the fact that a larger percent of a newspaper's space is devoted to advertising than is a radio station's time. An hour of newspaper reading may well represent more minutes of ad-reading than an hour of radio listening represents in minutes of commercial-hearing.

What it boils down to is that while the element of time is common to both both types of media, the advertising significance of the time element is by no means the same. And therefore the time yardstick, while superficially comparable as between different types of media, is not comparable in terms of advertising significance.

Why not admit that there are certain comparisons that cannot be made on the basis of exact measurement? Isn't it time to face the fact that certain media decisions must be based on factors which are not completely comparable and whose non-comparability



LANG-WORTH
FEATURE PROGRAMS, Inc.
113 W. 57th ST., NEW YORK 19, N. Y.
Network Calibre Programs at Local Station Cost

CORRECTION

In our recent ad we stated we were the "sixth highest Hooperated station in the nation between 6:00 and 10:00 P.M." This should have read, "sixth highest Independent Hooperated station in the nation between 6:00 and 10:00 P.M. *"

*Based on the 1950 May-June Index.

WEMP

24 Hours of Music • News • Sports

HEADLEY-REED CO., National Reps.
HUGH K. BOICE, General Manager

must be taken into consideration rather than ignored?

Judgment cannot defer to a tape measure in all instances. And judgment does not consist in reading tape measures; it consists in weighing the relative importance of factors which cannot be directly related to each other.

When media buying becomes merely a matter of reading tapes media departments will have degenerated to a low ebb, indeed. I for one believe that media people have a high degree of judgment. By all means give them all the tools they need. But let us not try to substitute an ill-fitting tool for their own sharp judgment.

PHILIP F. FRANK
Director
Research & Sales Promotion
W'SGN
Birmingham

"Audience is a word used at least once a day in every radio station in the country. That means that about 2,000 times a day the radio industry reinforces a concept that is not only inaccurate but harmful to broadcasting progress.

Because the "radio audience" doesn't exist. The millions of people who tune in every day aren't an audience in the commonly used sense of the word and, most important, they don't react like an audience.

Unfortunately, we use the word so constantly that we tend to think of our listeners as an "audience" and this colors our approach to them on the air. We talk to them and program for them as if they were a group, able to react with a mass psychology. A moment's thought tells us, though, that they react

as individuals, not like an "audience" at all.

Let's talk about "listener surveys" rather than "audience surveys." Let's refer to "circulation figures" rather than "audience figures." Let's kill the concept that has kept alive the old-

fashioned "stiff" presentation and start concentrating on individuals rather than audience.

LAWRENCE WEBB
Assistant to the President
W'JW
Cleveland

TOOLS *available to readers*

Here are informational tools that SPONSOR feels can be of use to you. Requests for material must be made within 30 days.

A115 "The Television Spot Rate Estimator," Free & Peters, New York—gives advertisers a quick means of estimating the cost of using television on a spot basis in all television markets.

A116 "TV Progress," Television Broadcasters Association, Inc., New York—is a ready reference containing valuable information on the growth and current status of TV broadcasting.

A117 "That The People May Hear And See," WTAR, Norfolk—points out the record growth and station facilities of WTAR. The brochure also describes their new headquarters.

A118 "Videotown III, 1950," Cunningham & Walsh, New York—is a complete analysis of the third annual television market survey completed as part of a continuing study of "Videotown," secret TV test city.

A119 "In Service of Home and Nation," KMPC, Los Angeles—presents arguments against the FCC hearing that will determine whether the broadcasting licenses of KMPC, WJR, and WGAR will be renewed.

A121 "TV's Bonus Audience," WOR-TV, New York—is the first measurement of television's bonus audience in the New York area. The booklet points out a very sizeable amount of TV viewers previously unknown to advertisers.

A122 "From KWTO," Springfield, Missouri—is a buying guide to the Ozark market. The presentation gives

station data by counties and cities, audience composition and cost per 1000 radio homes.

A123 "Remember John B. Waterhole," CKAC, Montreal—is a handy reference on the Quebec market. The 8-page file gives a picture of the French-Canadian of today and a description of the No. 1 medium.

A124 "Marketing Research in Canada," Association of Canadian Advertisers, Inc., Toronto—presents for the first time a research directory available to Canadian merchandising authorities. Special articles included in the contents are: "Six Requisites for Sound Research" and "A Yardstick of Standards."

A125 "Midday Merry-Go-Round," WNOX, Knoxville—briefly describes the 15-year-old variety show that is the "biggest selling force in East Tennessee radio."

A126 "Survey on Flow of Program, Market, and other Information on Petry TV Stations to Advertising Agencies," Petry and Co., Inc., New York—points out how service to the buyers of national spot TV can be improved. The study was made on a personal interview basis among the TV buyers of major agencies in 8 cities.

A127 "Ross Reports on Television Programming," Ross Reports, New York—lists network programs and their sponsors for the month of October through November.

SPONSOR

510 Madison Avenue, New York 22, N. Y.

To obtain any of the tools listed, place check in boxes to right.

NAME _____

COMPANY _____

ADDRESS _____

CITY & STATE _____

<input type="checkbox"/> A115	<input type="checkbox"/> A122
<input type="checkbox"/> A116	<input type="checkbox"/> A123
<input type="checkbox"/> A117	<input type="checkbox"/> A124
<input type="checkbox"/> A118	<input type="checkbox"/> A125
<input type="checkbox"/> A119	<input type="checkbox"/> A126
<input type="checkbox"/> A121	<input type="checkbox"/> A127

**IDAHO'S
MOST POWERFUL
10,000 WATTS
K G E M
BOISE, 70,000 CUSTOMERS**

**JOE ADAMS
REACHES ALL
NEGROES
IN LOS ANGELES
KOWL 5000 WATTS
CLEAR CHANNEL
LOS ANGELES - SANTA MONICA, CALIF.**



Our fifth year

As the baby of the advertising trade paper field, SPONSOR considers itself noteworthy chiefly for its intense desire to turn out a useful service, the capacity for hard work typical of the young, and a huge enthusiasm for the institution of advertising (in particular radio and TV advertising).

In some ways we feel very old, as we enter our fifth year, for we were born with television still around the corner and FM the budding prodigy. Perhaps enough major developments have come about in our brief span to crowd into a full life.

Despite the lightning pace, we like the whole business. And we particu-

larly like our chosen task—giving sponsors and advertising agencies something to help them use radio and television profitably.

Which reminds us that it's time to publish our credo again. We've done this in the first issue of each year, and we're proud to point out that we've never had occasion to change our thinking.

"SPONSOR is the trade magazine for the man who foots the broadcast advertising bill. As such, its objective is to do a job for the sponsor. That job, as we see it, boils down to this: 'to give the sponsor what he needs to understand and effectively use broadcast advertising in all its forms—

'to sort out the broadcast advertising media in their present day perspective—

'to make every line of editorial content vital and vivid to the sponsor—

'to look at broadcast advertising issues fairly, firmly, and constructively—

'to promote good broadcast advertising, advertising that is good for the sponsor and good for the listener.'"

SPONSOR's TV "Guesstatorial"

The last time the RTMA conducted a "guesstatorial" to predict the num-

ber of television sets which would be produced within a certain period we checked carefully for accuracy. The manufacturers were only about 50% off.

Which proves that TV crystal-gazing these days is a foolhardy activity.

So here goes.

1. Despite color confusion, the excise tax, the freeze, and manufacturers' laments, we predict that America's 8,000,000 TV sets will have increased to 10,000,000 by the year's end. A television set is still the logical gift for the home, come Yuletide 1950.

2. We predict that the best color system, whether CBS, RCA, GE, or what have you, will yet win out.

3. We predict that for a few years at least advertisers will be interested in color almost solely as a vehicle for their commercials.

4. We predict (station managers, please note) that the freeze on TV station grants will be lifted with unexpected suddenness. We shouldn't be surprised if it happened shortly after the first of the year.

5. We predict that TV station applications will be acted on speedily, once the freeze is lifted.

For those interested, we might add that predictions four and five are a little out of the hunch category. Drop us a line and we'll give you a bit of the background.

Applause

A plus for the sponsor

How to get more for your radio dollar is a never-ending problem. One way, as SPONSOR has often reported, is via skillful merchandising.

CBS has just announced formation of a department designed "to help CBS network advertisers and their outlets throughout the country to make more effective use of the merchandising power of CBS radio programs."

If carried through in typical CBS fashion, sponsors will be getting something really special. And Louis Hausman, vice president in charge of advertising and sales promotion, says: "We will go the limit."

Henry Brenner, formerly marketing assistant to the vice president in charge of the Grocery Division of Standard Brands, heads the new operation, known as Trade Promotion. Precisely

what he'll do will depend on his own ingenuity and judgment. But Brenner and assistants expect to work closely with the advertising and sales departments of sponsor firms, to talk to CBS client sales personnel, to participate in dealer meetings, to be active at point of sale.

Spearhead of the new activity is a monthly publication titled "CBS Radio-Picture News," published monthly by CBS and sponsored by CBS affiliated stations who will distribute copies to grocers and druggists in their listening areas. Over 30,000 copies of the initial issue, dated November 1950 have been distributed by 16 stations in 16 markets (each pays between \$2,500 and \$4,000 yearly, with CBS contributing an additional 35% of the cost). CBS expects to be printing about 100,000 monthly before long.

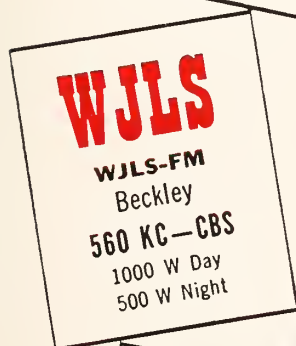
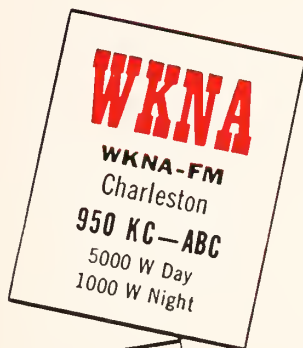
All stations represented by CBS Radio Sales (plus several others) have purchased quantities of "CBS Picture-News," which features one personality each issue (the first issue highlighted Godfrey) in full-page newspaper size setting, with inside pages depicting CBS stars and selling aids.

For four months prior to announcement of the service, members of Mr. Hausman's department consulted leading advertisers and studied trade promotion techniques of other media, local and national.

In its issues of 28 August and 11 September 1950 SPONSOR reported on merchandising being done by radio throughout the nation. The articles concluded that radio, generally, is doing no more nor less than other media. CBS's strong effort may well push the scale, mediawise, in radio's favor.

in the rich West Virginia market . . .

it's "personality" that counts!



*the famous **Personality Stations**®*
*deliver the **BETTER HALF!** **

BMB has proved it! The "Personality Stations" are first in the rich, densely-populated area where West Virginians spend the better half of their dollar. Furthermore, it's such an easy task to capture your share . . . one advertising order, one bill and presto—you earn a smackingly low combination rate that makes the three "Personality Stations" the one really outstanding buy in the field.



50.65% of total population
52.38% of retail sales
56.94% of general merchandise sales

represented nationally by **WEED & CO.**



WORCESTER

A Top-Flight Buying Market of the Nation

Month old U. S. Census of Business figures firmly establish the tremendous buying record of the Worcester Market.

Retail Sales	\$474,773,000
Food Sales including Eating Establishments	\$175,409,000
Home Furnishings Sales	\$ 24,449,000
Automotive Sales	\$ 61,052,000
Filling Station Sales	\$ 21,402,000
Drug Sales	\$ 14,194,000

1950 Survey of Buying Power^{*} places Worcester County 20th in the nation in value added by manufacture (\$534,227,000) with 1,334 industrial establishments paying salaries and wages of \$324,023,000.

WTAG

Commands

The Audience in This Primary Market

WTAG's Total Weekly Family Audience DAYTIME (BMB Station Audience Report Spring 1949) totals 136,570 families, 113% greater than the closest second station.

^{*}Copyright 1950 Sales Management, further reproduction not licensed.

WTAG

WORCESTER

BASIC
CBS

580 KC

Industrial Capital of New England

See Raymer for all details

SPONSOR

For buyers of broadcast advertising

Net presidents answer
advertisers on night radio—p. 21

Jinglesmiths in action at George Nelson Agency—p. 26

12220
SPRAGUE
CASTING
PLAZA
N. Y.



Sponsor
Reports

page 1

Men, Money
and Motives

page 6

Mr. Sponsor:
R. G. Par-
tridge

page 10

Rebuttal on
Night Radio

page 21

Brown &
Williamson
Air Strategy

page 24

Transcribed
Commercials

page 26

Metropolitan
Life Radio
Campaign

page 28

Network
Co-ops

page 30

Clothing
Stores on
the Air

page 32

How Fast Will
Color TV
Catch On?

page 35

Mr. Sponsor
Asks

page 40

Roundup

page 44

Tools for
Readers

page 83

Sponsor
Speaks

page 84

*It takes the proved
selling power
of WHAS...*



WHAS offers the only complete farm programming service for Kentucky and Southern Indiana. Kentuckiana farmers depend on WHAS Farm Coordinator Frank Cooley and Assistant Don Davis for up to the minute farm news and market reports.

*...to reach the record
buying power
of Kentuckiana*



Recent U.S.D.A. figures show Kentucky has more cattle and calves, more hogs and pigs, more sheep and lambs, more horses and colts, and more chickens on farms than any other state south of the Ohio and east of the Mississippi Rivers.

50,000 WATTS ★ 1A CLEAR CHANNEL ★ 840 KILOCYCLES

*The only radio station serving and selling
all of the rich Kentuckiana Market*

Television in the WHAS tradition



VICTOR A. SHOLIS, Director • NEIL D. CLINE, Sales Director

REPRESENTED NATIONALLY BY EDWARD PETRY AND CO. • ASSOCIATED WITH THE COURIER-JOURNAL & LOUISVILLE TIMES

SPONSOR

510 MADISON AVENUE, NEW YORK



HOW BEER TOOK TO AIR ADVERTISING IN 40's—Graphic analysis of radio's beanstalk growth as ad medium for beer industry between 1941 and 1949 revealed by Research Corp. of America in study of beer industry advertising allocations. In 1941 radio got 4.3% of brewers' advertising dollar; in 1949, 22.4%. Newspapers got 32% in 1941; 19.5% in 1949. Outdoor reaped 27.6% in 1941; 23% in 1949. Point-of-sale was 28.5% in 1941; 20.1% in 1949. Research Corp. has released 200-page edition of study, including all phases of beer industry.

9-10 PM MOST POPULAR TV VIEWING HOUR IN N. Y.—Over 50% of New York area TV sets are on between 9 and 11 pm, according to Weed & Co. study based on Telepulse for first half October. The 9-10 period led with weekly average of 65.8% sets in use. 8-9 was second with 61.1%; 10-11 averaged 51.2%; 6-7 fell off to 27.4%; 11-12 drew 19.5%. Average, 6-12 pm, was 44.1%. Nights of week vary slightly.

LEVER STRATEGY VEERS TOWARD AUTONOMOUS UNITS—Strategy of sick-businessmender John Hancock, now Board Chairman of Lever Bros., is near-autonomy for separate divisions. Only unit presidents contact company top echelon, whereas Luckman regularly met with sales managers, ad managers, etc. New unit heads generally surrounding themselves with key men whose work they know. For example, Pepsodent chief (formerly McKesson-Robbins) taking on key crew of McKesson-Robbins men; Jelke president (formerly Standard Brands) doing ditto with Standard Brands people. In some divisions, ad budgets tightening.

ELEANOR ROOSEVELT SOLD OUT IN 9 DAYS—Little noted when Mary Margaret McBride and full quota of 17 sponsors moved to WJZ, New York, was sponsor acceptance of WNBC successor Eleanor Roosevelt. In 9 days NBC Spot Sales had sold every participation, had to disappoint some 15 advertisers. Plans call for syndication.

TONI-GILLETTE SHARE COMMERCIALS ON SOME PROGRAMS—Toni Co., prime example of program promotion and merchandising, going step further by sharing commercials with parent company, Gillette Safety Razor, to cash in on opposite-sex audience. Toni home permanent plugs will precede Gillette boxing bouts on ABC; Toni Creme Shampoo and Bobbi home wave kit will precede same bouts on NBC-TV. Idea is that bouts have sizable women's audience. Similarly, Gillette chimes in on Toni-sponsored portion of CBS-TV "Arthur Godfrey and His Friends." Window displays will feature cooperative effort.

OVER 11 MILLION RADIO SETS MANUFACTURED FIRST 10 MONTHS 1950—RTMA reports 11,481,823 radio sets produced January-October 1950. Of each 10, about 6 were home sets, 3 auto sets, 1 portable sets.

SPONSOR REPORT for 20 November 1950

6-SECOND ANNOUNCEMENTS PUSHED BY REMINDER ADVERTISERS—Influence of double and triple spotting on TV now hitting radio. Firms like Monticello Drugs, American Chicle, who want high-frequency reminder messages, making package deals at 50% of evening chain break rates with number of 50-kws and others. Argue it's not cut rate since 6-second announcements (20 words) permit double spotting.

KTTV SPARKS FILM SYNDICATE FORMATION—Meeting of 11 TV stations in Chicago this week may bring about powerful production, distribution pool of TV film programs. Former Nassour movie lot in Hollywood, now owned by KTTV (Hollywood) provides physical facilities for syndicate. Originally intended for newspaper-owned stations, plan now is to include others. Represented at Chi session were WNG-TV, KTTV, KRON-TV, WKY-TV, WBNS-TV, WDSU-TV, KRLD-TV, WCAU-TV, WPIX, WSB-TV, WTMJ-TV. Preliminary get-together was in Hollywood during summer.

NEW YORK TIMES SURVEY REVEALS AD OPTIMISM—Higher prices, increased taxes, increased credit control necessitating harder selling, will expand advertising generally (according to Times analysis of early November).

MAIL ORDER ADVERTISERS PREDICT BRISK FALL, WINTER—Radio, TV, black-and-white, direct mail advertisers who rely on mail orders expect "big-spending Christmas." 76% of firms queried by Mailings, Inc., N. Y., reported optimism for fall, winter. Industries canvassed included books, magazines, foods, cigars, women's wear, cosmetics, correspondence courses, garden supplies, financial services. Optimism based on high income and employment, increased production. Some pessimism noted based on heavier income taxes, materials shortages, high prices.

DEPARTMENT STORE OF AIR?—Under discussion since spring, TV department store may take shape over facilities of DuMont net. Magical success of TV mail order advertising encouraging backers. Idea is to demonstrate products, take phone or mail orders, ship direct from warehouses.

WBBM DEVISES FLEXIBLE SPONSORSHIP PLAN FOR DEPARTMENT STORES—All sponsorable sustainers on WBBM, Chicago, are included in package plan station is offering department stores. Maximum flexibility in times, program selection, length of contract aimed to sell idea of using radio to move specific items. Slow-moving goods, new and overstocked items stressed by WBBM salesmen. Recent large-scale "special event" purchase by Wieboldt's (long-time WBBM advertiser) may have sparked flexibility concept.

AFM CRACKS DOWN AFTER TV SALE OF OLD PICTURES—One reason why more movie features aren't available to TV brought into focus with action of Amer. Fed. of Musicians against Monogram. Film producer, who signed regular producers' contract with AFM in 1946 agreeing not to release musical scores for TV use unless waiver granted, recently sold TV rights to 144 pre-1946 pictures. AFM promptly ordered all music recording at studios halted. Not clear at time this was written was whether action was taken because AFM reasoned that old pictures were bound by 1946 agreement, or because one 1946 print was sent out for TV use erroneously.

NEW RURAL SURVEY PROVES WDAY IS 17-TO-1 FAVORITE!



A 22-county survey of rural listening habits made by students of North Dakota Agricultural College shows that WDAY is a 17-to-1 favorite among the wealthy hayseeds in these 22 counties. In answer to the question "To what radio station does your family listen most?" 78.6% said WDAY; 4.4%, Station B; and 2.3%, Station C!

The same overwhelming preference for WDAY holds true in the city too. For the sec-

ond year in a row, WDAY got the Nation's highest Hooperatings, Morning, Afternoon and Evening, among all NBC stations in the country for the period Dec. '49—Apr. '50! WDAY's Share of Audience was 64.2% in the Morning, 66.5% in the Afternoon and 64.0% in the Evening—against 21.1%, 13.0% and 15.1% for Station B!

Write direct or ask Free & Peters for all the fabulous facts, *today!*



FARGO, N. D.

NBC • 970 KILOCYCLES • 5000 WATTS



FREE & PETERS, INC., Exclusive National Representatives

SPONSOR

VOLUME 4 NUMBER 24

DIGEST OF 20 NOVEMBER 1950 ISSUE

ARTICLES

Net presidents' rebuttal re: nighttime radio

Presidents of the Big Four networks have plenty to say in reply to "Why sponsors are cold to nighttime network radio" (SPONSOR, 6 Nov.)

21

How B&W built to 23 billion cigarettes

Here is the network phase of Brown & Williamson's successful radio strategy, especially as regards Raleighs and the premium plan

24

So you're going to transcribe a commercial!

How to make transcribed commercials from idea to disk, with tips from such successful users as Duz, Miles Shoes, Paradise Wine, Robert Hall

26

Metropolitan Life radio philosophy

Radio has helped make the public service campaign of this insurance company outstanding. They have upped radio budget 1250% since 1925

28

Network co-ops spur spot programing

The amount of time that the networks are devoting to co-op programs is on the increase—as is the number of sponsors who use them locally

30

Clothing stores on the air

A SPONSOR roundup which points up the rising use of radio and TV by leading clothing chains as well as by the smaller retailers

32

How fast will color TV catch on?

An analysis of the factors that can speed or slow down growth of color TV and what its advantages are for the advertiser

35

COMING

Alka Seltzer: 20 years of air success

SPONSOR is looking into Miles Laboratories' broadcast advertising philosophy which has helped make Alka Seltzer a household word

A look at McCann-Erickson's research set-up

The inside story of how the research department of a large ad agency directs its broadcast media advertising using latest research methods

DEPARTMENTS

MEN, MONEY & MOTIVES	6
MR. SPONSOR: R. G. PARTRIDGE	10
NEW AND RENEW	15
P. S.	18
RADIO RESULTS	36
MR. SPONSOR ASKS	40
ROUNDUP	44
QUERIES	48
TOOLS (BROCHURES) AVAILABLE	83
EDITORIALS	84



COVER: Three musical demons on cover are writing a singing commercial. L. to r.: Edward F. Flynn, Robert S. Cragin, George R. Nelson of Nelson Agency, Schenectady. (See story, page 26.)

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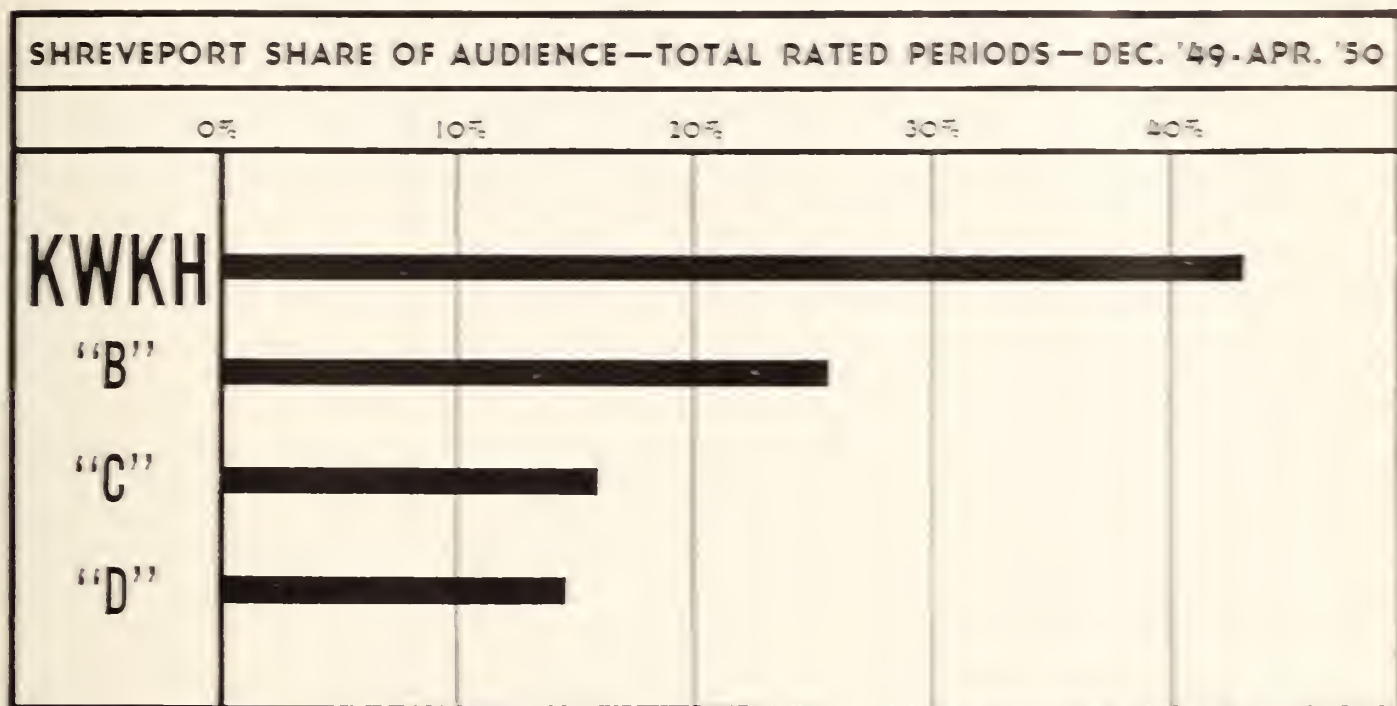
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**IT'S EASY,
WHEN YOU
KNOW HOW!**

. . . AND HERE'S THE PROOF!



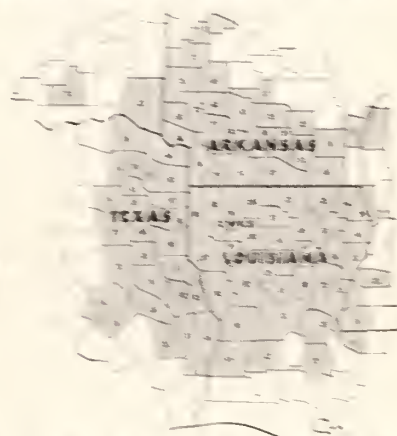
AND BMS PROOF, TOO!

Yes, month after month, year after year, KWKH leads all Shreveport stations in Share-of-Audience Hooperatings. The chart above shows KWKH's superiority for Total Rated Time Periods for the latest five-month period. KWKH also got the highest Hoopers Morning, Afternoon and Evening, too!

KWKH's tremendous popularity is just as outstanding in the rich oil, timber and agricultural areas around Shreveport. The 1949 BMS Study credits KWKH with a Daytime Audience of 303,230 families in 87 Louisiana, Arkansas and Texas counties. 227,701 of these families are "average daily listeners" to KWKH!

Let KWKH's Know-How go to work for you here in our booming tri-state market. Write for all the facts, today!

KWKH DAYTIME
BMS COUNTIES
Study No. 2—Spring, 1949



KWKH

SHREVEPORT

Texas

LOUISIANA

Arkansas

The Branham Company
Representatives

Henry Clay, General Manager

50,000 Watts • CBS •



Man about Town

John Connolly gets around Washington. He's a busy man in our busy nation's capital. Each Saturday evening at 6:30 Connolly airs a thirty minute digest of interviews and on-the-spot tape reports for his growing WRC audience. It's known as "District Digest." This program has home town appeal for your product.

The graphic style used by Connolly, his constant leg work to cover the big and little stories—his flair for warm human interest side glances—is all assembled into a weekly magazine of the air.

"DISTRICT DIGEST" is up to the minute—and on the spot. It's big town news in a home town manner.

IN THE NATION'S CAPITAL
YOUR BEST BUY IS

FIRST in WASHINGTON

WRC 

5,000 Watts • 980 KC

Represented by NBC SPOT SALES

Men, Money and Motives

by
Robert J. Landry

Been burned up lately by some off-tackle sneak of public relations? Loaded to burping by slick schemes to promote for free? Wondering where the fine line should be drawn between public relations and advertising? We'll suggest where we think the line now runs. It runs in planted feature articles of nationally circulated magazines, in product propaganda disguised as spot news and slipped over the wire services, in build-ups for commodities, or users of commodities, secured via radio/TV interview programs, and so on. Finally the fine line between public relations and advertising shines phosphorescently in the number of new or old products furthering their interest without recourse to card rates.

* * *

As to all this a discreet silence is customarily maintained by advertising elements. They do not care to stand up in meeting. They recognize that to a degree there is compatability between advertising and PR and that there is no feud with the better type PR counsel. More, advertising and PR are separate tools of American industry and both servants of the same masters. Nonetheless, irritation has intensified in the last few years as some PR operators have openly peddled PR as a substitute for advertising.

How much this may have cost radio/TV, or any other media, in diversion of funds, or failure to appropriate funds, is anybody's guess but certainly millions of dollars are involved. The problem would surely have come into much sharper focus by now if Russia had not obligingly arranged the present business boom in the United States.

* * *

There have, of course, been some loud yowlings from radio/TV sources in the recent past. The War Department itself long tried to put broadcasting on a deadhead, i.e., a public relations, basis. Army was ready to pay with folding money for newspaper space but asked air time f.f. The loud piercing screams from the stations will be recalled. One notes that Whitaker & Baxter, the public relations man-and-wife team running the current campaign of the American Medical Association, has made no such blunder. AMA is paying. At least \$1,000,000 in advertising goes hand-in-hand with the PR aspects and radio/TV is on a parity with other media.

* * *

More than a few newspaper publishers have wondered what to do about their columnists who are peculiarly prone to dish out precisely the kind of free plugs that certain PR operators live on. Gossip stuff is good reader bait and most of it reasonably free of commercial bias. But a break in Winchell, like a break in the *Reader's Digest*, is money in the bank to grab-and-brag gentry.

Advertising is a stated amount of time or space sold for a stated sum. Advertising has its own chisels but preponderantly the buyer and the seller of advertising are paying for and delivering measur-

(Please turn to page 69)

AGENCY BOUQUET

When your magazine first came out, I read it with interest and rather enjoyed it. Then, I became busy and stopped reading *all* "trades." A few days back, someone here in the office chided me unmercifully for not reading every issue of SPONSOR, and remarked very forcibly that I was really missing something.

Tonight, I just finished reading your October 23rd issue (and the previous one, two nights ago) and I want you to know that, in my opinion, you are doing a GREAT job.

R. E. DWYER
Manager
Wade Advertising
Hollywood

UNCLE MILTIE SPEAKS

The use of my picture (1/4 of it anyway) in your layout last issue on cops and robber mysteries is a mystery to me—unless you think my expression "I'll give you a shot in the head" is an underworld term. Please, I have enough trouble now with parents because the kids stay up so late to watch me. I don't want them to think I'm a "Private Eye" type. Regards.

MILTON (Drop the gun,
Louie) BERLE
NBC-TV
New York

● All right, Milton, even if you did appear on the radio version of *Suspense* as a killer we won't type you. But that's how we got the sinister photo of you which was used in picture layout, 23 October SPONSOR, page 32.

PAINT COMPANY ON RADIO

Last April, under the title of "It happens every Spring" you published an article on the use of radio by our client, Benjamin Moore & Co., during the past 22 years. Both Benjamin Moore & Co. and ourselves were very pleased with the story. It was well received up and down the line in both organizations. So much so that we'd like to include portions of it—and its title—in our 1951 dealer merchandising material.

NORMAN A. SCHUELE, JR.
St. Georges & Keyes, Inc.
New York

SPONSOR AS A XMAS GIFT

I threw away the letter I received from SPONSOR suggesting that it would be a good idea to give SPONSOR as a Christmas gift but it has finally sunk in and I would like to send a subscription to one of my valued clients. Mr. Ben Robbins of Royal Crest Sales Co. Please don't wait until Christmas to start this subscription. Bill me direct.

Last Spring with great trepidation, Mr. Robbins bought his first participation on WPIX in the Art Ford Show at a cost of \$150. Since he had no agency at that time I had to collect the money in advance. Mr. Robbins, at the time, employed a crew of 30 house-to-house salesmen who were selling, among other merchandise, a set of aluminum ware for \$62.50. These salesmen received 33% commission.

The first participation resulted in 76 orders for aluminum ware at a cost of \$39.90. Since that time, Royal Crest Sales no longer employs any house-to-house salesmen and spends between \$1,800 and \$2,000 a week on WPIX, sponsoring a full hour of Saturday's *Night Owl Theatre*.

SI LEWIS
TV Sales
WPIX
New York

BBM LIKES BMB STORY

May we have your permission to reprint the article entitled "Are you getting the most out of BMB?" It appeared in your 25 September issue.

You have done a fine job and we feel sure the "uses" will be widely copied in both the U.S. and Canada.

C. J. FOLLETT
BBM
Toronto

TV DICTIONARIES WANTED

We need 50 more of the dictionaries as quickly as they can be shipped. The supply we obtained previously met with an enthusiastic reception on the part of distributors and prospective advertisers.

EUGENE B. DODSON
Promotion Manager
WKY
Oklahoma City

● Over 5,000 copies of the TV Dictionary are now in use. Copies are still available free to new subscribers, at 10c each in quantities of 50 or more.



We thought
we were good--

BUT
NOT
THAT
GOOD!

At CKAC the mail bag grows heavier — the seconds grow fewer!

This Spring, we glowed with pride when one of our shows* pulled 78,718 letters in one short week — one reply every 7.8 seconds . . .

How things have changed! Now, six months later, during the week of October 9-13, this same show drew 271,169 letters—almost all containing proof of purchase. That's one reply each and every 2.2 seconds, twenty-four hours a day, for the full seven day week!

Amazing? Not when you consider that CKAC takes you into 450,000 French radio homes — more than 70% of the total number of radio homes in the Province. It's no wonder that CKAC gets results — at a very modest cost per listener.

*CKAC's "Casino", co-sponsored by Odex, Super Suds, Noxema, Ogilvie Flour Mills, Marven's Biscuits, Oxo, Libby's, Fac-elle.

CBS Outlet in Montreal
Key Station of the

TRANS-QUEBEC radio group



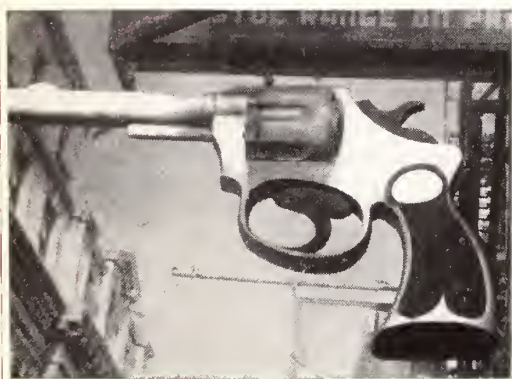
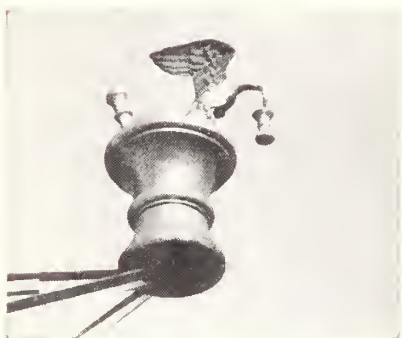
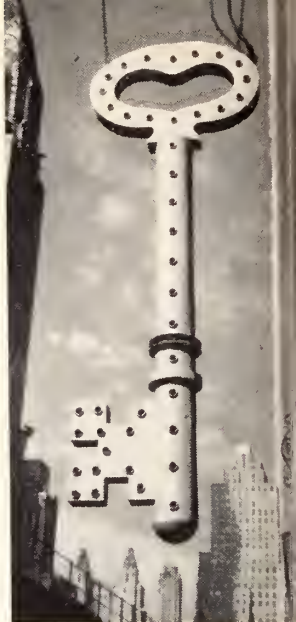
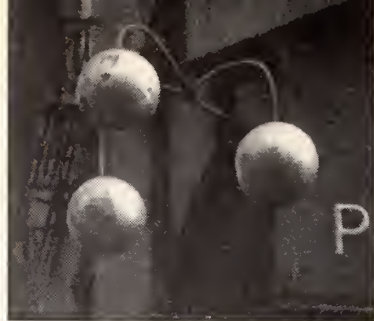
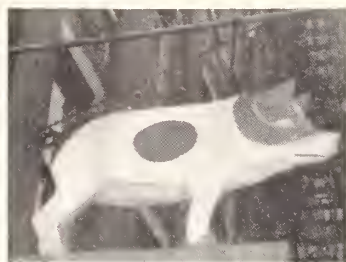
CKAC

MONTREAL

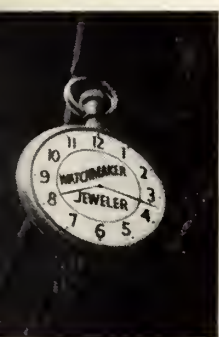
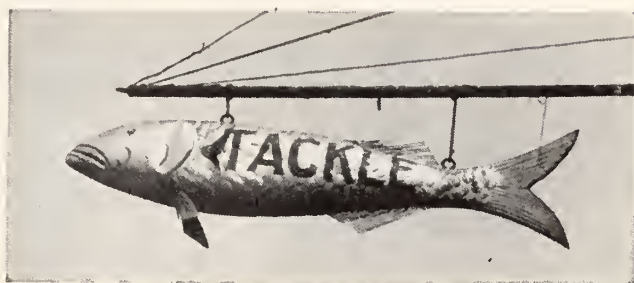
730 on the dial • 10 kilowatts

Representatives:

Adom J. Young Jr. - New York, Chicago
William Wright - Toronto



Of all the
to tell people
the most effective



Devices men have used
what they have to sell,
is the microphone...

And this one reaches them today
at lower cost than any other advertising medium,
or any other microphone.



Television's TOP Sales Opportunity

WILMINGTON

—first in income per family among all U.S. metropolitan centers of 100,000 or over.

Sales Management
1950 Survey of Buying Power.

DELAWARE

—first in retail store purchases; has highest per capita expenditure of any state.

U. S. Census Bureau
figures released 7/2/50.



The only
Television station in
Delaware — it delivers
you this buying
audience.

If you're on Television —

WDEL-TV

is a must.

Represented by
ROBERT MEEKER
Associates

New York San Francisco
Los Angeles Chicago



Mr. Sponsor

Russell Glidden Partridge

Manager of advertising and sales promotion
United Fruit Company, New York

"If you are in a position where you can cause people to absorb what you want them to without their knowing they are being taught, then you've got the world by the tail."

In this one sentence, Russell Glidden (Pat) Partridge, manager of advertising and sales promotion, sums up the advertising philosophy of United Fruit Company. To use "advertising" descriptive of Pat Partridge with no reference to "philosophy" is comparable to wearing a suit with no pants.

Pat has \$1,500,000 to back up his advertising philosophy, and devotes \$450,000 of this to radio and TV. Remainder of his ad budget is spread in smaller sums over newspapers, magazines, motion pictures, cooking schools, demonstrations, luncheon services, cooperative advertising, conventions, and publicity. United Fruit has given him a free hand in distributing his advertising dollar.

"The job we have done, and are doing, extends from advertising to educating the public," says this six-foot-one advertising manager. He speaks with the vigor of a man many years younger than 64. "Our job with the public divides itself naturally into three major parts: educating them about the health and nutritive value of bananas; educating them to eat bananas fully ripened and telling them how to get them that way at home; and teaching them the new uses for bananas."

Radio and TV are accomplishing a big part of the job. In 1943, Pat created Chiquita Banana, and made her the teacher. She was little more than a jingle by 1944. In 1945, the company was airing her catchy tune over 138 stations. It caught on, and public demand forced United Fruit to publish the jingle in sheet music form in the *American Weekly*. During 1945 and 1946, the company's top radio years, Pat aired the jingle over nearly 400 stations at a cost of more than \$1,000,000 annually.

Pat's next logical step was the visual presentation of Chiquita. More than 155 designs were considered. Artist after artist submitted drawings of Chiquita looking like a person, but it took Pat to come up with the idea that she should be a banana in human form.

Chiquita was first shown on commercial films; now she is a star

(Please turn to page 69)

MILWAUKEE'S TOP AIR SALESMEN

Delivering Listeners at the Lowest Cost Per M in Milwaukee



BOB "COFFEE-HEAD" LARSEN
"Coffee Club" 6:30-9:00 A. M.
"Melody Merchant" 12-2 P. M.

The music you love with time, tempera-
 ture, weather reports, news and the in-
 comparable wit of "Coffee-Head."



TOM SHANAHAN
"Club 60"
2:00-4:30 P. M.

Two and one-half hours of smooth, ro-
 mantic popular and familiar music, with
 the "musical companion to Milwaukee
 housewives."



ROBB "R.T." THOMAS
"R-T Show" 10:00 AM-12:00 Noon
"1340 Club" 4:30-7:00 P. M.

Popular music, news and sports and
 "R-T's" little companions in the morn-
 ing show.



"OLD TIMER" BILL BRAMHALL
"Old Timers Party"
7:00-10:00 P. M.

From the "big hall of records," the "Old
 Timer" mixes his folksey and homey
 philosophy with the best in familiar music.



JOE DORSEY
"Wire Request"

11:00 P. M.-2:00 A. M.

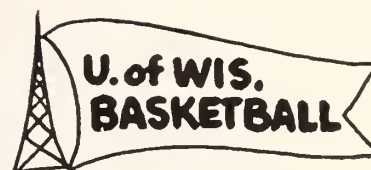
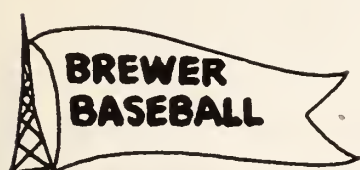
The "Old Night Owl" playing your wire
 requests and bringing you the latest news,
 sporting results and weather forecasts.



GENE PUERLING
"After Hours"
2:00-6:30 A. M.

"Genial Gene," who brings music and
 cheer to the many people who work while
 the rest of Milwaukee slumbers.

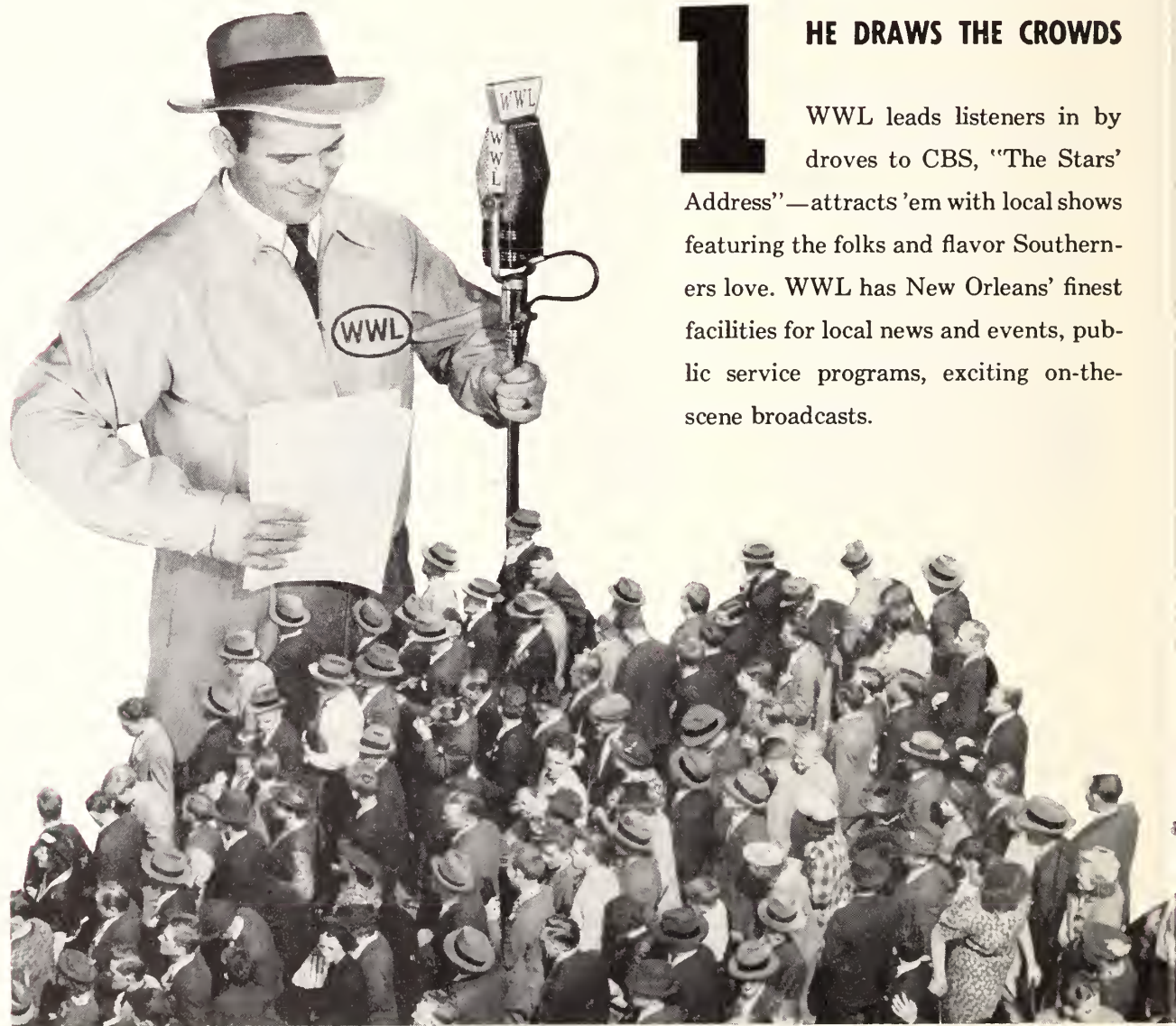
Broadcasting Milwaukee's Favorite Sports



WEMP 24 Hours of Continuous
 1340 on Your Dial **MUSIC... NEWS... SPORTS**

TAKE A FEW MINUTES TO GET THE INTERESTING STORY FROM HEADLEY REED CO.

South's Greatest Salesman Leads 'Em Right to Your Dealers



1

HE DRAWS THE CROWDS

WWL leads listeners in by droves to CBS, "The Stars' Address"—attracts 'em with local shows featuring the folks and flavor Southerners love. WWL has New Orleans' finest facilities for local news and events, public service programs, exciting on-the-scene broadcasts.



2 HIS DISPLAYS BLAZE THE TRAIL TO PRODUCTS

WWL's dominant promotion keeps selling listeners all the time—through every medium—everywhere. He flags 'em down on the streets, in the home, at the store with colorful 24-sheets, streetcar and bus dash signs, big newspaper ads, store displays. And to spark dealer cooperation, WWL makes personal calls on jobbers and key retailers.

WWL Wins Biggest Share of Audience

Latest Hooper shows WWL with liberal lead in share of audience both day and night. WWL leads in coverage, too, with a great multi-state audience embracing the rich Deep-South market.



50,000 WATTS • CLEAR CHANNEL • CBS AFFILIATE
DEPARTMENT OF LOYOLA UNIVERSITY • REPRESENTED NATIONALLY BY THE KATZ AGENCY

the **TOUR TEST** *proves*

KGW THE ONLY STATION-
WHICH GIVES THE ADVERTISER
COMPREHENSIVE COVERAGE

.....in the **OREGON MARKET**



In the prosperous, expanding Northwest, KGW's COMPREHENSIVE COVERAGE reaches more people, covers greater area than any other Portland station! "Beamed Broadcasting" plus the greater efficiency of KGW's lower 620 frequency delivers the closely concentrated population and economic heart of the Oregon Country. An authentic Tour-Test, made in cooperation with the Oregon State Motor Association, proves this fact. Dale Jacobs, assistant district attorney from Oregon City, participated in the Tour-Test visit to his town...saw how KGW blankets the Oregon City area. He points out above, to "Miss KGW of 1950", the industrial growth that means greater buying power...yours for the asking through the COMPREHENSIVE COVERAGE of KGW.



BROADCAST MEASUREMENT BUREAU SURVEYS PROVE KGW's LEADERSHIP

Actual engineering tests have proved that KGW's efficient 620 frequency provides a greater coverage area and reaches more radio families than any other Portland radio station regardless of power. BMB surveys bear out this fact. KGW is beamed to cover the population concentration of Oregon's Willamette Valley and South-western Washington.

TOTAL BMB FAMILIES (From 1949 BMB Survey)

DAYTIME	
KGW	350,030
Station B	337,330
Station C	295,470
Station D	192,630

NIGHTTIME	
KGW	367,370
Station B	350,820
Station C	307,970
Station D	205,440



This chart, compiled from official, half-millivolt contour maps filed with the FCC in Washington, D.C., or from field intensity surveys, tells the story of KGW's COMPREHENSIVE COVERAGE of the fastest-growing market in the nation.

PORTLAND, OREGON
ON THE EFFICIENT 620 FREQUENCY

REPRESENTED NATIONALLY BY EDWARD PETRY & CO.

New and renew

SPONSOR

20 November 1950

These reports appear in alternate issues

New on Radio Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Bayer Company & Sterling Drug Inc (Charles H. Phillips Chemical Co div)	Dancer-Fitzgerald-Sample	ABC	The American Album of Familiar Music; Sun 9:30-10 pm; 26 Nov; 52 wks
Brewing Corp of America	Benton & Bowles	MBS 255	Carlins Takes You to the Races; Sat 4:30-45 pm; 20 Jan; 13 wks
Bymart Inc	Cecil & Presbrey	CBS 95	Frank Sinatra Show; Sun 5-5:15 pm; 29 Oct; 52 wks
Gulf Oil Corp	Young & Rubicam	NBC 115	We The People; Th 9:30-10 pm; 2 Nov; 48 wks
Kellogg Co	Kenyon & Eckhardt	MBS 375	Clyde Beatty Show; M, W, F 5:30-55 pm; 1 Jan; 52 wks
Ludens Inc	J. M. Mathes	CBS 156	Frank Sinatra Show; Sun 5:15-30 pm; 26 Nov; 52 wks
Mars Inc	Leo Burnett	ABC	Stop the Music; Sun 8:30-45 pm; 31 Dec; 39 wks
			Inner Sanctum; M 8-8:30 pm; 1 Jan; 39 wks
			Can You Top This; T 8-8:30 pm; 2 Jan; 39 wks
			Eck Barkley—American Agent; W 8:30-9 pm; 3 Jan; 39 wks
Radio Corporation of America	J. Walter Thompson	NBC 166	The Big Show; Sun 6:30-7 pm; M 10-10:30 pm; Th 10-10:30 pm; F 9:30-10 pm; Sat 8:30-9 pm; 5 Nov
Stanley Home Products Inc	Charles W. Hoyt	ABC	Boys' Town Choir; Sun 5-5:30 pm; 10 Dec; one-time
Swift & Co	J. Walter Thompson	NBC 48	Red Foley Show; M-F 10:30-15 am; 27 Nov; 52 wks
Toni Co	Foote, Cone & Belding	CBS 176	Arthur Godfrey; M-F 10:30-15 (alternate) 30 Oct; 52 wks
Whitehall Pharnaceal Co	John F. Murray	NBC 166	The Big Show; Sun 6:30-7 pm; M 10-10:30 pm; Th 10-10:30 pm; F 9:30-10 pm; Sat 8:30-9 pm; 5 Nov

Renewals on Radio Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Burrus Mill & Elevator Co	Tracy-Locke	MBS 164	Lighterest Doughboy Show; M, W, F 12:45-1 pm; 6 Nov; 13 wks
Campana Sales Co	Clements	NBC 20	Solitaire Time; Sun 11:45 am-noon; 29 Oct; 52 wks
Continental Baking Co	Ted Bates	CBS 48	Grand Slam; M-F 11:30-45 am; 20 Nov; 52 wks
Pal Razor Blades	Al Paul Lefton	MBS 134	Rod & Gun Club of the Air; Th 8:30-55 pm; 4 Jan; 52 wks
Philip Morris & Co	Cecil & Presbrey	ABC 229	Johnny Olsen's Luncheon Club; M-F 12-12:25 pm; 23 Oct; 52 wks
		ABC 219	One Man's Opinion; M-F 8:55-9 am; 23 Oct; 52 wks

New National Spot Radio Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKETS	CAMPAIGN, start, duration
Anahist Co	Anahist	Foote, Cone & Belding (N.Y.)	National	Annents; 8 Nov; end of Feb
Grove Laboratories Inc	Four-Way cold tablets	Gardner (St. L.)	National campaign	Annents; through Winter months
Lady's Choice Foods	Grocery product packer	Walter McCreery (Beverly Hills)	11 Western states	Annents; KFRC, S. F.; 27 Nov; others 1 Jan
Michigan Bulb Co	Holland bulbs	O'Neil, Larson & McMahon (Toronto)	45 Canadian stus	Annents; current
Pevely Dairy Co	Reddi-Wip	Olian (St. L.)	12 mkts in Neb., Kan., Mo.	Annents; 6 Nov; 26 wks
Vick Chemical Co	Vicks cough drops	Morse International (N.Y.)	25 mkts	Annents; 13 Nov; 15 wks

National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Bruce Alloway	All-Canada Radio Facilities	CKML, Calgary, natl sls mgr
Bill Baldwin	KFGT, Fremont, Neb., gen mgr	KBON, Omaha, acct exec
Ray Barnett	KSMO, San Mateo, acct exec	KGO, S. F., radio sls rep
Arthur H. Berg	Carl Webster Radio, dir, prod	ABC, Chi., acct exec
John Callow	WCBS, N.Y., sls	WOR, N.Y., acct exec

● In next issue: New and Renew on Television (Network and Spot); Station Representation Changes; Advertising Agency Personnel Changes

National Broadcast Sales Executives (Continued)

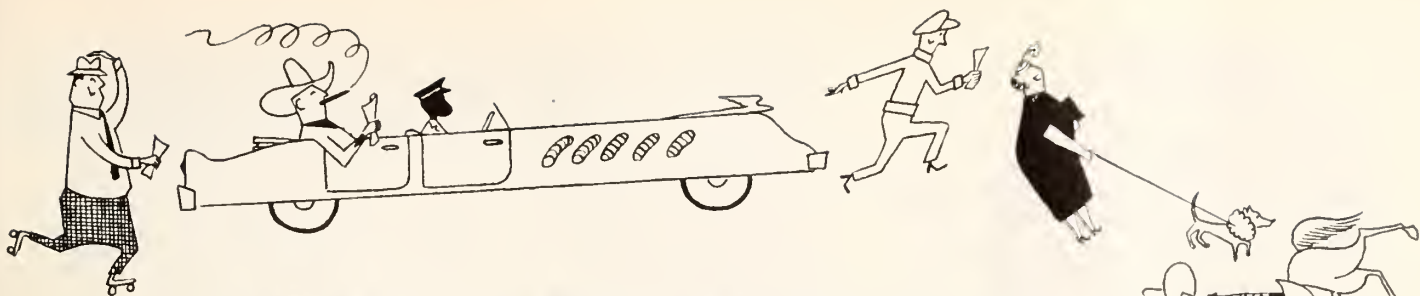
NAME	FORMER AFFILIATION	NEW AFFILIATION
Schuyler G. Chapin	WNEC, WNBC-FM, WNBT, N.Y., publ dir	NBC Spot Sales, N.Y., tv acct exec
Winston S. "Red" Dustin	WSM, Nashville, exec	WNOE, New Orleans, vp in charge of sls
William F. Fairbanks	MBS, N.Y., dir of network planning	ABC, N.Y., radio acct exec
G. LeVerne Flambo	WQUA, Moline, vp	Same, exec vp, gen mgr
Harry Folts	WLW, N.Y., sls	WLW, WLW-T, Cincinnati, asst gen sls mgr
Lou Frankel	WFDR, N.Y., dir of spec events, pub rel	Same, gen mgr
Albert R. Goodwin	General Electric Co, S. F., sls prom spec	KIKI, Honolulu, acct exec
W. John Grandy	KDAL, Duluth, acct exec	WQUA, Moline, comml mgr
John Hansen	ABC, L.A., research dir	Same, sls prom mgr
Alfred J. Harding	CBS Radio Sales, N.Y., acct exec on tv sls staff	Same, acct exec with tv net sls dept
Jack Healey	Houston, pub rel	K-NUZ, Houston, comml mgr
Ray A. Liuzza	WDSU, New Orleans, prom mgr	WNOE, New Orleans, sls prom mgr
Joseph Marshall	KNX, Hlywd., acct exec	KCBS, S.F., acct exec
Edward W. Quinn		WTAG, Worcester, research and sls prom
Fred M. Thrower	ABC, N.Y., vp in charge of sls	Same, vp in charge of tv sls
Cy Wagner	Mutual Entertainment Agency, Chi., acct exec	ABC, Chi., acct exec

Sponsor Personnel Changes

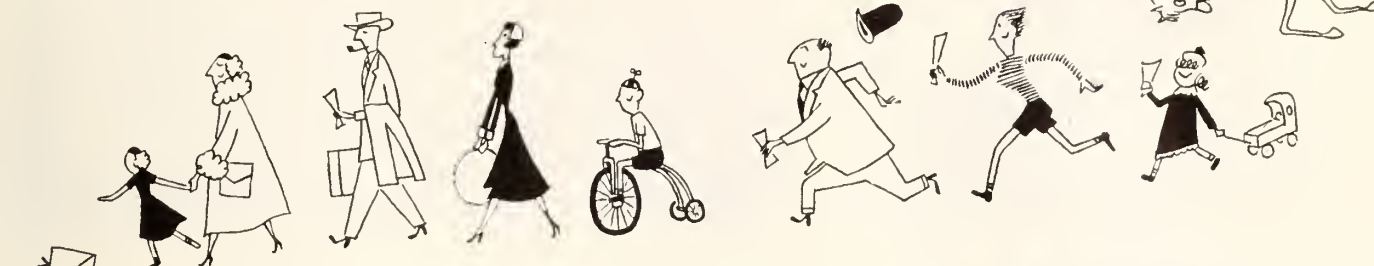
NAME	FORMER AFFILIATION	NEW AFFILIATION
Frank Freimann	The Magnavox Co, Chi., exec vp	Same, pres
Robert I. Garver	Lynn Baker, N.Y., acct exec	General Foods Corp, N.Y., assoc sls, adv mgr Certo Div
John D. Grayson	The Magnavox Co, Chi., comptroller	Same, vp
Palmer D. McKay	Sun Oil Co, Phila., mgr of costs section	Same, asst adv mgr for motor products
A. B. Peterson	Lever Brothers Co, N.Y., Detroit div sls mgr	Same, asst gen sls mgr of Pepsodent div
Carl W. Ruby	Beech-Nut Packing Co, Canajoharie, N.Y., asst vp	Same, sls mgr of food prod and chewing gum divisions
Leslie A. Sauers	Lever Brothers Co, N.Y., Pepsodent div, natl field sls mgr	Same, natl chain drug sls mgr
James M. Toney	RCA Victor, Camden, adv mgr of Home Instruments dept	Same, dir of pub rel

New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
American Vitamin Associates Inc, Hlywd.	"Thyavals" vitamins	Counselors, Hlywd.
Austin-Greene Inc, N.Y.	Cosmetics	Dorrance-Waddell, N.Y.
Boyer Brothers Inc, Altoona	"Mallo-Cup" candy bar	Hening & Co, Phila.
Brookles Foods Co, Dallas	Salad dressings	Watts-Payne, Dallas
Citation Hat Co, Chi.	"Citation" hats	Jones Frankel Co, Chi.
Citrus Products Co, Chi.	"Kist" beverages	Schwimmer & Scott, Chi.
Crystal Cream & Butter Co, Sacramento	Dairy products	Hoefer, Dieterich & Brown Inc, S. F.
Eggo Food Products, San Jose	Food products	Benet Hanau & Associates, San Jose
Fairmont Canning Co, Fairmont, Minn.	Ready-to-serve vegetable salad	Patton-Hagerty-Sullivan, Chi.
Feld-O-Cap, San Bruno	Tire recapping service	Bernard B. Schnitzer, S. F.
Gibbs & Co Inc, Balto.	Canned vegetables	VanSant, Dugdale & Co Inc, Balto.
Hachmeister Inc, Pittsb.	Floor and wall tiles	Walker & Downing, Pittsb.
Hohen Candy Corp, Ashley, Ill.	"Hoben's" chocolate malted	Grant, Dallas
Italian Swiss Colony, S. F.	Wines, brandies	Honig-Cooper, S. F.
John's Quilt Shop, Girard, Ill.	Remnants and buttons	The Biddle Co, Bloomington
Leetricovers Inc, N.Y.	Electric blankets	Walter Weir, N.Y.
Mawson De Many Furs, Phila.	Retail fur firm	Franklin & Gladney Inc, N.Y.
Mead Johnson & Co, Evansville	Pabulum cereals	C. J. LaRoche & Co, N.Y.
Milford Farms Inc, Milford, Pa.	French dressing mix	Bass & Co, N.Y.
Old Trusty Dog Food Co, Needham Heights, Mass.	"Old Trusty" dog food	Moser & Cotins, Utica
Newly Weds Baking Co, Chi.	"Ice cream 'N Cake roll"	Russel M. Seeds, Chi.
Piel Brothers, N.Y.	Brewery	Kenyon & Eckhardt, N.Y.
Pomatex Co Inc, N.Y.	"Pomatex" hairdressing	Kenneth Rader Co, N.Y.
Rabbit Packers of California, L. A.	California domestic rabbits	Newton A. Free Co, L. A.
Reddi-Wip Maryland Inc, Balto.	Whipped cream product	Frank L. Blumberg, Balto.
Reed Products Co, St. L.	Arthritis tablets	Dorrance-Waddell Inc, N.Y.
Sav-On-Drugs, Son, Calif.	Self service drug stores	Ted H. Factor, L.A.
Stainless Steel Products Co, Pittsb.	Combination storm doors	Shephard & Edwards, N.Y.
Storm Windows of Aluminum Inc, Apco, O.	Combination storm windows, doors	Howard Swink, Marion
John H. Swisher & Sons Inc, Jacksonville	"King Edward" cigars	Newman, Lynde & Associates Inc, Jacksonville
Tasty Tooth Paste Corp, Mt. Vernon	"Tasty" tooth paste	Victor Van Der Linde Co, N.Y.
Tilbest Foods Inc, Milwaukee	"Tilbest" quick mixes	Keck-Franke, Oconomowoc, Wis.
Vette Co, Glendale	"Whiffen Puffs"	Galkins & Holden, Carlock, McClinton & Smith, L. A.
A. C. Weber & Co Inc, Chi.	"Pfaff" sewing machine	Harry J. Lazarns & Co, Chi.
Betty Zane Corn Products Inc, Marion, O.	Popcorn	Kane, Bloomington



IT'S EASY TO SELL IN HOUSTON . . .



. . . AMERICA'S 14th MARKET



When weary U. S. Census boys came through with the final count, the records placed Houston 14th in the nation in population . . . a pretty fancy figure when compared with Houston's 14th position in total net effective buying income*, and in total retail sales.*

Yes, it's easy to sell in Houston because the people (more than 600,000 of them) have the money (\$1,002,081,000 1949 net E.B.I.)* and they spend it! And Houston is located in the heart of the rich Texas Gulf Coast trade area — an area made up of 2,629,600 people** whose 1949

total net effective buying income was \$2,860,493,000.*

If you're looking for 2,629,600 potential customers, have a talk with a John Blair man. He'll tell you to reach them you need only ONE radio station — 50,000 watt KTRH.

KTRH

CBS

John Blair & Company — Nat'l Rep.

50,000 watts — 740 KC

* Sales Management Survey of Buying Power, 1950.

** U. S. Census Final Preliminary

COVERAGE
Sure...We've Got It
BUT...
Like the Gamecock's
Spurs...It's the
PENETRATION
WSPA Has



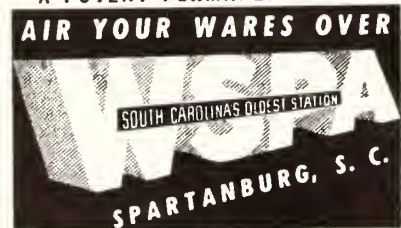
In This
Prosperous
Carolina Piedmont
(Spartanburg-Greenville)
Area That Makes This
Station Your Most
Potent Mass Salesman!

BMB Report No. 2 Shows
WSPA With The Largest
Audience Of Any Station
In The Area!

AND...This Hooper
Report Shows How WSPA
Dominates This Area!

HOOPER RATING -- Winter 1949	
8:00 AM -- 12:00 N	63.2
12:00 N -- 6:00 PM	53.6
(Monday thru Friday)	
6:00 PM -- 10:00 PM	67.6
(Sunday thru Saturday)	

**GIVE YOUR SALES
A POTENT PERMANENT HYPO
AIR YOUR WARES OVER**



Represented By:
John Blair & Co.
Harry E. Cummings
Southeastern Representative
Roger A. Shaffer
Managing Director
Guy Vaughan, Jr., Sales Manager

**CBS Station For The
Spartanburg-Greenville
Market.....**



**5,000 Watts --
950 On Your Dial**

New developments on SPONSOR stories



WHK (Cleveland) disk jockey Bill Gordon helps move those cases of Pepsi-Cola

P.S.

SEE:

"Soft drinks on the air"

ISSUE:

3 July 1950, p. 19

SUBJECT:

Carbonated beverages

Prices are rising in the soft drinks industry.

As SPONSOR pointed out in its "Soft drinks on the air" (3 July 1950), the trend of the bottle price has been on the way up. Rising prices, more adequate margins, add up to increased advertising.

Recently hundreds of bottlers throughout the nation, including some Coca-Cola and Seven-Up operations, boosted their wholesale prices. In Philadelphia, Coca-Cola went to 95c a case and Seven-Up to 96c. But the Coca-Cola Company still advocates the retail five-cent top per bottle. About 40 bottlers in New York City and nearly 80% of all in California and Nevada have hiked the price.

Coca-Cola currently sponsors the *Charlie McCarthy* show, aired over 184 CBS stations, rebroadcast over 38; and *Refreshment Time* with Morton Downey over 176 CBS stations. Now, as SPONSOR predicted in the 3 July issue, Coca-Cola will put Bergen on a TV show with a special Thanksgiving Day broadcast. The show will be a one-shot and may be tried again at Christmas.

Canada Dry has been pushing its pop price up and remains active in radio and TV. A recent Rorabaugh Report indicated that the company airs about 100 announcements a week over 17 radio stations. Still merchandising strongly, the company has added a premium pitch to its *Super Circus* program. The appeal is directed toward children, consists of six specially designed circus toys. Two coupon labels from quarts of ginger ale plus 25c entitles any kid to the whole set. Mailings are handled from a New York P.O. box.

Pepsi-Cola has increased its air advertising. For example, WHK, Cleveland, reports that the company uses announcements on the Bill Gordon disk jockey program, *Morning Show*; promotes the program, too (see picture). Pepsi also recently signed Faye Emerson to a thrice-weekly series of 15-minute TV shows over CBS-TV.

Canada Dry's sales for the nine-month period ending 30 June were \$38,680,206, net income \$1,805,845; corresponding period last year, net sales, \$36,582,550; net income, \$1,270,298. Coca-Cola, which is still holding to the five-cent price, reported an approximate 10% reduction in net profit for the second quarter of 1950. Pepsi-Cola is expected to report for the September quarter net income far higher than the \$1,020,000 earned in the preceding quarter.

WNEB

presents



an Orchid to the **BOLLING COMPANY**

**THE FOLLOWING NATIONAL ACCOUNTS HAVE
1950 CONTRACTS WITH WNEB**

American Oil Co.
Anacin
Antamine
Atlantic Refining Co.
Baker's Cocoa
Boud Bread
Borden's Instant Coffee
Blue Bonnet Margarine
Camel's
Chase & Sanborn Regular
Chase & Sanborn Instant
Chevrolet
Crisco
Crustquick
DeSoto
Drene
Doan's Pills
Duff's Mix
Dupont Nylon
Duz
Eskimo Anti-Freeze

Esso
Ex-Lax
Ford Motor Co.
Four Way Cold Tablets
G. Washington Coffee
Griffin Polish
Hellman's Mayonnaise
H. O. Oats
Hills Cold Tablets
Ivory Bar Soap
Ivory Flakes
Ivory Snow
Jelke Margarine
Joy
Kellogg
Kool's
Krueger Beer & Ale
Kriptin
Ladies Home Journal
Lilt
Lipton Soup

Lipton Tea
M. G. M. Pictures
National Guard
New York Central
Northeast Airlines
Nucoa Margarine
Packard Motor
Pertussin
Presto Cake Flour
Plymouth Motor
R. K. O. Pictures
Resistab
Rival Dog Food
Robert Hall Clothes
Ruppert Beer & Ale
Spic 'n Span
Sofskin
Swansdown
Sun Oil Co.
Tenderleaf Tea
U. S. Army & Air Force
26 Coffee

YOU'RE IN GOOD COMPANY ON

WNEB

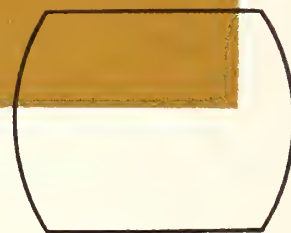
WORCESTER, MASSACHUSETTS

YOUR BEST BUY IN NEW ENGLAND'S THIRD LARGEST MARKET



WEED

A N D C O M P A N Y



RADIO AND TELEVISION STATION REPRESENTATIVES

NEW YORK

BOSTON

CHICAGO

DETROIT

SAN FRANCISCO

ATLANTA


HOLLYWOOD

Forum on nighttime radio

REBUTTAL

The network presidents reply to SPONSOR's 6 November article.

"Why sponsors are cold to nighttime network radio"

 When anything as magical as television springs into the limelight everything else looks pale by contrast. Radio, its next of kin, has suffered by proximity.

What's happening to nighttime network radio is anybody's guess. The surveys, which don't adequately measure personal-set listening in the home nor out-of-home listening, don't help the situation much. If you ask national advertisers, they'll frankly tell you that they don't think they're getting their money's worth out of nighttime radio in top markets.

SPONSOR did ask them. And they told us. Replies by key advertising men in the food, industrial, tobacco, soft drink, service, and drug fields came out pretty much the same way, and were duly recorded in the 6 November issue (page 24) under the title "Why sponsors are cold to nighttime network radio."

To get the other side of the picture, SPONSOR invited the presidents of the four major networks to give their views. In all fairness, we explain that the idea of a rebuttal came up unexpectedly; that our deadline allowed Messrs. White, Kintner, McCon-

nell, and Stanton minimum time to prepare their rebuttals. One of the four, Frank Stanton of CBS, was caught in the midst of a Board meeting, an Affiliates meeting, and a few assorted problems concerning color. He sent a wire explaining his dilemma; and we had to agree that his reply should come later.

The networks have no easy job convincing advertisers. Not that they lack hardhitting facts. The networks aren't bucking facts. They're up against something more subtle—a buyers' strike "reflecting a mood which has been built up by many factors, some of them economic, others psychological."

Although nighttime network sales this season have been few, there are definite signs that at least a partial thaw is on its way. Some substantial sales have just been recorded; some advertisers who deserted nighttime network radio not long ago are being spurred by diminishing sales to return.

We print the views expressed on the following pages with the hope that opinion will continue to flow freely, until this subject has shifted from "mood" to "mind."



Network presidents reply to SPONSOR article



NBC

McConnell: "A better buy today than in 1946"

"Nighttime radio is a better buy today than it was in 1946. Radio families are more numerous by some eight million—an increase of about 25%—and average sets-in-use are also higher. As against this increase in radio's value, the cost of the full NBC network has increased only 4.3%, as a result of an increase of \$60 in the gross aggregate half hour rate of all NBC affiliates, and the addition of 17 stations to the network. Actually, the full value of nighttime radio is not reflected by these figures, which do not include values for added audiences in multiple radio set homes and for the huge amount of out-of-home listening.

I think this is a splendid record from the advertiser's viewpoint, particularly when it is remembered that the operating costs of the average radio station are some 40% higher today than they were in 1942, while its dollar retention, before Federal taxes, is some 17% below the 1942 level.

In contrast, what has happened to circulation and rates in other major media is noteworthy.

From 1946 to date the black and white page rates of the four general weekly magazines have increased 27% in the aggregate, and their four color page rates have increased 29.6%, against a combined net paid circulation increase of 12%.

Over the same period the black and white page rates of the four women's service magazines increased 22.2%, and four color page rates increased 21.7%, while combined net paid circulation increased only 4.4%.

The aggregate open line rate of all evening newspapers, during this period, increased 27.8% while net

(Please turn to page 79)



ABC

Kintner: "\$4,000,000 sale is best answer"

"The more than \$4,000,000 in new prime evening radio business sold by the American Broadcasting Company during recent weeks seems to me the best way to answer the question raised in your November 6 article.

Certainly the expenditure of \$4,000,000 by three of the country's largest national advertisers is counter to the tack taken in the November 6 article which was based on interviews with unnamed advertisers.

It speaks well for SPONSOR that you seek out the views of the executives of the radio networks on this question and I am happy to make the reply for the American Broadcasting Company.

I think that when such large national advertisers as Longines-Wittnauer Watch Co., Inc., Mars, Inc., and Sterling Drug, Inc. see fit to expand their radio activities for the aggregate amount mentioned above this is a rather direct way of pointing out that leading advertisers have not forsaken radio. Mars, Inc., on behalf of its line of candy products has just signed with the American Broadcasting Company for four separate radio programs covering a total of one and three quarter hours of prime evening radio time. This, we believe, is the largest radio sale of this year on any network.

In addition to their five-times weekly *Falstaff's Fables*, Mars, Inc. starting Sunday, December 31 will sponsor a one-quarter hour segment of the highly popular evening *Stop The Music* broadcast. On January 1 they will begin presenting *Inner Sanctum*, radio's top suspense thriller. The next evening, Tuesday, January 2, they inaugurate sponsorship of

(Please turn to page 80)



MBS

White: "MBS most TV-resistant network"

"For the past year and a half we have been doing a good deal of researching and soul-searching on the very problems raised in "Why sponsors are cold to nighttime network radio."

The research was by far the easier part of the task. Nielsen data for the first seven months of 1950 demonstrates clearly that the 1950 advertiser on our network is receiving more for his money than last year at the same time. This data uncovered:

1. A seven percent increase in family listening hours to MBS, *day and night, coast-to-coast* (which you might expect because Mutual is the network that dominates home-town America out beyond the reach of all TV towers).
2. A six percent increase in family listening to MBS, *nighttime only, coast-to-coast* (which is more surprising because evening hours are supposed to be hardest-hit by TV).
3. A one percent increase in family listening hours to MBS, *evening hours only, metropolitan cities only* (which is most surprising of all because this is TV's front yard—evening hours only in the 16 biggest U. S. cities, where 75% of all TV sets are located).

Just why is Mutual more TV-resistant than other networks? We are, of course, being helped by our pattern of coverage—with 325 stations located out where other networks (and TV) just plain are not present. Maybe our (and our advertisers') reliance on programs other than the big variety-type shows—which are being duplicated on TV—is helping too. And maybe our affiliates' close hold on the features that are important locally, where TV is doing its least



CBS

Stanton: "This is all-important subject"

SPONSOR had anticipated receiving a statement from Frank Stanton, president of CBS. Up to press time, however, Stanton was unable to free himself from the rush of activities which included a Board meeting, an affiliates meeting, the launching of color TV, and sundry other duties. Stanton telegraphed: "This is all-important subject and one to which I would want to give my full attention else I would delegate responsibility for reply." A statement from him is promised for a subsequent issue.

effective job, is making the real difference.

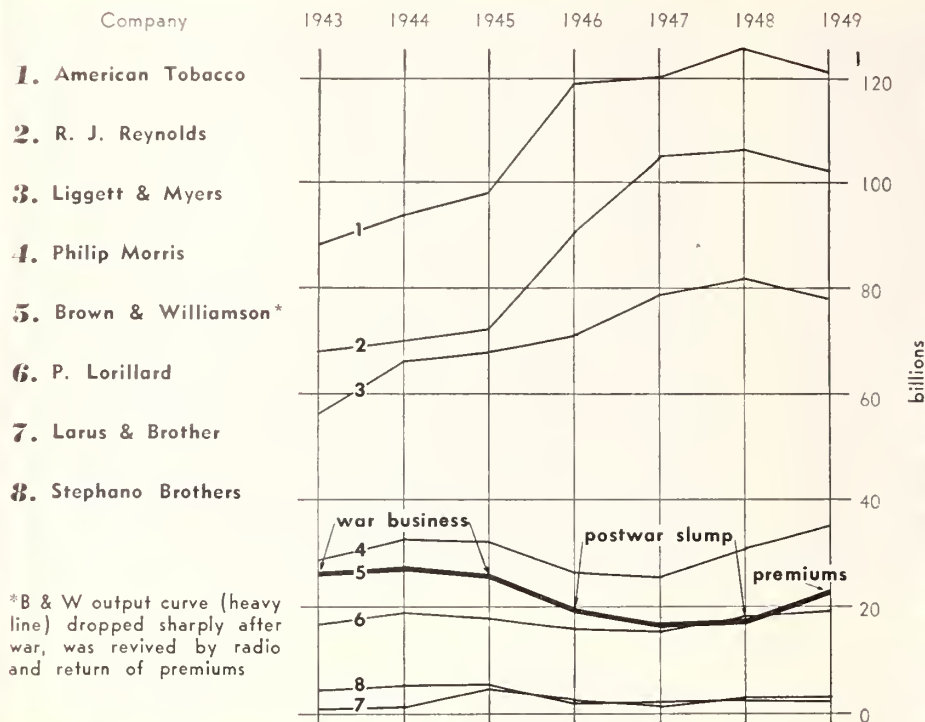
Whatever the reason, I'm happy to report that this fall (October) we have more nighttime business (60 minutes a week *more*), and more nighttime listening (over three million *more* family hours in the average week) than a year ago.

We are the first to acknowledge that these facts, impressive as they may be, do not answer all the advertisers' questions as posed in your article. And, our own analysis of the rate-adjustment problem is somewhat complicated by the fact that this recent Nielsen nighttime data shows a six percent *increase* for Mutual in family hours of listening over last year as contrasted with an industry-wide (four-network) *decline* during the same period. But we do think we have a few keys to the ultimate solution.

The *first* key is low-budgeted time-and-program packages. As you know, Mutual and Mutual advertisers are

(Please turn to page 81)

Total cigarette output by companies, 1943-1949



How B & W built to 23 billion cigarettes

PART TWO

OF A 2-PART STORY

**Give each brand a special appeal,
add radio advertising. That's how
Brown & Williamson does it**



As any smart quarterback knows, there are two basic ways of gaining ground on the football field. Barring a pass, the ball carrier can crash through center by brute force or skirt around the end and hope to shake off tacklers.

In the cigarette industry, big-three manufacturers R. J. Reynolds, American Tobacco, and Liggett & Myers elect

to make their bid for paydirt straight through center. They've handed the ball to their principal brands—Camels, Lucky Strike, Chesterfield—and let them do practically all of the running. And it's paid off handsomely; in 1949 these three brands collectively, captured 73% of the cigarette sales.

But if your team is a good deal lighter in weight than the big boys,

you can take the other route to a touchdown—around end. That's what Brown & Williamson Tobacco Corp. does with great success. In place of a single mass-selling cigarette, Brown & Williamson has developed a whole team of ball carriers: Kools, Raleigh, Viceroy, Avalon, and Wings. None of them tries to compete directly with any of the three leading sellers on a "me too" basis; instead each has been given some unique quality which clearly separates it in the minds of smokers from other cigarettes. Kool tobacco is mentholated for coolness. Raleigh has a coupon on the pack. Viceroy has a filter tip, and Wings and Avalon are economy brands.

Kools, B & W sales leader, sold only 7.5 billion cigarettes in 1949, according to tobacco expert Harry M. Wootten, compared to a staggering 97 billion for Camels. But add up all Brown & Williamson brands and they total a respectable 23 billion cigarettes in 1949, enough to put the still youthful company in fifth place.

In its 6 November issue, SPONSOR detailed that phase of Brown & Williamson's sales operation which involved Ted Bates & Company (Kool and Viceroy). This second part concerns the other side of that operation, handled by Chicago's Russel M. Seeds Company. Whereas the Ted Bates phase involved spot radio almost exclusively, Russel M. Seeds is primarily engaged in promoting B & W's number two brand, Raleigh, with a network radio program.

Raleigh cigarettes have the distinction of being the only popular selling brand of cigarettes nowadays which carries with it a coupon redeemable in money or merchandise. (You can get three-quarters of a cent in cash or merchandise worth one-and-a-half to two cents for each coupon.)

In the old days, most brands sold on a premium basis. But premiums are not the most convenient selling device. They cost money to buy and handle, and once adopted are hard to drop. Selling this way has meant a low advertising budget for Raleigh and a smaller unit profit for Brown & Williamson; but premiums, pushed by a network show (*People Are Funny*), have more than doubled Raleigh sales in the past two years. Six and a half billion Raleighs were sold in 1949, according to tobacco expert Wootten.

Raleigh began using premiums in



Photo by Conrad Elger

"Tests" mark cigarette advertising campaigns. SPONSOR staff members demonstrate. Most leading brands stress tobacco qualities. Pall Mall (Edna Yergin); Camel (Lila Lederman); Philip Morris (Emily Cutillo); but Raleigh (Erik Arctander) plugs premiums in its advertising pitch

1932 and did nicely. With World War II shortages of consumer goods, Raleigh premiums had to be discontinued in early 1943. After the war Brown & Williamson hoped that Raleigh would establish itself firmly as a leading cigarette without the traditional premiums. But it didn't, so in February 1949 Raleigh premiums were re-introduced.

Return of Raleigh premiums was heralded by page ads in *Life*, *Saturday Evening Post*, *Collier's* and Sunday newspapers. Sales rocketed so quickly that Brown & Williamson put wholesalers on allocation for six months while they expanded production facilities. The magazine and newspaper

build-ups were intended to spread the word quickly, but for the long pull of promoting their rejuvenated premium plan B & W picked network radio. Specifically, the *People Are Funny* show on NBC.

There were two reasons for choosing *People Are Funny*: its low cost and its format. Explaining the cost factor, J. W. Burgard, advertising manager of Brown & Williamson says:

"The show had long yielded high Hoopers at low cost. Frequently among the top 10 in Hooperatings, the show yielded and still yields one of the largest audiences at the lowest cost of any radio network show on the air.

(Please turn to page 50)



People Are Funny, NBC, is major Raleigh effort

So you're going to transcribe a commercial

Step by step, here are key transcription techniques used by Miles Shoe Stores, Duz, Paradise Wine, Robert Hall

over-all With spot radio bursting its seams of late, and network bans on recordings lifted, an increasing number of advertisers are transcribing their commercials. For spot announcement campaigns, transcriptions have become practically indispensable.

Recently, SPONSOR surveyed the field of transcribed commercials, found, first of all, three powerful reasons for their popularity:

1. Proper delivery is guaranteed; the identical material can be repeated with high fidelity an unlimited number of times.
2. An advertiser pays only once for performing talent; this keeps total cost down, permits hiring of top singers and musicians.
3. Unusual sound effects and jingles are done perfectly, once and for all, provide the commercial with important memory value.

The following step-by-step account of how transcribed commercials are put together is illustrated with the case histories of four leading advertisers: Duz (Proctor & Gamble), Miles Shoes, Paradise Wine (Bisceglia Brothers), and Robert Hall clothes.

Although all of these case histories involve singing commercials, by far

the most common type used by large advertisers, steps described hold good for plain commercials too. Singing commercials are highlighted because of their greater complexity.

Here's the Robert Hall strategy first. The clothing company cuts a completely new series of recordings every two months because of the seasonal nature of their business. This means 32 different recordings for each series, with eight variations for each of the four clothing types — coats, suits, dresses, and children's clothes.

Jingles aimed at men are hard-hitting and specific, those directed to women stress a "fashion" approach, and the so-called children's jingles appeal to mothers on the basis of "back-to-school" and similar seasonal approaches. (For account of over-all Robert Hall advertising strategy, see clothing story, page 32.)

The Robert Hall format calls for a 10 to 15-second jingle opening which identifies the clothing chain, a 40- to 45-second middle of commercial copy spoken by two announcers, and a five-second open end for the local announcer to squeeze in the local store's address.

A free-lance jinglesmith turns out about 80% of the Robert Hall jingles.



They did Duz e.t.'s at Compton

1. Asst. Casting Dir. Goodman times sound effect
2. Singer Audrey Marsh rehearses before recording
3. Casting Dir. Vera Larkin tested singers' voices
4. Copywriter Ed Rizzo wrote spoken, sung message
5. Copy Supervisor, Vera Oskey, set copy theme
6. Muriel Haynes, radio/TV copy V.P., directed

Jerome Bess, radio director of the Sawdon advertising agency, handling Robert Hall, explains this near-monopoly: "We use this one man because he seems to come up with most of the ideas which appeal to us." Many other free-lance jingle writers are commissioned by Robert Hall to help turn out a flood of appealing messages.

This is the chain of events which results in a new jingle.

First, Robert Hall's president, Louis Ellenberg, the company's advertising director, and its merchandise chief talk over ideas for the new series, finally pick out the best ones. Clothing buyers are contacted and asked to suggest merchandise which should be featured. All these suggestions are then sifted to eliminate less important items and to



give each department equal attention.

Once specific items are decided on and the selling approach set, the jinglesmith takes over. When his jingle is approved by Robert Hall's top brass, the writer lines up talent and records the jingle at a commercial studio. Meanwhile, the Frank B. Sawdon advertising agency writes the 40- to 45-second commercial copy and checks it with Robert Hall buyers for correct prices and fashion information. The spoken commercial is finally recorded by two announcers—men for the men's announcements, women for women's and children's.

At this point, the opening jingle is on one recording, the spoken commercial on another. They are then com-

(Please turn to page 62)

Here are some tips on transcribed commercials

1. Sales message must be clearly delivered; simple sentences spoken distinctly at conversational speed.
*
2. Message must be simple, readily grasped under average home-listening conditions.
*
3. "Over-commercialism" should be avoided—excessive repetition, dull devices, "annoyance without ingenuity."
*
4. About half of national spot announcements contain music. Use it to add interest, gain confidence, when possible.
*
5. Music or sound effects should be relevant to the sales message; mere noise for attention-getting is believed irritating.
*
6. Keep music brief; 20 seconds is the usual limit for one-minute announcements with rest spoken copy.
*
7. Retain some striking part of the commercial in all succeeding ones, this promotes familiarity. Jingles, for example.
*
8. Make a commercial liked, if possible, but under no circumstances allow it to be ignored.

Health and welfare

Why Metropolitan Life expanded its radio ad budget 1250% for its long-time campaign of public service



1925: Exercise show. Met chiefs help m.c.

spot Nearly two million radio listeners have taken time out to write their local radio stations since June, 1946, asking for free copies of Metropolitan Life Insurance Co. health and welfare booklets. Not one of these names has ever been used as a sales lead, despite the fact the company will spend a million and a quarter dollars this year for radio news programs on some 60 stations.

As this issue hits your desk, the offer of the week will be a booklet on overweight. One of the more popular in the Metropolitan series of health and welfare booklets, it will probably pull as many as 14,000 requests.

Most advertisers would consider it bad business to ignore these leads. But not Metropolitan president Leroy A. Lincoln.

He can point to the fact that his company, with assets of nine and one-quarter billions, is the top non-governmental financial institution in the United States, and is still growing. The volume of business written last year was some 68% higher than 1939.

Metropolitan's two nearest competitors, Prudential and Equitable (in that order), are both experienced users of radio. Both employ successfully the technique of using radio as a direct door opener for their agents.

But Metropolitan's use of radio is unique. It started back in 1925 with a \$100,000 investment in a four-station network. This pioneering effort lasted 10 years. More details on this follow a little further on.

Then followed a 10-year hiatus to the end of 1935. During this time most of the budget went into national magazines. When Metropolitan executives decided in 1946 to broaden and deepen their advertising coverage, they called on radio.

"The basic objectives of our advertising program, set in 1922, have been adhered to ever since," explains J. L. Madden, vice president in charge of advertising. "Mr. Haley Fiske, who was then president, wrote that the reason for advertising was 'a desire to spread widely a knowledge of health and the ways of conserving it, that people may live longer, happier lives.'"

This all-out institutional approach is unique with Metropolitan to the extent the company never deviates from it in its radio promotion. In the past it

has used magazine ads explaining the role of the insurance agent in community life and to explain how an insurance company operates. But Metropolitan advertising never talks about insurance as something they have to sell.

This isn't altruistic in the sense that the company expects no return from its advertising investment. Insurance is a business. Metropolitan executives think their advertising philosophy has justified itself by creating public confidence and good will which their agents have cashed in on. Their leadership in the field of life insurance tends to confirm their judgment.

Other companies are using a variety of advertising appeals. Bankers Life Company plugs the retirement theme. Equitable promotes direct sales by talking about specific policies which sales-

Non-commercial leaflets (below) with local station imprint go every three months to agents



"Good hints for good health"

A Radio Broadcast for All the Family

The Metropolitan Life Insurance Company presents these brief radio announcements to help you enjoy better health and longer life.

Each Good Hint tells you in clear language how to help prevent sickness and accident, combat disease, or encourage proper diet and weight. Occasionally they bring you health news about your community.

We invite you to join the millions of people who listen for these brief but valuable announcements. Just tune in:

WFBL . . . 6:00-6:15 p.m. . . . Mon. thru Fri.

Local Syracuse time

What Metropolitan looks for in selection of radio stations



1950: Now it's newscasters like CBS' Jackson

men are urged to push during the weeks they are featured on the Equitable network show.

John Hancock's current theme is association of life insurance with the American ideal of personal independence. Massachusetts Mutual is stressing great moments of people's lives and the role played by insurance. Lincoln National is plugging company prestige as an aid to their agents by explaining in their ads why the company is worthy of patronage.

Mutual Life of New York is selling the importance of social security in life insurance programs.

Metropolitan executives feel their idea of selling longevity instead of the company and its policies has more than paid off by establishing Metropolitan with the public as a sound and trust-

Metropolitan, through their agency, Young & Rubicam, looks for stations which will represent them with dignity and prestige. They also want broad coverage radiating from urban centers of population; that means power (note Metropolitan station list below). Stations must also offer news shows (no commentators) of dignity and authority, as well as popularity. Controversy is out.

The 62 stations currently used

WBEN, Buffalo	WNBC, New York	WINS, New York	WAGA, Atlanta
WMAQ, Chicago	WCAU, Philadelphia	WLS, Chicago	WLAC, Nashville
WFAA, Dallas	WRVA, Richmond	WWL, New Orleans	KCBS, San Francisco
WJR, Detroit	WGBS, Miami	WJZ, New York	KOIN, Portland
KPRC, Houston	WPRO, Providence	WOR, New York	KIRO, Seattle
WHAS, Louisville	WIBC, Indianapolis	KYW, Philadelphia	KCMJ, Palm Springs
WFEA, Manchester	WEOA, Evansville	WGY, Schenectady	KGDM, Stockton
KYW, Philadelphia	WHAM, Rochester	WGAR, Cleveland	KLAS, Las Vegas
KDKA, Pittsburgh	WNBF, Binghamton	WCBS, New York	KLZ, Denver
KNBC, San Francisco	WBT, Charlotte	WEEL, Boston	KSL, Salt Lake City
KSD, St. Louis	WHP, Harrisburg	WBBM, Chicago	WCCO, Minneapolis
WDAE, Tampa	WTAG, Worcester	WFBL, Syracuse	WGAU, Athens
WBAL, Baltimore	WTIC, Hartford	WTOP, Washington	KSUB, Cedar City
WICC, Bridgeport	KFAB, Omaha	KMOX, St. Louis	KVOR, Colo. Springs
WJEF, Grand Rapids	WLW, Cincinnati	WREC, Memphis	KNX, Los Angeles
KMBC, Kansas City	WEBC, Duluth		

worthy company with which to do business. They refuse to jeopardize the public service character of their commercial messages by any kind of a sales tie-in.

But there's still another very practical angle to this business of helping people live longer. Metropolitan is a mutual company, and the longer its 33 million policyholders live and pay premiums the better dividends they stand to receive.

The company's radio programs can be heard by two-thirds of all the people in the United States. This coverage will be supplemented by a list of 17 national magazines which will get slightly less than the million and a quarter going to radio.

"We use radio to reach the vast numbers of our policyholders and oth-

ers in the larger cities," explains the advertising department. "Our radio schedule starts with the larger cities and extends down into the smaller communities as far as our budget will permit. Our radio news programs give us the general coverage we want."

Stations are selected on the basis of their prestige and coverage. Individual newscasters are chosen for their prestige, authority, and dignity.

When the company decided in 1946 to go back into radio after a hiatus of about 10 years, the board of directors had no easy time deciding whether to use network or spot radio.

Spot finally got the nod. The reasons were closely related to the company's public service advertising philosophy. With spot they could tie-in with local health agency projects, Red Cross and other drives, thus identify themselves with the community. With spot it was possible to change the subject of a health commercial to meet emergency local conditions.

They could engage popular local announcers and newscasters with their own followings—another aspect of the local touch. News got the call over other program types because of its general appeal and because it fit closely into the public service pattern.

News shows are all 15 minutes, nearly all early morning, with a scattering of early evening shows around 6:00. Most morning shows are around 8:00, although there's one on WDAE, Tampa, at 6:00, and one on WHAM, Rochester, at 9:00.

(Please turn to page 32)

Free booklets cover wide range, help gauge program pull. Subjects repeated as long as timely





ABC: Elmer Davis—one of co-op's big news names

SPOT PROGRAMING STATUS REPORT

PART ONE

of a 3-part story

Network co-ops

You can sponsor Kate Smith, Eric Sevareid or 36 other favorites in selected markets. They're worth considering if you're buying spot



CBS: Eric Sevareid—his news is popular night co-op



MBS: Fulton Lewis—his news was first web co-op



NBC: Morgan Beatty's roundup lures late tuners



The hidden opportunity in national spot programing, so far as the average national advertiser is concerned, is the network co-op.

And that's a shame—for between them the four major networks are turning out 39 well-tested, expertly-produced network cooperative programs (aired by the networks but sold individually by local stations.) And such newcomers as Progressive Broadcasting System and Liberty Broadcasting System are making others available.

Network co-op program sponsors have been largely the butcher, the baker, and the candle-stick maker. But all business is local, and a small but growing coterie of national firms are finding distinct advantages to this type of programing.

In this article SPONSOR gives the pros and cons of network co-op program sponsorship for the national advertiser. Subsequent issues will feature (1) local live programs, (2) transcribed syndicated programs.

The co-op show is, in every respect, a live network production. Its name derives from the fact that instead of single firm sponsorship the show is sold on a local basis by numerous stations. As one aspect of national spot the co-op has done a local job for such national advertisers as Crowell-Collier, Doyle Packing, National Oats,

J. I. Case, Sinclair Refining, Blatz Brewing, Metropolitan Life Insurance.

There are six points on which network co-op programs offer definite advantages.

(1) *Quality.* Network calibre productions are generally considerably superior to local productions of the same kind. It's true the co-op program doesn't enjoy the same superiority over modern transcribed shows (such as Ziv's *Favorite Story* series and others) into which go the utmost in production skill and top talent. But there are older transcribed series (and even some new ones) that are a long way from being up to the production mark.

(2) *Live.* In the face of the successful airing of transcribed network shows like Bing Crosby's and others, as well as the success of syndicated transcribed series, the "live" aspect of a production is no longer the unique element it once was. But many advertisers prize it. "The fact that the co-op show is live," said the ad manager of a chain of automotive supply stores, "gives it the prestige and immediacy that we want."

(3) *Merchandisability.* This is partly the result of the prestige value of network productions with their name stars. But it's more the fact that most co-op shows are planned that way.

(4) *Commercial lead-ins by program stars.* MBS and ABC, the networks offering most co-op programs,



MBS' BOB POOLE IS FAVORITE D.J. PIN-UP OF THORNTON MODELS. PERSONALITY CO-OP SHOWS ARE EASY TO PROMOTE

offer as a regular feature the free services of their co-op talent in cutting transcribed lead-ins to the commercial to be delivered by the local announcer. CBS and NBC will undertake special arrangements for this service on request.

(5) *Testing*. The fact that the same program may be available in various markets and broadcast at the same time (within each time zone) offers special opportunities for testing copy.

prices, markets, with the program the fixed element.

(6) *News programs*. Out of 39 co-op programs 24 are news shows. This is something that transcriptions can't match. Local news shows can and do rival network news shows, both co-op and non-co-op. But the prestige of an Elmer Davis, Eric Sevareid, Ned Calmer, or Fulton Lewis Jr. is seldom matched locally (this isn't to say that there aren't local newscasters who don't

command as good or better audiences than big network names).

The cost of a co-op show is the station time plus the talent fee. The majority of talent fees fall between 20 and 40 percent of the station's gross hourly nighttime rate. Elmer Davis (ABC) costs 30%, while his ABC colleague Baukhage costs 20% of a station's hourly class A rate. That means that on a small station Davis could be

(Please turn to page 56)

Network programs available for local sale

TITLE	TYPE	NET	APPEAL	DAY & TIME*	TALENT COST	EXPLANATION
ERICA'S TOWN MEETING	Forum	ABC	Family	Tu, 9-9:30 pm	\$10-300	Lively discussion of current issues
MARTIN AGRONSKY	News Analysis	ABC	Family	M-Sat, 8:3-15 am	\$6-376	Commentary from Washington
ART ANDREWS	News Analysis	ABC	Family	Sat, 7:15-30 pm	\$3-72	N. Y. Herald-Tribune Bureau chief from Washington
ET BAKER'S NOTEBOOK	Chit Chat	ABC	Women	M-F, 1:45-2 pm	\$6-300	Human interest stories and anecdotes
BAUKHAGE	News	ABC	Family	M-F, 1-1:15 pm	\$5-280	Midday news from Washington
BEHIND THE STORY	Drama	MBS		M-F, 2-2:15 pm	\$5-250	Dramatized stories of human interest
BIL BROWN	News Analysis	MBS		M-F, 10-10:15 am	\$6-250	Commentary on domestic and foreign news
ELL CUNNINGHAM	News Analysis	MBS		Sun, 2:30-45 pm	\$2.50-250	Veteran Bostonian's comment on inside of news
ELMER DAVIS	Interviews	ABC	Women	M-F, 1:15-30 pm	\$5-280	Informal chats with guests
ELMER DAVIS	News Analysis	ABC	Family	M-F, 7:15-30 pm	\$7.50-420	Reports from Washington
NATIONAL EDITION	News	NBC	Family	M-F, 11:15-30 pm	\$10-280	Late news with Morgan Beatty (available west of Chicago)

* All times are Eastern Standard.

(Chart continued on page 56)



Winner, Abramson Co. WWDC quiz show, Washington, D. C. Cottrell's, Denver, opens new store; airs KLZ news from window

Ferguson's, Athens, Ga., tried WRFC ('48); now 90% budget to AM WLOW, Norfolk, plugs Negro d.j. Jack Holmes for Reliable Clothiers

A SPONSOR roundup

Clothing stores on the air

With little help from manufacturers, men's stores have learned to hit hard via radio

over-all A few weeks ago Eddie Cantor revived an old skit for his television show (NBC-TV). It was the one about two rough and ready clothiers who do all but man their customers and even haul passers-by into the store by force. For the most part those days are gone forever. But clothiers are still hauling customers into their stores with a powerful force.

Nowadays it's radio, with television coming up fast.

Even small, local stores like the one Cantor kidded in his skit will use radio. But the major spenders are the big national and regional chains, some of which have million-dollar and over budgets. Clothing manufacturers, on the other hand, are a negligible factor. The situation may change, however, as

BAB increases its promotional pressure. (Recently, BAB told radio's story to Hart, Schaffner, & Marx; a short time later the firm launched a radio tie-in campaign which may have an important influence on other manufacturers.)

This article, based on a nationwide survey of 200 radio and TV stations, includes brief accounts of what repre-

sentative chains and individual stores are doing on the air. Though it is difficult to make an over-all estimate of the trend, air activity seems to be on the increase. Several of the big boys said their budgets were up, and it's the influence of the national operators which frequently springboards increased local activity.

Robert Hall (United Merchants & Manufacturers) leads a group of clients which includes Howard, Ripley, Bond, and Dejay. About 4% of Robert Hall's gross sales goes into radio advertising. With an income last year of almost \$75,000,000, it spent over \$1,500,000 in radio. The firm, which has 95 stores spread over the country, is the largest radio spender in the clothing industry.

Robert Hall's pipe-rack operation, synonymous with low overhead, low margin, and mass selling, is the key-stone of a phenomenal success. The company is but 10 years old, has its sights set for 100 stores by spring of 1951.

"Robert Hall has a definite story that can be told on radio," says Frank Sawdon, vice president in charge of advertising and sales promotion (also head of the firm's advertising agency). Sawdon is a key figure in the firm's managerial group, has been with the company since it began. "Low overhead with volume selling have played a big part in Robert Hall's expansion, and radio has permitted us to reach the greatest number of people at the lowest cost."

Long suit in Robert Hall's stock of radio activity is spot radio announcements. When the company opens a new store, it hits the community with a saturation campaign on local stations. A month or two later, it levels off. Country-wide this means an average of 15 commercials a day, seven days a week over 170 stations in 67 markets, usually for 52 weeks a year.

Radio and newspaper split the ad budget about evenly. According to Jerome Bess, radio director for the agency, 80% of the total radio time is used for transcriptions; 20% is in newscasts, participation and personality programs. The company has written more than 100 original theme songs and musical jingles. (See story on electrical transcriptions, page 26.) Robert Hall buys daytime radio solely.

The company is testing a telephone-type program in a few markets. Over WDGY, Minneapolis, for example, an-



Dejay chain promotes radio activity. MC of WDAR program broadcasts from Savannah store



Jimmy Powers, WPIX and Howard sportscaster, presents best-dressed trophy to Jake LaMotta



Saturated radio campaign brings them in for a typical Robert Hall store opening; 95 in chain

Clothing store experience capsules

SPONSOR: Gallant-Belk Co.

CAPSULE CASE HISTORY: The store advertised Skip-dent sport shirts on radio for about one month using little or no other media. The shirts were plugged on weekends, five announcements a day, three days a week. At the end of the promotion, the company had sold over 400 dozen shirts and could have sold more if the product had been available.

WRFC, Athens, Ga.

SPONSOR: Bond's

CAPSULE CASE HISTORY: Advertiser has sponsored the 7:40 a.m. news three days a week for 10 consecutive years. On one Washington's Birthday, a single announcement sold 127 men's suits. A short time later, three announcements brought in 200 new charge customers. In both instances, the advertiser used the news as its only advertising medium.

WEEL, Boston

SPONSOR: Reliable Clothiers

CAPSULE CASE HISTORY: Negro disk jockey program was tested by giving 10% off to any person who visited the store and mentioned the program. The offer was withdrawn within two days because the store could not handle the response to the offer. Advertiser then abandoned newspaper and devoted entire advertising budget to radio.

WLOW, Norfolk, Va.

SPONSOR: Howard Clothes

CAPSULE CASE HISTORY: For a while, Howard featured a Howard Clothes Man, a well-groomed model who was shown to the audience on film. Viewer who recognized him at various events around town won a Howard Clothes outfit. The stunt worked well for Howards, but the model was so harassed by prize seekers he threw over his job.

WABD, New York

nouncements all carry a telephone call to someone living in the Twin Cities. Each call is worth one dollar in cash. If the person answers the telephone with "Robert Hall," they win the money. If not, then the next call is worth two, three, four dollars and so on.

Robert Hall's \$23,000 contract with WDCY calls for several announcements, and two quarter-hours a day, five days a week.

The company recently broke into TV, currently use it in 15 markets. Film commercials are a take-off of radio announcements, sound the pipe-rack, low overhead theme.

Robert Hall is in a class by itself when it comes to radio. But that doesn't mean other chains aren't doing outstanding work.

Dejay Stores, Inc., for one, has made more than one local retailer an aspirin addict. The company has increased its radio appropriations more than 25% in the last five years, devotes more than a third of its ad budget to the medium.

The company derives its name from the initials of the two brothers, Dave and Julius Kaufman, who started the firm 40 years ago with a single unit in Hagerstown, Md. Today both Dave and Julius actively direct the firm's operations, which include 70 stores extending as far west as Colorado. Net sales last year were nearly \$7,000,000.

Dejay buys time over 70 stations, uses from one to 30 minutes on each. Individual stores will average two or three commercials a day on each station.

The Savannah, (Ga.) store (three floors) is an example of one of the larger operations in the chain. It spends about \$500 a month on two stations. WCCP carries *Musical Clock*, a half-hour daytime show aired five times a week, featuring Windy Harris in the Godfrey style. WDAR airs a 15-minute disk jockey show, *Pop's Program*, which the company beams toward its Negro trade.

Commercials on both shows plug low prices, and play up the store's easy-to-get credit at no extra charge. Dejay is a credit-type operation.

The company stresses on-the-spot promotions, and urges its store managers to maintain close contact with station representatives.

"We depend on radio stations to help sell our merchandise," says Mor-
(Please turn to page 70)



RCA BLACK AND WHITE DEMONSTRATIONS KINDLED ENTHUSIASM OF MASSES IN 1947. WILL CBS COLOR DO THE SAME?

Color: will it catch on?

Along with this burning query, SPONSOR touches on some others that will intrigue advertisers

TV TWENTIETH CENTURY PROVERB: "He who predicts speed with which new medium will grow should have his head examined."

The maxim above, which SPONSOR passes on free to future historians, has been proved twice in the past five years. First with FM. Then with TV.

Many prophets gave FM a clear track for post-war greatness. An equal number of prognosticators thought black and white TV would grow slowly.

Both sets of thinkers had static in their crystal ball, and thereby hangs

Word of court order delaying start of CBS colorcasting came as SPONSOR press run began. Ruling won't affect CBS public demonstrations, according to Frank Stanton (see text).

a moral: mix equal parts of caution and enthusiasm in analyzing color TV.

In other words, be ready to jump either way.

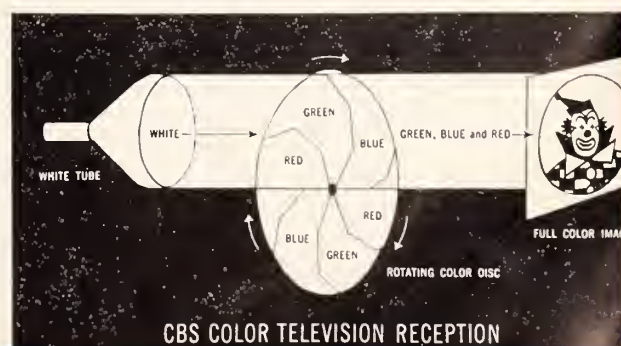
The problem is not an immediate one for advertisers, not as immediate as next week, anyway. But don't overlook the fact that several film producers, including Ziv and Gene Autry, are putting their tailor-made for TV episodes on color. Wisdom would seem to be on the side of making some film commercials in color, just in case.

Color reels can be used meanwhile at conventions, exhibits, etc. And it's possible to use films shot in color over the air in black and white. One technique involves use of one of the three primary colors of which full-color film

is composed. United Fruit, for example, uses green negative in its black and white airing of Chiquita Banana full-color movies.

Practical standby measures like this one are getting little attention from most advertisers. In the big spotlight right now is the battle over whose contraption will carry the color picture. Overlooked is the fact that some form of widespread color television will come soon. How soon? See proverb.

(Please turn to page 76)



DELICATESSEN

SPONSOR: Herman's Delicatessen

AGENCY: Direct

CAPSULE CASE HISTORY: *This delicatessen featured its salads over the air for a two-week period. Approximate cost for 10 announcements: \$475. In this brief period, Herman's radio advertising was responsible for the sale of 20,000 pounds of salad—TEN TONS! In addition, their advertising on The Woman's Magazine of the Air was also responsible for an increase in their other sales: 67 turkeys and 29 hams were sold in three days.*

KNBC, San Francisco

PROGRAM: The Woman's Magazine of the Air

RADIO RESULTS

ANIMAL DRUGS

SPONSOR: Wyeth, Inc.

AGENCY: Lewis & Gilman

CAPSULE CASE HISTORY: *One announcement a day was aimed at dairymen. The purpose: to familiarize them with Penstix S-M, a veterinary preparation to help control animal mastitis. Before the end of 12 weeks, the farm program director had letters from farmers and dealers showing how quickly sales had been stimulated. Over \$6,000 worth of Penstix S-M sales were made at a cost of less than \$600 to the advertiser.*

WIBX, Utica

PROGRAM: Ed Slusarczyk's Farm & Home Show

BRONZED BABY SHOES

SPONSOR: Westfall-Welsh Mfg. Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *This novelty company bought 26 participations over a nine-week span on Your Neighbor Lady. In addition, they sponsored Home Town Four, a record program. Their offer: a method of bronzing baby shoes at a price ranging from \$1 to \$2.50. As a result of their programing they received 2,521 mail orders in the nine-week period at a total cost per order of only 37c.*

WNAX, Yankton, S. D.

PROGRAM: Your Neighbor Lady; Home Town Four

CHILDREN'S STORE

SPONSOR: Tinytown

AGENCY: Direct

CAPSULE CASE HISTORY: *A five-minute tape recorded interview with the store manager re his "specials" is the program format. Cost is approximately \$24. Tinytown reports that in a single day, 51% of the customers mentioned the program. One day, while dolls were being unpacked, they were mentioned. Twenty minutes after the show, four dolls were sold at \$11.95 each. During a recent sale show drew 50 people to store before opening.*

WGBF, Evansville

PROGRAM: Taped Interview

REALTY FIRM

SPONSOR: Lakewood Park Realty

AGENCY: Dan B. Miner Co.

CAPSULE CASE HISTORY: *A map of Korea was offered on this advertiser's news show, Feature Wire. The cost per broadcast was \$126. Audience response was gratifying. After four announcements, requests for the map numbered 6,225 and it was expected that a couple of thousand more requests would follow. The response was remarkable considering that both L.A. Sunday papers had printed the maps in color a week before.*

KFI, Los Angeles

PROGRAM: Feature Wire

BEAUTY SHOP

SPONSOR: E. W. Edwards & Son

AGENCY: Direct

CAPSULE CASE HISTORY: *This Buffalo department store uses the Wayne King Show on Sunday afternoons to promote their beauty parlor business. The time cost is \$72. As a result of this programing, business volume showed an increase of \$50,000-60,000 last year. The company's sales promotion manager adds that business volume increase is actually held down because the salon is "booked full" so frequently they can't handle any more customers.*

WEBR, Buffalo

PROGRAM: Wayne King Show

BISCUIT COMPANY

SPONSOR: Sawyer Biscuit Co.

AGENCY: G. H. Hartman Co.

CAPSULE CASE HISTORY: *Play or Pay was a success before it went on the air. Twelve 20-second announcements preceded the debut of this listener-participation quiz asking the audience to send in song titles to stump the show's musicians. The show's format is based on the ability of the orchestra to play songs from titles sent in by the listeners. As a result of the 12 announcements, 1,822 song titles came in—a heartening pre-show response.*

WBBM, Chicago

PROGRAM: Announcements preceding quiz show debut

Only on NBC Radio!

The BIG Show

.....

Variety: "... NBC can take a bow for perpetuating big-time radio. They don't come any bigger than this one and it rates Nielsen's best."

John Crosby: "It was in practically every respect a perfectly wonderful show—witty, tuneful, surprisingly sophisticated and brilliantly put together . . . one of the fastest and pleasantest ninety minutes in my memory;" *New York Herald Tribune*

Harriet Van Horne: "The Big Show was so good I wish radio had thought of it years ago." *New York World Telegram and Sun*

Ben Gross: "NBC aired radio's defiant challenge to TV in the form of a gargantuan divertissement . . . emceed by the vibrant Tallulah Bankhead and there were stars, stars and more stars in it." *New York Daily News*

Jack Gould: "... the premiere certainly ought to go a long way toward reassuring the radio listener that somebody is thinking of him." *New York Times*

NBC is thinking of advertisers too. The six to six-thirty portion of The Big Show can be purchased by the quarter hour or the half hour . . .

...or you can participate in the biggest and newest idea in advertising ►

Tallulah Bankhead and a few of the rotating guest stars that appear on "THE BIG SHOW" each Sunday on NBC at 6:00 pm (EST.)



The biggest
.....
and newest idea
.....
in advertising is

ON-THE-AIR



VARIETY



MUSIC



DRAMA

With the premiere of "The Big Show" on November 5, *Operation Tandem* became more than the hottest idea in advertising — it became a reality. And on that night Anacin and RCA Victor became its first two sponsors — soon to be joined by Ford Dealers.

TANDEM is the most inexpensive method of reaching the largest unduplicated weekly audience in history.

TANDEM consists of a group of non-competitive advertisers sponsoring five top programs on five different nights each week over the full facilities of NBC.

TANDEM advertisers will be associated with the greatest galaxy of programs and entertainers ever put together in one package.

TANDEM is the only advertising plan ever to be especially designed to reach *everybody*. Each show has a different appeal.

VARIETY . . . The Big Show . . . Sundays

MUSIC . . . NBC Symphony . . . Mondays

DRAMA . . . Screen Directors' Playhouse . . . Thursdays

COMEDY . . . Duffy's Tavern . . . Fridays

MYSTERY . . . The Man Called X . . . Saturdays

TANDEM is surprisingly low cost. It is estimated that *Tandem's* five shows will reach 23,000,000 homes each week and deliver 1000 *listeners* — net audience — for 59¢.

Tandem is available to a few more advertisers. For details call Circle 7-8300, Extension 8436 or your nearest NBC representative.

NBC

America's No. 1 Advertising Medium

A service of Radio Corporation of America



C O M E D Y

M Y S T E R Y



Mr. Sponsor asks...

Is the trend toward network-built radio packages advantageous or disadvantageous to the advertiser?

Lewis F. Bonham

Director of advertising and sales promotion
The Mennen Co., Newark

The picked panel answers Mr. Bonham



Mr. Rice

Today, more than ever, the word "package" is applicable to a network radio sale. At Mutual the term is no longer a reference to the combination of performing talent, producer, director, writer,

etc., but to the program package and Mr. Plus. Mr. Plus represents all-important ingredients such as extensive promotion plans at local and national level, and will-integrated publicity campaigns, intensive merchandising impact and tailored networks to fit budget and advertising area.

The Mutual Broadcasting System has geared itself to deliver this complete package. Gone are the days of a facility deal latched on to a program. Today it's Mr. Plus and his winning team combination.

Naturally all the ingredients in the package must be at full strength; hence the networks have assembled tried and proven program brains. The list of their sales is on the record. Never were radio networks better equipped to deliver the complete package to agency and client. Mutual's Mr. Plus also has additional know-how up his sleeve, the results of exhaustive studies of audience composition, program popularity, etc. In short, who likes what, when and where, and all this adding up to the essential fact "Know Your Network."

Speaking of knowing your network. Mutual's Research Department has made extensive studies of its single station markets—"the only local network voice in town." The survey covering the cities of stations that have an audience of 30,000 is just further evidence of Mr. Plus' ability to deliver.

It has taken radio networks too many years to arrive at a state of full maturity, but I'm happy to say it's here today and planning to stay, teaming up with ad agencies to deliver a full story securely packaged to present to Mr. Client.

HERBERT RICE

Director of Production
Mutual Broadcasting System
New York



Mr. Schafer

It is my belief that the trend toward network-built radio packages is disadvantageous to the advertiser for the following reasons: the advertiser, when purchasing an outside package,

usually receives much more personalized service from the independent producer who never usually has more than two or three packages in his shop. The network with all of its multiple activities hasn't the time or the manpower to look after all the needs of the client.

The advertiser usually suffers with the constant changing of network personnel who are shifted from program to program. It has been a common practice for directors and other creative personnel to be shifted from one

show to another which is sometimes prompted by the individual's ambition or like or dislike of the client or agency involved. The outside packager usually has a set staff that remains with the property for as long as it is contracted for.

Perhaps the biggest disadvantage to the advertiser is in the program control which of course is in the hands of the network. And, in the event of a more attractive time segment being available on a competitive network, the advertiser's hands are tied insofar as making any change.

The advertiser is usually always at the mercy of the network insofar as budgets are concerned. In addition, the advertiser doesn't have the advantage of the outside packager who is in a better position to negotiate better deals on talent and the other "ingredients" that go into a package.

Very often major problems arise which when presented to the network reach an impasse in the mountains of red tape and paper work. When quick decisions are necessary, network people, very much in the manner of the Army, stick to the "through channel" routine to avoid the responsibility, etc.

The outside packager being familiar with the problem usually can quickly determine the source of responsibility. He can very often go over the heads of certain personnel, bring the problem to the proper authority and get immediate action. At the same time, this procedure doesn't hurt anybody.

KERMIT SCHAFER

Independent Radio-TV
Producer
New York

EDITOR'S NOTE: Kermit Schafer's package shows include *Quick on the Draw* and *Talent Search*.



Mr. Krug

Today's network radio advertiser has his problems. TV or not TV is a big question. Since advertising budgets don't automatically double when a sensational new advertising medium pops up, there's

a decision to make on which comes first. If an advertiser splits his money between the two, he compromises somewhere. If he's currently buying an expensive radio package, can he dump it or cut the package cost?

Generally speaking, a network-built radio package offers the possibility of a better buy to the advertiser. Naturally, there are many excellent radio packages currently being offered in an infinite range of development stages by independent package producers. Some have been air-tested, some have not.

Comparatively few independent producers have the facilities or resources required to duplicate those of a network in the preparation and testing of a new program package. A network can arbitrarily launch a program and iron out the kinks through the simple expedient of keeping it on the air and operating on it until it clicks or flops. Outside of peddling success stories and established successful packages, an independent producer cannot match these proving ground facilities of a network.

Also a network can offer an advertiser price advantages that many times make it impractical for the independent to stay in the bidding on a particular sale. All things being equal, the network is considerably better able to make package cost concessions in exchange for a lucrative time sale.

To an advertiser these factors point to definite advantages in buying network-built packages. To the independent packager, unfortunately, a growing trend toward more network-built packages can mean only the survival of the fittest. This, of course, conceivably could improve program quality and stimulate greater ingenuity through sterner competition for the advertiser's dollar.

PETER A. KRUG
Director of Radio-TV
Hicks & Greist Inc.
New York



So what?

There isn't a radio station which can't claim some sort of first. Maybe first with left-handed defensive quarterbacks, or first to use diamond-studded microphones, or what have you.

We sport a few **FIRSTS**, too . . . *profitable ones for those who take advantage of them.*

Such as: a show called "Club 1300". WFBR-built and produced. **FIRST** in rating against every kind of opposition thrown at it for ten years—from network soap operas to giveaways! Another one called Shoppin' Fun. Another called Every Woman's Hour. Others like Morning in Maryland, the Bob Landers Show, Homemakers Harmonies and more . . . a lot more . . . rate *first* with advertisers who want results.

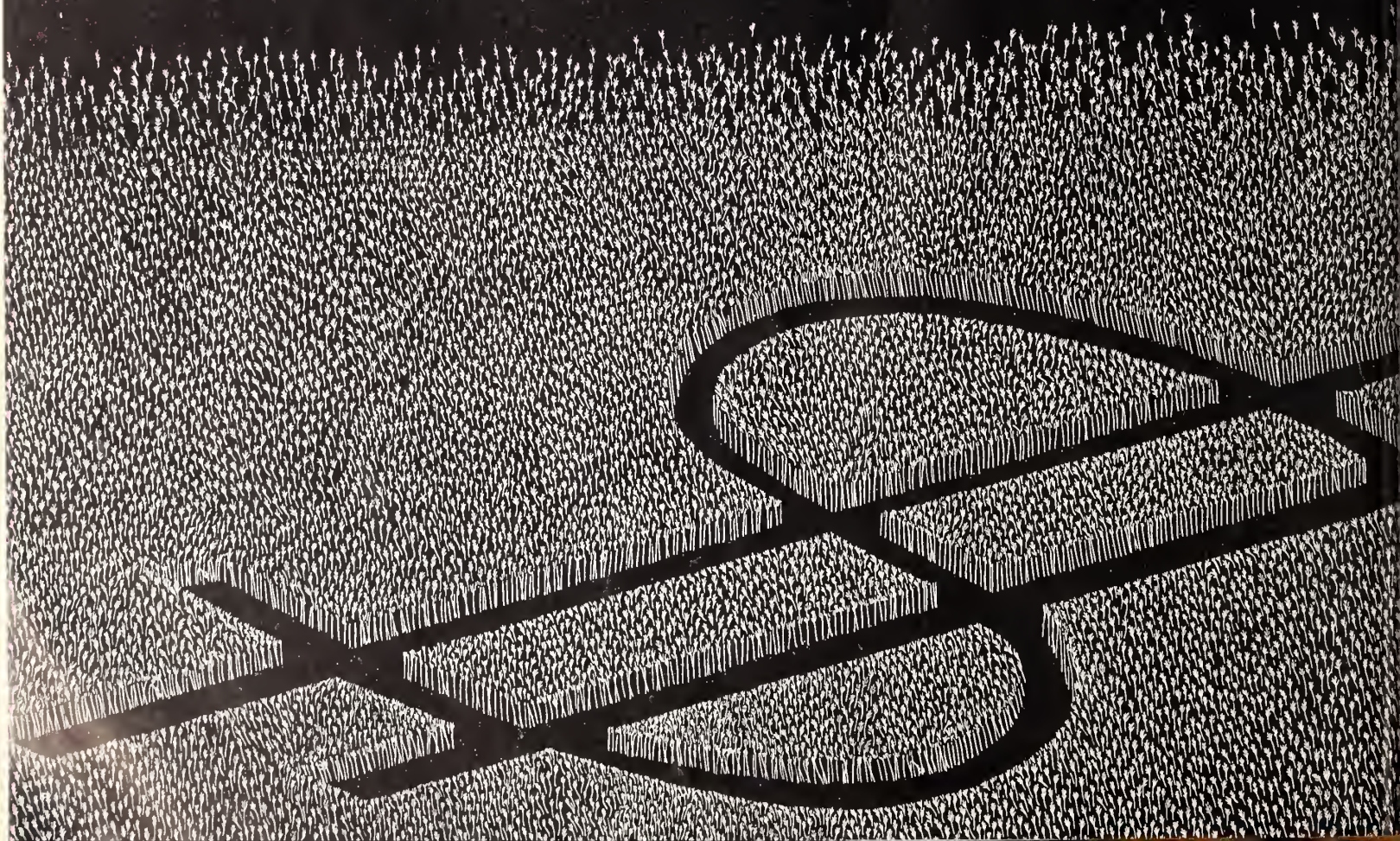
All right up there in the ratings—all with huge followings. All available to advertisers on a participating basis.

Has your curiosity been tickled? Contact a John Blair man or WFBR direct. You'll be shown very clearly why, in Baltimore, you need



ABC BASIC NETWORK • 5000 WATTS IN BALTIMORE, MD.
REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY

Make hay before the sun



shines!

Get up before dawn with Ted Mangner and KMOX's COUNTRY JOURNAL,* and you'll harvest a bumper crop of greenbacks. For in KMOX's 73-county Mid-Mississippi Valley area, the more-than-135,000 farm families have a billion dollars invested in land and buildings... jingle a *half-billion dollars* in their jeans every year. (And that *ain't* hay!)

Farmers' farm expert Mangner reaches more of these early-rising folk than the programs of all the other St. Louis stations at that hour combined. (In fact, his 6:00-6:15 a.m. segment alone delivers an audience of nearly 100,000 *every day!*) And the KMOX COUNTRY JOURNAL reaps blue-ribbon *results*. Examples: one sponsor drew 1,048 replies to *one announcement*. Another quickly landed a prospect for carloads of his product. Another noted "the lowest cost-per-order of hundreds of stations used."

You're in the driver's seat in one of America's Top Ten rural markets when you've got the Ted Mangner-COUNTRY JOURNAL combine working for you. Call us or Radio Sales.

Source material on request. *5:45-6:15 a.m., Mon. thru Sat.

"The Voice of St. Louis" • 50,000 watts **KMOX**





**"...and to all-
a good BUY."**

WRNL

(OF COURSE)

WRNL gives you complete and thorough coverage in the RICH Richmond trading area. WRNL has been on 910 KC at 5000 Watts for more than 10 years—and the important buying audience has the listening habit! And they're ready to BUY, because this area is Industrially Progressive, Agriculturally Rich, and Economically Sound.

**(READY BUYING
POWER . . . PLUS
WRNL . . . EQUALS
MORE SALES.)**

*To get your share of this
outstanding market, re-
member, there's more
sell on . . .*

WRNL

**5000 WATTS 910 KC
NON-DIRECTIONAL
(daytime)**

**ABC AFFILIATE
RICHMOND, VIRGINIA**

**EDWARD PETRY & CO., INC.,
NATIONAL REPRESENTATIVES**



This SPONSOR department features capsuled reports of broadcast advertising significance culled from all segments of the industry. Contributions are welcomed.

KIEM sells homes like hotcakes, breaks records

Broadcast advertising sells anything from a dollar vegetable slicer to items costing thousands of dollars. This time it's a tale about a high-priced item; nearly a million dollars worth of homes were sold in 30 days via radio in California.

An air campaign on KIEM, MBS-Don Lee affiliate in Eureka, California,



Radio put "sold" sign on 105 of these homes

broke all existing real estate records for the area several months ago. The advertiser was the Blakeslee-Spiering Company. Erection of the first in a new group of B-S houses was announced 10 times daily, plus a twice-daily sponsorship of Fulton Lewis, Jr. (approximate cost: \$200-300 per week). House No. 1 was completed in one week. And, the first day after completion, 3,500 people visited the

home. Sales followed the visits.

This is the box score: 21 homes were sold in the first three days with KIEM the only advertising medium used. At the end of the first two weeks, 47 homes had been sold. At the end of the third week, sales reached 85. The end of the month smashed the area record with 105 homes sold—nearly a million dollars worth.

Broadcast copy was directed to veterans urging them to use their G. I. loans before the anticipated expiration date of such loans on 1 September 1950. Selling price for the three-bedroom house was \$9,600, with \$500 down and monthly payments of \$60.30.

Some newspaper display was used at the end of the first week and one handbill was put out, but the bulk of the budget was radio-directed via KIEM. And Blakeslee-Spiering adds that selling costs for the campaign were less than one-half the percentage figure normally allocated by realtors to sell a new home. The company is still on the air with Fulton Lewis, Jr. prior to the building of another 100 homes. And radio is being depended upon to set new sales records when the Blakeslee-Spiering homes are put up for sale shortly. ★ ★ ★

Special window displays build sponsor good will

A special window display department is helping WMIN, St. Paul, build advertiser good will.

This department, guided by the WMIN sales promotion head, arranges to set up program displays in two windows each month of stores in various business categories which advertise on the station.

Two displays launched the series. A "Drama of Medicine" display set up in one of St. Paul's best known drug houses, Moudry's Apothecary Shop, and a music display in Mc-

Gowan's Appliance Shop, also a leader in St. Paul. ★ ★ ★



WMIN "eye-catchers" enhance St. Paul shops

Radio in-and-outer stays in after KIST test

Thomas I. Petersen was skeptical about radio advertising. He's an automobile dealer with both Studebaker and Packard agencies in Santa Barbara, for which he has used the town's only newspaper consistently. But, as far as radio is concerned, he's an in-and-outer. He had to be "sold."

Last June, Mr. Petersen had an inventory of 100 used cars. That was just before the "war scare." He had estimated the average cost on a nationwide basis for advertising used cars is \$20. He told this to Harry C. Puteher, owner of KIST, and said he wanted to use the station for a test.

The test started 23 June and ran until the end of July. In that period, Peterson sold 88 used cars at a cost of \$16.59 per car (see Radio Results, 23 October SPONSOR). The test was continued through August and, in the meantime, because of the scare of a

war-created shortage, prices were raised substantially.

In August, he sold 44 cars at a cost of \$12.82. In September, he sold 57 cars at a cost of \$20.43. Although prices had been reduced, the war scare had diminished. And, although stringent credit regulations threatened, fewer cars were sold.

Mr. Petersen was sold, however. A fairly heavy announcement schedule was maintained in September. For the entire campaign, Mr. Petersen used unsold run-of-schedule announcements and evening quarter or half-hours as available; generally record programs.

Previous to the radio test, Mr. Petersen had used a budget split of 75% for newspapers and 25% for radio. The upshot of his KIST campaign has Mr. Petersen thinking about a 50-50 division of the budget with no more in-and-out air advertising. ★ ★ ★

30,000 grocers, druggists take part in CBS promotion

Merchandising of radio advertising at its point of sale is the latest "plus" offered CBS advertisers.

CBS, after four months of planning, has brought forth its first Trade Promotion Department publication. A monthly, called *CBS Radio Picture News*, it will be distributed to grocers and druggists in CBS listening areas.

The first issue, going to some 30,000 grocers and druggists in 16 markets, will make the following possible:

a) Retailers can use CBS stars in their promotional activities.



CBS execs look over first issue of monthly

b) They can apply CBS-suggested merchandising plans in their own stores.

c) Tie-ins can be used not only to boost sales of CBS-sponsored products but to boost sales of related items as well. ★ ★ ★

Briefly . . .

SPONSOR offers this pictorial P.S. to "Bakers on the air" (25 September issue) and "Big boys, beware!" (6



It's said this WAAM star works for peanuts

November). Hauswald Bakery in Baltimore presents *This Is Your Zoo* on WAAM (TV), starring an assortment of wild life including the gay video star pictured here.

* * *

WNEW, New York, which built its fame on pop music programs like the *Make Believe Ballroom*, is turning to classical music. With serious music being heard less often on many network stations, WNEW has decided on a radical change in policy. Prestige advertisers are offered *Symphony at WNEW—With Benny Goodman*. It's believed that Goodman, well versed in jazz and classics, will take the "stuffiness" out of symphonic presentations and lure the hep cats to the new show.

KVOO

OKLAHOMA'S GREATEST
STATION FOR 25 YEARS

OIL TULSA, and YOU . . .

IN TULSA

\$65,000,000.00 is the Oil Industry Annual Payroll

IN TULSA

Oil purchases exceed \$5,000,000,000.00 annually

IN TULSA

Are located the largest mid-continent refineries . . . the world's largest seismograph company . . . the world's largest oil purchasing company

IN TULSA

YOU

will find a rich, discriminating market thoroughly covered by KVOO, Oklahoma's Greatest Station for 25 years.

PLUS

Rich bonus counties in Kansas, Missouri and Arkansas blanketed ONLY by KVOO.

OIL, TULSA, and YOU plus KVOO Spell Profits In "Oil Capital" Letters!

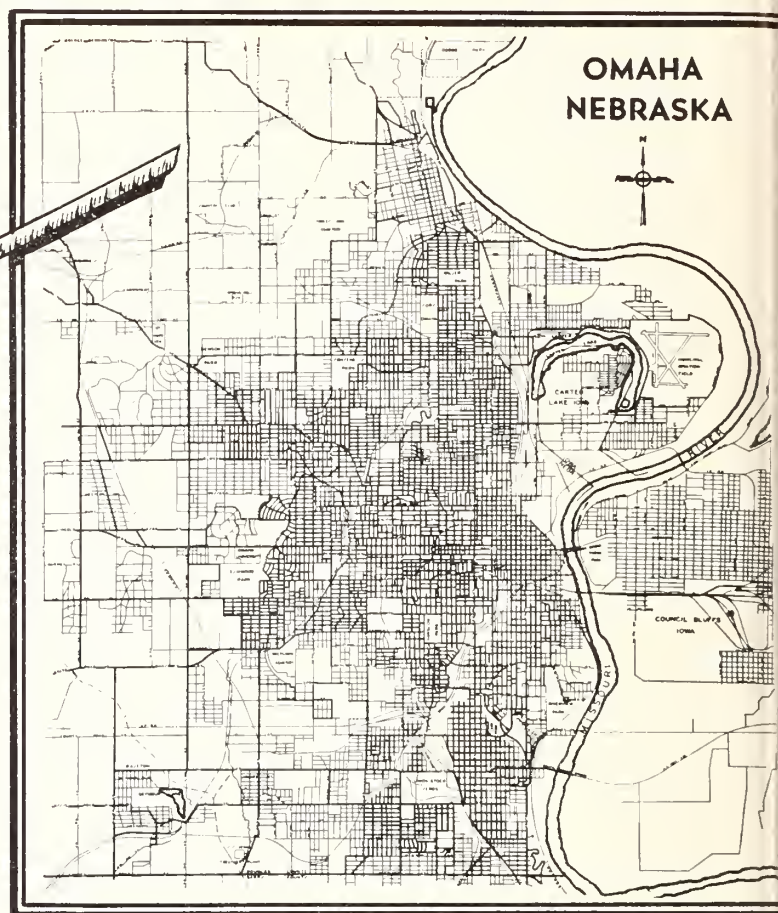
See your nearest Edward Petry & Company office or call, wire or write KVOO direct for availabilities.

NBC AFFILIATE
50,000 Watts

KVOO

BLANKETS OKLAHOMA'S
NO. 1 MARKET

How Well Do You Know **PHILADELPHIA..**



No matter how much you travel, you of course can't *know* every market listed at the right. But Colonel F&P *does*. Month in, month out, every one of us spends a considerable part of his time in studying these areas — probably knows *more* about them than many a native son!

The result? We can give you the actual home-town story on any of them. We can analyze them for your own particular purposes, and probably come up with some mighty helpful suggestions. How about it?

FREE & PETERS, INC.

*Pioneer Radio and Television Station Representatives
Since 1932*

NEW YORK

CHICAGO

ATLANTA

DETROIT

FT. WORTH

HOLLYWOOD

SAN FRANCISCO

ND LOUISVILLE . . . AND OMAHA?

EAST, SOUTHEAST

WBZ-WBZA	Boston-Springfield	NBC	50,000
WGR	Buffalo	CBS	5,000
WMCA	New York	IND.	5,000
KYW	Philadelphia	NBC	50,000
KDKA	Pittsburgh	NBC	50,000
WFBL	Syracuse	CBS	5,000
WCSC	Charleston, S. C.	CBS	5,000
WIS	Columbia, S. C.	NBC	5,000
WGH	Norfolk	ABC	5,000
WPTF	Raleigh	NBC	50,000
WDBJ	Roanoke	CBS	5,000

MIDWEST, SOUTHWEST

WHO	Des Moines	NBC	50,000
WOC	Davenport	NBC	5,000
WDSM	Duluth-Superior	ABC	5,000
WDAY	Fargo	NBC	5,000
WOWO	Fort Wayne	NBC	10,000
WISH	Indianapolis	ABC	5,000
KMBC-KFRM	Kansas City	CBS	5,000
WAVE	Louisville	NBC	5,000
WTCN	Minneapolis-St. Paul	ABC	5,000
KFAB	Omaha	CBS	50,000
WMBD	Peoria	CBS	5,000
KSD	St. Louis	NBC	5,000
KFDM	Beaumont	ABC	5,000
KRIS	Corpus Christi	NBC	1,000
WBAP	Ft. Worth-Dallas	NBC-ABC	50,000
KXYZ	Houston	ABC	5,000
KTSA	San Antonio	CBS	5,000

MOUNTAIN AND WEST

KOB	Albuquerque	NBC	50,000
KDSH	Boise	CBS	5,000
KVOD	Denver	ABC	5,000
KGMB-KHBC	Honolulu-Hilo	CBS	5,000
KEX	Portland, Ore.	ABC	50,000
KIRO	Seattle	CBS	50,000

K

T

L

N

1000 WATTS
IN DENVER

delivers

the cream of the
Rocky Mountain areaAverage Sept-Oct.
Hooper noon to 6 p.m.
Monday thru Friday
shows KTLN leads all
Colorado independents
with 9.2

an increase of

94%

phone, wire or write for
availabilitiesRadio
Representatives, Inc.New York,
Chicago,
Los Angeles,
San Francisco

OR

John Buchanan
Park Lane Hotel,
Denver

Queries

Reader inquiries below were answered recently by SPONSOR's Research Dept. Answers are provided by phone or mail. Call MU. 8-2772; write 510 Madison Ave., New York 22, N. Y.

- Q.** Where is the Abe Lincoln Network located and what stations are in the group?
Advertiser, San Francisco

A. The Abe Lincoln Network is in Illinois. The net started its operations on 16 October 1950 and comprises WCIL, Carbon-dale; WVLN, Olney; WLBH-AM-FM, Mattoon; WHOW, Clinton; WROY, Carmi and WMIX-AM-FM, Mt. Vernon.

- Q.** We're interested in buying an economical "soap opera" for use in select intermediate and major market stations in our area. Can you give us the names of some firms that might help us?

Advertising agency, Chattanooga

A. The following firms should be able to help: Frederic W. Ziv Company, Cincinnati; Brown Radio Productions, Nashville; Harry S. Goodman; RCA Syndicated Program Service; Larry Finley Associates, and Charles Michelson Incorporated, all New York.

- Q.** We'd like the latest figures on TV set ownership in Philadelphia, Buffalo and Rochester. Can you help us?

Advertising agency, New York

A. According to NBC-TV Sales Planning and Research these are the estimated figures as of 1 October: Philadelphia—600,000; Buffalo—135,000; Rochester—51,100.

- Q.** Can you give us the addresses of the following organizations listed in your 10 April 1950 issue under Tools of the Trade: NAB, AFA, AAAA, ANA, BAB, BMB.

Research organization, New Brunswick

A. NAB (National Association of Broadcasters), 1771 "N" Street, N. W., Washington 6, D. C.; AFA (Advertising Federation of America), 330 West 42nd Street, New York; AAAA (American Association of Advertising Agencies), 420 Lexington Avenue, New York; ANA (Association of National Advertisers), 285 Madison Avenue, New York; BAB (Broadcast Advertising Bureau) and BMB (Broadcast Measurement Bureau), 270 Park Avenue, New York.

- Q.** Do you have any information or survey results which show the effect of television on attendance at sporting events?

Graduate student, Philadelphia

A. SPONSOR's "Play ball: 1950" in the 10 April 1950 issue refers to baseball on both radio and TV; a SPONSOR "p.s" in the 22 May 1950 issue also bears on this.

- Q.** Local TV broadcasts in this city are about eight months away. Can you give us any information relating to TV commercial announcements that would prove useful?

Advertising agency art director, Des Moines

A. Our two-part story, "The inside story of an animated commercial," 9 October SPONSOR, and "Inside story of a film commercial," 23 October issue, should prove very helpful.



*willie wish gets
what you wish for*

It's just plain "cold turkey". . .

Willie WISH knows how to break the wishbone
because he knows how to pull.

It's his pulling power that gets him the big end.

Give your wishbone to Willie —

for remember, it's "anything you WISH
with Willie WISH pulling."

Want proof? See any Free & Peters Colonel.

that powerful puller in Indianapolis . . .



wish

OF INDIANAPOLIS

affiliated with AMERICAN BROADCASTING COMPANY

GEORGE J. HIGGINS, General Manager

Top HOUSTON AVAILABILITIES ON K-NUZ

★ ★ ★ ★ ★

One Minute Participation

"K-NUZ CORRAL"

MONDAY THRU FRIDAY
12:30-12:45 PM SEGMENT

Hooperating: 4.7, No. 1 in Houston.

Features Paul Berline, recently voted most popular Disc-Jockey in Houston, in a contest sponsored by a local newspaper.

Quarter Hour Segment

"WEST'S BEST"

MONDAY THRU FRIDAY
2:15-2:30 PM SEGMENT

Hooperating 4.0, No. 2 in Houston.

Features Webb Hunt, longtime Western and Hillbilly favorite.

K-NUZ RANKS NO. 2 in Houston, Monday thru Friday 12:00 noon to 6:00 PM.

*All Hooperatings from the Hoopers Summer Report, May thru September, 1950.

**24 HOURS of
MUSIC and NEWS**

CALL, WIRE OR WRITE:

FORJOE, NAT. REP. or

DAVE MORRIS, MGR.

CE-8801

k-nuz

(KAY-NEWS)

9th Floor Scanlan Bldg.

HOUSTON, TEXAS

BROWN & WILLIAMSON

(Continued from page 25)

Time and talent, even now, barely exceeds \$22,000, including Saturday night rebroadcasts over eastern time-zone stations.

Brown & Williamson's vice president in charge of advertising, William S. Cutchins, tells why the program's format fits the Raleigh sales pitch so well:

"We consider *People Are Funny* ideal for reaching potential Raleigh smokers because of what is known as 'mood listening.' When a tuner-in hears contestants winning prizes, it is quite natural for him to be 'in the mood' to receive gifts or premiums. On Art Linkletter's *People Are Funny* show, we carefully explain to the audience that every prize given a contestant is a Raleigh premium obtainable simply by enjoying Raleighs and saving the coupons."

People Are Funny is a zany half-hour stanza carried over 165 NBC stations on Tuesday nights and rebroadcast over 72 stations in the east on Saturday nights. Produced by John Guedel, this busy audience-participation show originates in Hollywood. Unwary citizens who appear on the program find themselves doing a wide variety of improbable things—fishing glass balls from the ocean, putting golf balls along Arizona highways, selling "hot" merchandise from door to door, trying to cash \$1,000 checks late at night, and being trailed by a private detective. Many of these outside-the-studio shenanigans are described directly over portable microphone; on-stage happenings lean heavily toward the slap-stick. Custard pies, buckets of water, and strange wearing apparel are standard props in Linkletter's campaign to keep the audience in hysterics.

Prizes are liberally bestowed on contestants, win or lose, with \$100 worth of Raleigh premiums the most frequent reward. Each prize gives Art Linkletter, the MC, a chance to plug premiums:

"And Mr. Jones, you have one hundred dollars' worth of fine prizes coming to you. They're all displayed right here, a pop-up toaster, nationally advertised at \$18.95 . . . a deluxe eight-cup vacuum coffee maker . . . original wind-proof lighter, one zip and its lit . . . nationally known split bamboo fly rod and reel, a \$33 value . . . handsome lightweight luggage . . . and dozens of other things! Every one is the

best of its kind, top quality, nationally advertised."

This is not a commercial, but it serves to keep Raleigh premium continually in mind. The first regular commercial stresses the Raleigh "Eye Test" which shows that "the only important difference between leading cigarette brands is the coupon of the Raleigh pack," good for premiums. A second commercial is a transcription of a smoker's remarks while he's making the "Eye Test."

Raleigh's transcribed challenge to other cigarettes goes like this:

"Well, Mr. Jones, decisions recently issued by the Federal Trade Commission—an agency of the United States Government appointed by law to safeguard the American public against false and misleading advertising claims—should convince you, and every other intelligent smoker that you cannot believe in throat tests, you cannot believe in nose tests, but you can believe your own eyes. So Mr. Jones, I want to give you the Raleigh "Eye Test" so you can see for yourself the only real, important difference between leading brands of cigarettes. Look, Mr. Jones, let's compare your package of cigarettes with a package of Raleighs. Let's turn them around so you can see their backs. And now for the 'Eye Test.' Do you see the difference between Raleighs and other leading brands?" The subject of this "Eye Test" never fails to notice that the premium on the back of the Raleigh pack is the difference.

There is no doubt that listeners are impressed by the Raleigh Eye Test and the premiums. Brown & Williamson's 70-man premium department processes 65,000 redemption requests in an average month. This volume has been built up in less than two years, is still rising, although it hasn't yet hit pre-war levels. Raleigh premiums are bought directly from suppliers by the tobacco company and handled at their Louisville plant.

William S. Cutchins, Brown & Williamson's vice president in charge of advertising, says that the company will use the medium for its premium promotion of Raleighs which will give them the best coverage for the budget they have to spend (slightly more than a million dollars a year compared with the Kool budget of over two million). If television, newspapers and/or magazines some day prove they can do a better job, B & W will switch in a mo-

STARCH PULSE RADOX DIARY ADVERTEST HOOPER NIelsen
AUDIENCE SURVEYS MAIL ROSS-FEDERAL CONLAN
VIDEODEX TRENDX BMB WAHN

USE *Any* HONEST
YARDSTICK YOU PLEASE

It Will PROVE

WOW

Overwhelmingly First

Day or Night
Week In-Week Out

in LISTENING
AUDIENCE

NBC

590
KILOCYCLES

RADIO STATION
WOW
INC.

OMAHA, NEBRASKA

FRANK P. FOGARTY
General Manager

JOHN BLAIR & CO.
Representatives

5000
WATTS

Our 27th Year of

Outstanding Service!

Godfrey & His Friends, 56.3

50

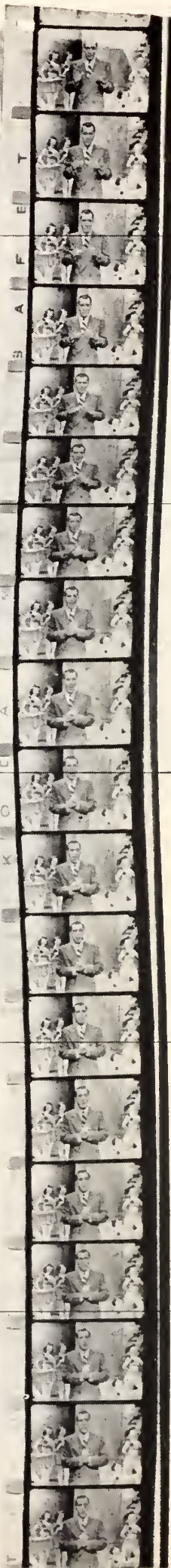
40

30

20

10

This is Show Business, 39.0



You can have live television in 61 markets!

The Fred Waring Show, 42.3

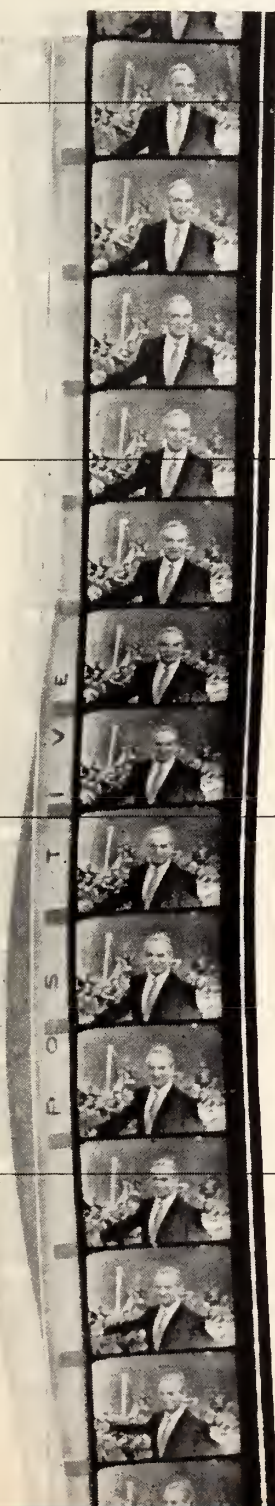
Live *programs* are what make live television. It's not half so important *how* people see a show — "live" or on television recordings (TVR) — the vital point is *what* they see. Some advertisers today are staying out of television because they're afraid they can't get into enough markets. Others are accepting inferior programs just because they are able to get cable time for them. Neither way is very smart.

Because there's abundant proof a *good* program on TVR can do a superb job for an advertiser. Take the records of four top-rated CBS shows you see graphed across the page. These ratings were won in *cable cities*, where both "live" and TVR are regularly seen. And in each case listed here, the TVR broadcasts of the shows not only won big ratings, but actually *bigger* ratings than the same shows in cities where they're seen "live"!

	LIVE	TVR
GODFREY & HIS FRIENDS	55.8	56.3
THIS IS SHOW BUSINESS	26.7	39.0
TOAST OF THE TOWN	51.3	58.9
THE FRED WARING SHOW	18.9	42.3

To reach the optimum television market... to pro-rate costs to cover as wide an area as possible, the wise advertiser will take his show wherever there's a market he wants to hit. He'll do it with *both* live and TVR. And the wisest will pick a CBS show to do it with... on the record, it's a better guarantee his show will really go places.

CBS television



ment; but they are sure at present that radio is their best buy.

The company has not been unaware of TV, nor the wonderful possibility it offers to show off actual premiums instead of just talking about them. But they want to try it out experimentally first to see whether the more expensive operation will be justified saleswise. A Cincinnati announcement campaign on WLW-T has been going on for some weeks, but no decision has yet been reached on its effectiveness.

Russell M. Seeds Company is not a newcomer to the Brown & Williamson

account. They also handle Wings, Avalon, Sir Walter Raleigh, and Tube Rose Snuff: have had some of B & W's products since 1938. In that still-depressed year of the 100¢ dollar, B & W was selling Bugler, a loose cigarette tobacco, for a mere five cents. Thrifty smokers with the Bugler rolling machine could roll as many as 30 cigarettes from a single package. Freeman Keyes, president of the advertising agency, convinced a Brown & Williamson vice president (now president), T. V. Hartnett, that hill-billy programs on radio would boom the sale of Bu-

gler. Starting with a modest \$500 a week appropriation on WLW, Cincinnati, the Seeds Company more than fulfilled their prediction. Bugler sales shot upward rapidly, with the result that a national network show, *Plantation Party*, on NBC, took over for the next four years. Bugler still accounts for 90% of the roll-your-own tobacco sold.

Both Wing and Avalons (10¢ cigarettes in 1938) got the Russel M. Seeds treatment, too. Avalons was pushed first on spot radio and then, from 1938 to 1940, over the NBC net with *Avalon Time*. Once Avalon sales had been boosted nicely, B & W and their agency switched attention to Wings from 1940 to 1942 with another NBC network show, *Wings of Destiny*. In character with its brand name, Wings capitalized on the rapid expansion of air travel, gave away a Piper Cub airplane each week in a contest beamed primarily at radio listeners. Wings is estimated to be the largest selling economy brand now on the market.

Network radio programs have been a Seeds specialty from the very beginning of their association with their tobacco client. Explains James Withereff, Russel M. Seeds account executive: "The agency developed many network radio shows, designed and built especially for Brown & Williamson products. Every art of time selection, variation of hitch-hike commercials, and interchange of products was used. Seeds shows helped build the famous NBC Tuesday night and were regularly among the Hooper First Fifteen. Red Skelton, Tommy Dorsey, Art Linkletter (*People Are Funny*), Hildegard, Sigmund Romberg, and Billie Burke are among the famous names and shows which sold with high success, Raleighs, Kools, and Sir Walter Raleigh smoking tobacco."

Brown & Williamson's flexibility in switching from spot to network and back again as it shifts radio advertising strategy for its different brands is one facet of a smart promotion. The other outstanding feature of B & W's successful sales drive is its insistence on individual appeals for each of its five cigarettes. Sure they'd like to own a Camels, Lucky Strike, or Chesterfield. But until that happens Brown & Williamson will continue to maneuver its "team" skillfully in the crowded tobacco league. And continue to make touchdowns around end. ★ ★ ★

IN NORTH CAROLINA WSJS DELIVERS

A 15-COUNTY MARKET
With Over
\$84,269,000* FOOD SALES
*Sales Management 1950
Survey of Buying Power

MORE VALUE
FOR YOUR
ADVERTISING DOLLAR

WSJS

The Journal-Sentinel Station

NBC Affiliate

WINSTON-SALEM
AM-FM

Represented by:
HEADLEY-REED CO.



During the world series, all 3 Detroit TV stations carried the televised broadcasts of all 4 games.

Videodex ratings showed that WWJ-TV's share of the listening audience was GREATER THAN BOTH OTHER STATIONS COMBINED . . . FAR greater!

Here is proof indeed that WWJ-TV is the outstanding television station in the great Detroit market . . . and countless advertisers count on its leadership to get BIG business out of Detroit via WWJ-TV.

FIRST IN MICHIGAN
WWJ-TV Owned and Operated by THE DETROIT NEWS
 NBC Television Network
 National Representatives: THE GEORGE P. HOLLINGBERY COMPANY
 ASSOCIATE AM-FM STATION WWJ

Network programs available for local sale (continued)

TITLE	TYPE	NET	APPEAL	DAY & TIME*	TALENT COST	EXPLANATION
CEDRIC FOSTER	News Analysis	MBS	Family	M-F, 1-1:15 pm	\$5-250	Domestic and foreign commentary
PAULINE FREDERICK	News Analysis	ABC	Family	M-F, 8:15-55 am	\$5-180	Only network woman commentator
HARKNESS	News	NBC	Family	T&Th, 7-7:15 pm	\$6-233	Analysis from Washington
HEADLINE EDITION	News	ABC	Family	M-F, 7:05-15 pm	\$6-280	Taylor Grant with news and personalities the world over
GABRIEL HEATTEB'S MAILBAG	Commentary	MBS		M-F, 2-2:15 pm	\$5-250	Reads and comments on listener letters
GEORGE HICKS	News	NBC	Family	M-F, 1:30-15 pm	\$10-280	Report on world events
ROBERT HURLEIGH	News Analysis	MBS		M-F, 9-9:15 am	\$5-250	News as it looks from Chicago
KALTENBORN	News Analysis	NBC	Family	MWF, 7-7:15 pm	\$9-350	Commentary by dean of radio correspondents
LADIES FAIR	And Part	MBS	Women	M-F, 11-11:30 am	\$5-250	Games, prizes, m'd by Pam Moore
FULTON LEWIS, JR.	News Analysis	MBS		M-F, 7-7:15 pm	\$7.50-500	Top of the news from Washington
TED MALONE	Club Chat	ABC	Women	M-F, 1:15-5 pm	\$5-240	Poems, homely philosophy, humor
MUTUAL NEWSREEL	News	MBS		M-F, 7:15-8 pm	\$5-250	Recorded voices of people making news
NEWS OF AMERICA	News	CBS	Family	M-Sat, 9-9:15 pm	\$2-324	Don Hollenbeck
NO SCHOOL TODAY	Variety	ABC	Juvenile	Sat, 9-10 am	\$4-210	John Arthur with album of songs, music, stories
POOLE'S PARADISE	Disk Jockey	MBS		M-F, 3-4 pm	\$10-500	Lob Poole with music, bonds, and jackpot prize for listeners.
MR. PRESIDENT	Drama	ABC	Family	Wed, 9:30-10 pm	\$7.50-360	Edward Arnold in true episodes from lives of our presidents
PIANO PLAYHOUSE	Music	ABC	Family	Sun, 12:30-1 pm	\$4-120	Milton Cross presents famous piano artists, live
REPORTERS' BOUND-UP	Interviews	MBS		Th, 9:30-10 pm	\$5-250	Name guest interviewed; bonds awarded listeners whose questions are used
ROGUE'S GALLERY	Drama	ABC	Family	Wed, 9-9:30 pm	\$1-240	A "private eye" thriller
GEORGE SOKOLSKY	News Analysis	ABC	Family	Sun, 10:45-11 pm	\$1-120	Comment on topics of contemporary interest
KATE SMITH SPEAKS	Commentary	MBS		M-F, 12-12:15 pm	\$7.50-1,000	News and coverage of women's angle on variety of topics, with Ted Collins
TELL YOUR NEIGHBOB	Commentary	MBS		M-F, 9:15-30 am	\$5-250	Golden Rule Award, gifts, poems, anecdotes, household hints
WELCOME TO HOLLYWOOD	And Part	ABC	Women	M-F, 2-2:30 pm	\$15-600	Formerly Breakfast in Hollywood—fun with Jack McElroy
HARBY WISMER	Sports	ABC	Family	Sat, 6:30-15 pm	\$3-34	Comment and summary of week's sports events
WORLD NEWS ROUNDUP	News	CBS	Family	M-Sat, 8-8:15 pm	\$2-324	Nel Calmer; remote pickups
WORLD NEWS BOUNDUP	News Analysis	NBC	Family	M-Sat, 8-8:15 pm	\$12-280	Lockwood Doty reporting
WORLD NEWS ROUNDUP	News	NBC	Family	Sun, 9-9:15 am	\$4-56	Leon Pearson reporting
WORLD TONIGHT	News Analysis	CBS	Family	M-Sun, 11-11:15 pm	\$2-324	Eric Sevareid (Bill Downs S-Sun)

*All times are Eastern Standard.



NO PHONEY FIGURES

No. We won't bother you with picked statistics. But a note to us will get you a long list of satisfied clients whom you may check for yourself.

Why NOT avail yourself of the TOP TALENT which transcribed shows give you at such LOW COST?

If you use SPOT RADIO, why NOT assure yourself of a uniform, tested program in each market you're selling?

Let Us Quote You the LOW RATES for these TELEWAYS

Transcribed Programs:

- DANGER! MR. DANFIELD
26 30-Min. Mystery Programs
- BARNYARD JAMBOREE
52 30-Min. Musical Programs
- MOON DREAMS
156 15-Min. Musical Programs
- STRANGE ADVENTURE
260 5-Min. Dramatic Programs
- JOHN CHARLES THOMAS
156 15-Min. Hymn Programs
- RIDERS OF THE PURPLE SAGE
156 15-Min. Musical Programs
- STRANGE WILLS
26 30-Min. Dramatic Programs
- FRANK PARKER SHOW
132 15-Min. Musical Programs

For PROFITABLE Transcribed Shows, It's

TELEWAYS RADIO PRODUCTIONS, INC.

8949 Sunset Blvd., Hollywood 46, Calif. Phone CRestview 67238 — BRadshaw 21447

In Canada: Distributed by

S. W. CALDWELL, LTD.

Victory Bldg., 80 Richmond St. West, Toronto

NETWORK CO-OPS

(Continued from page 31)

had for a talent fee of as little as \$7.50 for his five weekly 15-minute broadcasts. In New York over WJZ he costs \$420.00. On the other hand a news show like the CBS *World News Roundup* costs as little as 5%. An audience participation show like ABC's *Welcome to Hollywood* costs 50%.

Some stations will absorb all or part of the talent fee. In areas where there are AFRA (American Federation of Radio Artists) contracts there are added charges for the local announcer. This doesn't apply to very many stations. If a sponsor takes less than the full number of days of a strip show, the talent fee is pro-rated. For example, a sponsor taking three out of five days of a strip would pay three-fifths of the weekly fee.

One of the chief arguments against co-ops for national advertisers is the talent cost. This may be in many cases more than an advertiser would have to pay for either transcribed or local live talent—enough more to make it unprofitable to use co-ops on a large scale.

FACTS BROUGHT TO LIGHT in a full-color desk-top film presentation. Clients and prospects get graphic and helpful data of the rich market area served by the 50,000-watt voice of WGAR. For example: WGAR reaches 4,391,300 consumers with an annual effective buying income of \$6,411,687,000. Such facts highlight the "SIX BILLION DOLLAR PICTURE" of Northern Ohio. GET ALL THE FACTS!



THROUGH THESE PORTALS pass statesmen, leading political figures and outstanding citizens from all over the world to mount the rostrum of the famed Cleveland City Club. For 13 years, celebrated speakers have voiced their opinions, observations and experiences through WGAR's free-speech mike. This is one of the many important public service features broadcast regularly by WGAR.



in Northern Ohio..

WGAR

the SPOT for SPOT RADIO

Write for helpful radio presentation: "A Six Billion Dollar Picture".



GOOD SERVICE! The Forum Cafeteria, a WGAR advertiser, serves thousands of hungry Clevelanders daily. It is ably managed by Mr. George R. Kaye (left). Mr. Kaye is a member of the Northeastern Ohio, Ohio State, and National Restaurant Associations. He has been with the Forum Cafeterias of America, Inc., since 1931. Pictured with Mr. Kaye is Bob Forker of WGAR who serves this account.



NEWSWORTHY and NOTEWORTHY. WGAR's fully-equipped newsroom receives 300,000 words of copy daily. WGAR, first Cleveland station to broadcast news on a regular basis, sends newsmen on local and national assignments. Such newscasts serve as builders of good will and as sales tools. Give people what they want to hear. Check on available newscasts.

RADIO . . . AMERICA'S GREATEST ADVERTISING MEDIUM

WGAR . . . Cleveland . . . 50,000 watts . . . CBS

Represented Nationally by Edward Petry & Company

Best Buy in SOUTHERN NEW ENGLAND WTIC

**FAMILIES
in the WTIC
BMB* Area
spend each year
\$124,049,000****

**in Furniture,
Household and
Radio Stores.**

**This is part of total
annual retail sales of
\$2,317,525,000.****

**SUGGESTION — For complete
WTIC-BMB Study call
Weed & Co.**

**PAUL W. MORENCY
Vice President — General Manager
WALTER JOHNSON
Assistant General Mgr.-Sales Mgr.
WTIC's 50,000 Watts
Represented nationally by
WEED & COMPANY**

*BMB Study No. 2, 1949

**Copyright Sales Management
Survey of Buying Power, May 10th, 1950



"But," said an ad-manager who spends one and a quarter million dollars a year in spot radio programs, "when I find the right show at the right time of day in the market where I need pressure, I'll buy it, talent fee or no talent fee."

"Co-op shows aren't uniformly strong in all areas," points out a time-buyer for an agency that buys a lot of spot radio. "That's one reason you'll see some of our clients using co-ops in widely scattered areas."

"As I see it, buying co-op programs boils down to the same painstaking job of analysis of time, coverage, cost as buying any other kind of spot radio. Co-op talent fees may or may not become important depending on how it affects the cost-per-thousand listeners we reach."

"We use the CBS and NBC *World News Roundup* in several markets," explained the advertising department of Metropolitan Life Insurance Company. "because they are the best programs we could buy at the times we wanted."

In Chicago Colgate-Palmolive-Peet is using Mutual's *Kate Smith Speaks* for Fab because "we wanted to put on special pressure there, and Kate Smith can reach and influence a lot of the people we want to sell."

When Kate Smith first went on as a co-op for MBS, the Par Soap Company of California built an entire season's campaign on the Coast around this one show. As it happened, the soap company's distribution wasn't solid enough to capitalize on Kate Smith's selling punch. But Kate delivered the listeners where Par wanted them.

There's a co-op show for just about every type of consumer. The table accompanying this story shows in detail the variety offered. And almost every type of advertiser is using co-ops. They run from insurance companies like Metropolitan (financial organizations are big users of new co-ops) to brewers like American Brewing who lean to news and sports.

Petroleum products, automobiles and automotive supplies; jewelry; furniture; hardware; home appliances; packaged food are all being sold via co-op shows.

To rate as a co-op, a show must pass the first test of any program, be entertaining. It has to be of a proven popular type for the audience it's shooting for. Last, it must lend itself especially to promotion and merchandising. If it

hasn't this element to a great degree it isn't a candidate for a co-op.

Most co-ops have success stories behind them before being offered to sponsors locally or regionally. If they haven't been sponsored on a network, in practically every case they've been given a sustaining ride. When a sponsor signs for a co-op, he knows he's buying a package with a ready-made consumer acceptance.

A national advertiser like Colgate, for example, often wants to insure uniformity in his commercial presentation by using transcribed commercials. He can do this in co-op shows except in a few cases where individual station policy prevents.

There are co-op programs to appeal to every type of consumer including the kids. For example, there is *Tell Your Neighbor*, *Ladies Fair* (MBS), *Nancy Craig*, *Ted Malone* (ABC) for the distaff side. For the men there's *Rod and Gun Club* (MBS) and sports (football) and sports commentary, three programs each on MBS and ABC. Men, too, are prime news listeners. MBS and ABC have seven each, NBC six, CBS four.

For general family appeal there's *Mr. President* (drama) and *America's Town Meeting* (ABC) and *Reporters' Roundup* (MBS). For the youngsters there's *No School Today* (ABC).

The biggest innovation in the co-op field this year was Mutual's decision to co-op the Major League baseball "Game of the Day." More than 3,000 sponsors bought segments or participations in the games during the season. Said Mutual president, Frank White, "When we first decided to co-op the 'Game of the Day' some of us frankly wondered what effect this action might have on our other co-op programs—whether we might find advertisers' dollars just being shifted to the 'Game' from other Mutual co-op programs."

But that didn't happen. Numerous long-time radio users latched on to this chance to reach the ears of baseball fans, on the local level, and several hundred advertisers tried radio for the first time.

Both MBS and ABC later followed with football games of the week for local sponsorship. Sponsors are just beginning to wake to the possibilities of local sponsorship or participations in bigtime baseball and football offered on the local level.

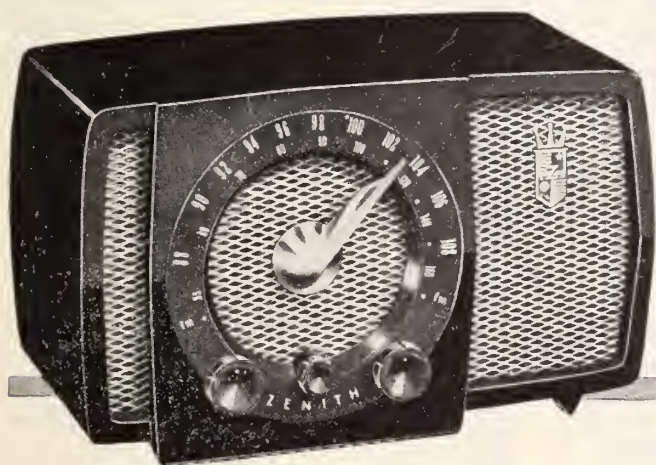
MBS and ABC have the most co-op programs available, with 17 each. The

ZENITH ANNOUNCES

2 Super-Sensitive FM-AM Radios with Performance Superiority that makes Sales!

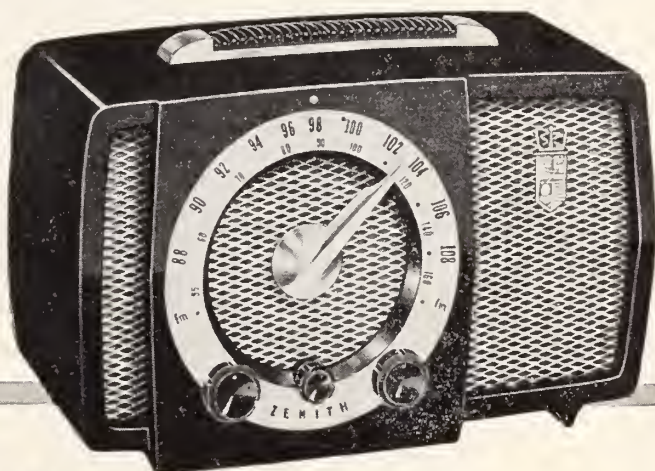
Again Zenith lengthens its lead over the FM-AM field—with new and better versions of the Zeniths that were already the industry's two best sellers. With Zenith's unrivaled Super-Sensitive FM, they bring in a wealth of entertainment,

static-free and real as only genuine FM can be. Their newly designed cabinets are the style highlights of the radio year. Of course, both have Zenith's famous Long Distance AM, big Zenith-built Alnico speakers and other Zenith advantages.



New Super-Medallion

Genuine Super-Sensitive Zenith-Armstrong FM plus Zenith Long Distance AM—automatic volume control—built-in Wavemagnet* and Light-Line Antenna—cabinet of beautiful maroon plastic with Roman Gold mesh grille and tuning indicator.



New Super-Triumph

The same Super-Sensitive FM and Long Distance AM as the Super-Medallion, plus new broad-range tone control—jewel-like on/off indicator—maroon plastic cabinet with "Flexo-Grip" carrying handle—Roman Gold embossed dial.

Zenith is No. 1 for '51!

ZENITH RADIO CORPORATION, CHICAGO 39, ILLINOIS

Over 30 Years of "Know-How" in Radionics Exclusively
ALSO MAKERS OF AMERICA'S FINEST HEARING AIDS



smaller the amount of open time on a network the fewer the number of co-op programs the net can offer. NBC has six and CBS three (plus one available on the west coast only), all news shows. At CBS and NBC, where co-ops are of minor importance, a single individual does all the work. The co-op departments of MBS and ABC, on the contrary, are important and fully staffed units in the network operation. "Co-ops," says Mutual president Frank White, "are an integral and important part of our over-all operations. We are constantly seeking programs and co-op program ideas that will combine the

best in entertainment and merchandising possibilities for advertisers.

Co-ops are promoted by the nets themselves with the same attention as regular network shows. Promotion kits go to all stations with mats, pictures, newspaper releases, suggested car cards, displays, exploitation ideas, and advertising layouts.

Conditions under which the programs are sponsored locally are usually a matter of network policy. One important exception is that acceptance of transcribed commercials is left to station policy. Some national advertisers want to control their commer-

cials on local programs by transcribing them under their own supervision.

News shows on NBC and CBS must be sponsored by one advertiser for the complete 15-minute segment. Announcements only may not be sold. This is network policy. On ABC and MBS co-ops it is possible to buy announcements only except where local station policy prohibits.

It's possible by special arrangement to broadcast a co-op show on a day and at an hour other than that of the original live broadcast. News programs are an exception. They have to be broadcast within a "reasonable" period after being recorded off the line—three hours is about the maximum.

Program restrictions that apply to other network programs apply to co-ops as well.

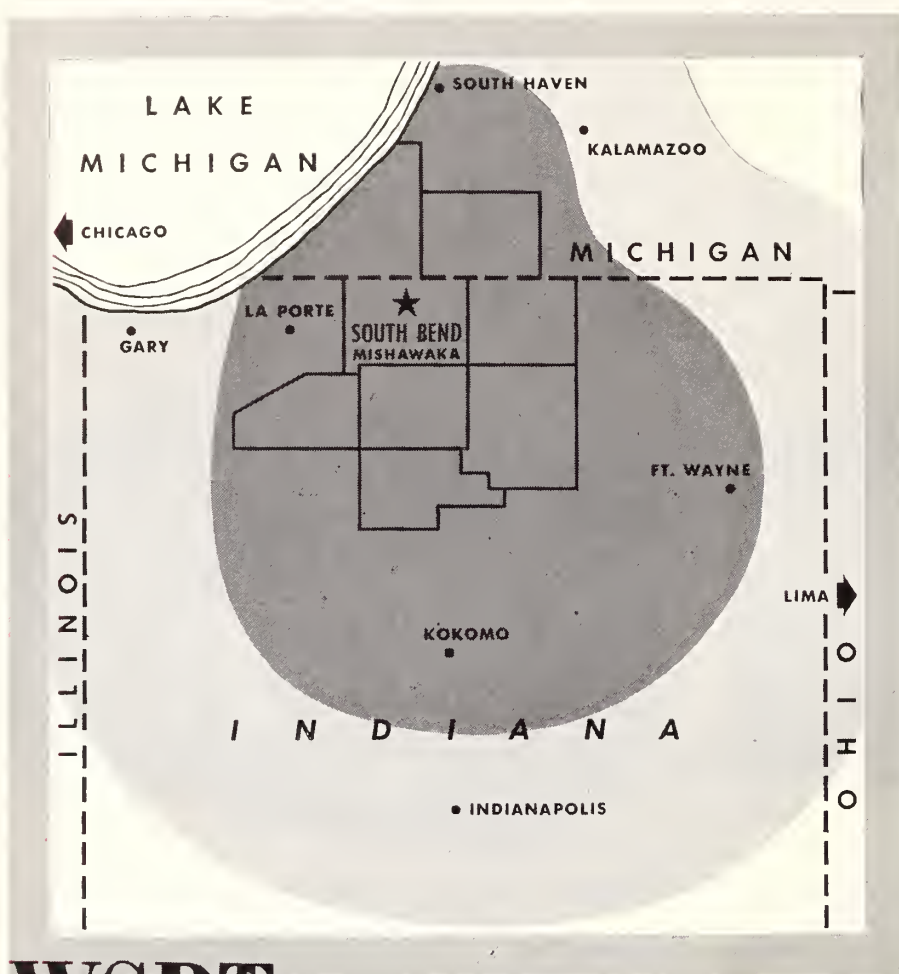
In some cases a program is sponsored on a partial network and therefore can't accept a competing sponsor anywhere else. Kaltenborn (NBC), for example, sponsored on a partial network by Pure Oil Company, can't be sponsored anywhere else by another oil company. The same restriction applies to *Rod and Gun Club* (MBS), sponsored on a partial net by Pal Blades. In both cases, however, these shows are sponsored in other areas by non-competitive products.

Some national advertisers make co-operative advertising funds available for network co-op programs just as they do for strictly local programs. "In fact, I'm often inclined to be a little happier about sharing costs on a co-op program," one ad-manager for a major home appliance manufacturer confided; "I can be pretty sure that in most cases the show will be a top-notch production."

Frigidaire, Maytag, Hotpoint, and many others have consistently shared the cost with local dealers for co-op programs.

One of the most distinctive features of the network co-op program—its prestige and glamor as a big-time production—is often of much greater appeal to the local than the national advertiser. The prestige of identification in his area with a star name means much to many a local or regional firm. A national sponsor may just as often be looking for a show with an authentic local flavor.

In the last analysis I'm looking for the most prospects per dollar plus the kind of selling that gets action," declared the ad-manager for a national



WSBT IS THE BONUS BUY!

You get a big coverage bonus—and a rich one—with WSBT. In addition to the half-million people in the eight-county South Bend-Mishawaka trading area, there are a million more people in the primary area. This extra million spend nearly a billion dollars a year for retail purchases—in addition to the half-billion spent in the trading area alone. That's *bonus* coverage of *bonus* spending!

WSBT delivers bonus listenership, too. Every CBS show on WSBT enjoys a Hooper that's higher than the network average. For bonus coverage, bonus listenership, bonus sales, it's WSBT—the bonus buy!

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE



packaged food product.

Some national advertisers also object to the 13-week guarantee as being too short. But shows like Fulton Lewis Jr., Kate Smith, Martin Agronsky and many others have gone on for years.

National and regional advertiser use of network co-op shows didn't come about until after local sponsors had tested the idea successfully. Mutual was the network on which the idea got its start.

In 1935, *Morning Matinee*, an Ed Wolf package, was sold by Redfield-Johnstone (advertising agency) to department stores all over the country (department stores are today among the biggest user of co-ops). R. H. Macy sponsored the 45-minute musical program in New York.

But the budget for the stellar name bands and performers was steep, and in 1937 Redfield-Johnstone had a new show, *Thirty Minutes in Hollywood*. This featured George Jessel in a half-hour variety program.

This R-J offering was succeeded after about a year by *Show of the Week*. In 1941 the agency launched *Bulldog Drummond*, a series made famous by the movies. *BD* was aired by Mutual for two years before the chain finally decided that co-ops could be the province of the network itself, instead of an agency or packager.

It was Fred Weber, then general manager of Mutual (now head of WDSU, New Orleans) who saw the possibilities of co-ops and brought such famous programs as *The Green Hornet*, *Famous Jury Trials*, *Lone Ranger*, and *The Lamplighter* to Mutual for co-op sponsorship.

In 1942, the Blue Network, now ABC, stepped in to the co-op picture with Baukhage, and followed in March of that same year with Martin Agronsky. Agronsky today has more sponsors than any other ABC co-op program. It wasn't until several years later that CBS and NBC entered the field with news shows for co-op sponsorship.

Two years after Redfield-Johnstone presented the first co-op, Washington newsman Fulton Lewis, Jr. sold Mutual on the idea that he could be sold to local sponsors at a time that otherwise just couldn't be sold. This was 7-7:15 p.m. est., the *Amos 'n Andy* hour. Lewis was sold locally against that tough competition. And today, that same Fulton Lewis, Jr. has more sponsors than any other co-op pro-

WAVE CAN'T HURRY TO RUSH (Ky.)!

Sure we're fast, but we just can't work up enough velocity to tag Rush (Ky.). Hit's too durned fur away. . . .

Instead, we show our speed around the Louisville Trading Area—27 counties in which the effective buying income is 41% higher than in Kentucky outside our zone. Comparatively speaking, the people in WAVE's market are rich! They buy almost as much as all the rest of the State combined!

If you want to Rush your products off the shelf with haste, not waste, contact WAVE or Free & Peters — immediately!

LOUISVILLE'S WAVE

NBC AFFILIATE

FREE & PETERS, INC.,



5000 WATTS . 970 KC

NATIONAL REPRESENTATIVES

gram on Mutual or any other network. Lewis travels as much as 35,000 miles a year in news gathering and personal appearance tours.

Now, as in the beginning, local advertisers are the backbone of sponsored network co-ops. But since the days when local firms were the only sponsors, a wide range of regional and national advertisers are making use of these programs.

The overall gain this year in sponsors for the two leading co-op networks is 25% for ABC (from 642 to 308), and 28% for MBS over last year's record lineup of 1,300 advertisers. These sponsors represent time sales of over \$2,000,000 for ABC stations, and over \$6,500,000 for MBS stations.

Perhaps the most valuable single asset of the network co-op is the prestige which makes them so easily promotable. They often revolve around names that are in the national news, like Fulton Lewis, Jr., Kate Smith, *America's Town Meeting*, and others. Sponsoring such a show is something like being able to buy a page in a national magazine for just that portion of the circulation the advertiser wants to reach in a given market.

Whereas post office and production problems make partial circulation buys impractical with printed media, any advertiser can go local with coast to coast programs. ★ ★ ★

COMMERCIALS

(Continued from page 27)

bined and played for Robert Hall's advertising policy-makers. When approved, platters are pressed for the more than 170 stations on the company's advertising schedule.

For a firm whose radio budget tops \$1,000,000 a year, the \$3-8,000 tab per series of transcriptions (one series every two months) is not too impressive. Actually, less than three per cent of total time costs goes for transcriptions. But 80% of the time bought to push Robert Hall clothes is used to play these transcriptions; the other 20% of Robert Hall time is used for newscasts and participations.

Miles Shoes, like Robert Hall, is a seasonal advertiser. Not yet as large-scale a radio user as Robert Hall, Miles is concentrated in the eastern United States with 142 stores in New

York, New Jersey, Pennsylvania, Connecticut, Delaware, and Maryland. About 80 of them are within the New York metropolitan area, specifically, within range of local New York station WNEW.

Miles Shoes once bankrolled a program starring Paula Stone on New York's WMCA, dropped it about five years ago. When Miles decided to get back into radio, their agency, Hirshon-Garfield, strongly recommended transcribed announcements as the best bet for saturating the New York metropolitan market. A 25 per week announcement schedule on WNEW was agreed on for the first trial run. (WNEW is a local station whose reputation is built on "Music and News," both ideal for announcements.)

Once something definite had crystallized in the minds of Miles Shoe executives and the idea-men at Hirshon-Garfield, Roy Ross of WNEW was called in to put it into concrete form. Ross is the station's talented music director, leader of a popular instrumental group, author of a string of singing messages on fire prevention, water-saving, and commercial messages.

How long did it take Ross to turn out the Miles jingle, a tune that later became the basis for a popular song? Ross says:

"Once they had decided on exactly what idea they wanted to put across it only took me about a half-hour to write the music. One of our staff-members here at WNEW wrote the words."

Three jinglesmiths were originally commissioned to turn out an acceptable jingle, but the Ross effort was judged best. Ross then assembled the talent and a musical group. The Beavers, recorded three versions of the jingle with announcer Ken Roberts. After about a week one of these won out and was adopted. The whole job cost under \$2,500 for talent and recording expenses (a commercial recording studio was rented by the hour).

Before the Miles Shoe jingle was launched over WNEW, a survey made by the Richard Manville Research organization in October 1949 showed that only 9.9% of the 253 persons interviewed mentioned Miles Shoes when asked: "What shoe advertising do you recall hearing on the radio?" Six months later, in April 1950, the same question brought a dramatic increase in the number of persons who men-

Chuckwagon Jamboree

For lease or outright sale

131 GOOD 15 minute open-end transcribed programs. With western movie star Ken Curtis and the sweet-singing Novelty Aces, "Chuckwagon" will bring pleasure to your audience and money to your till. Its format is tried and true, including the best of Western Music, Folk Tunes, Ballads and Hymns. Its cost is small, we'll be happy to send low rates for your market and a free audition disc.

TAYLOR PRODUCTIONS, Inc.
6700 Sunset Blvd.
Hollywood 28, Calif.
HUDSON 2-1089

tioned Miles Shoes—a total of 22.9%. The jingle which had achieved this jump in sponsor identification goes like this:

*Hear these feet—these are happy feet.
Miles Shoes are the shoes to wear,
Why don't you go out and get a pair?
Check Miles' windows, many millions
have said,*

*For top shoe value, Miles are miles
ahead.*

Miles ahead

That's what he said

Miles ahead

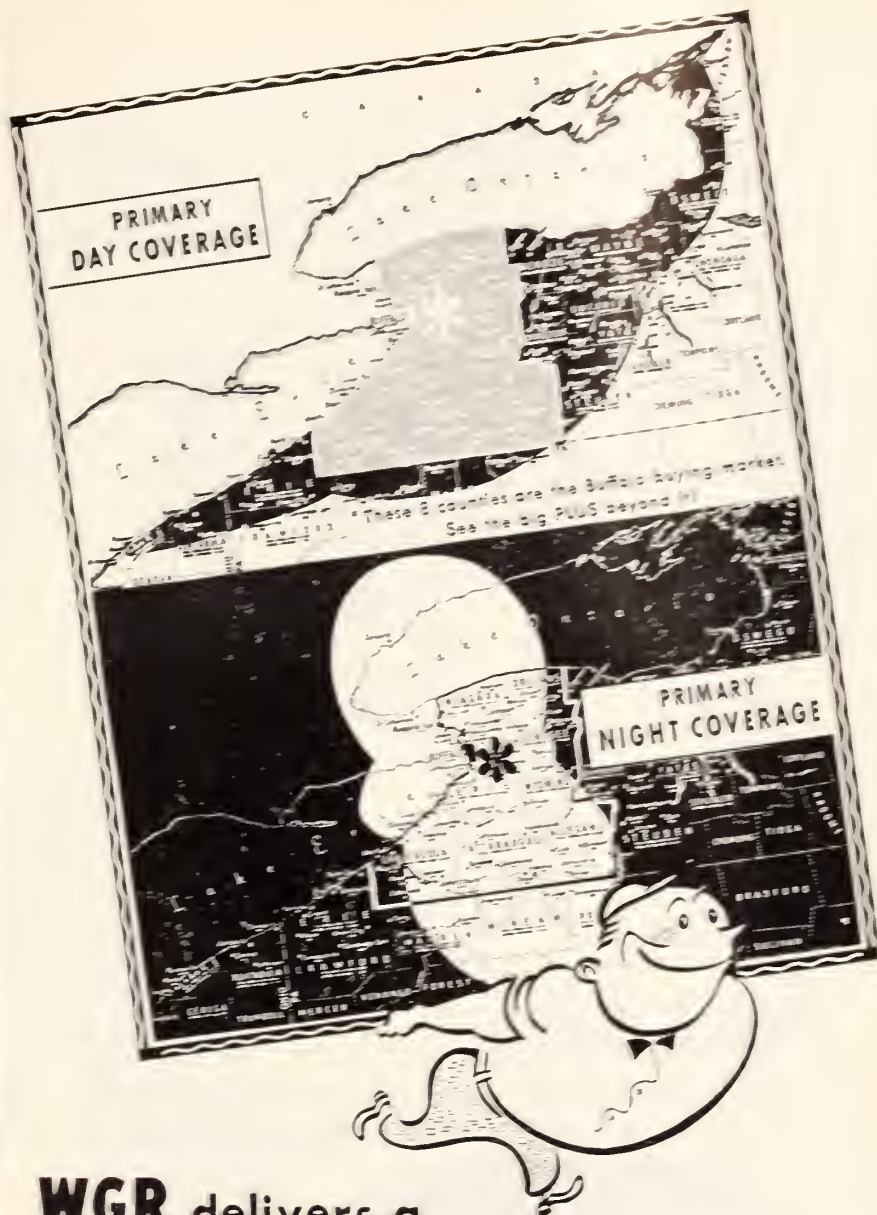
That's what he said.

This is the shorter version used to introduce all Miles spoken sales messages. The longer, one-minute version, contains four other lines in the middle of the jingle.

Response to the Miles commercial gradually built up over the months, then broke out in all directions. A "Happy Feet" revue was featured at mammoth Radio City Music Hall under Leonidoff, a popular song based on the jingle was written by Roy Ross and lyricist Al Stillman, and Miles began its own company-wide promotion.

The song "Happy Feet" was recorded by Dean Martin on Capitol Records, by Tommy Dorsey on Victor, by Roy Ross on his own Choral Records company disk, by Tony Harper on Columbia, and the King Sisters on Mercury. Each record label carried the legend: "Based on the Miles Shoe jingle" and every piece of sheet music carried the entire jingle imprinted on the last page. Telephone operators at Miles Shoe offices were instructed to answer calls with "Miles ahead," each sales check had the jingle with a cartoon of Ross and The Beavers on the reverse side, a "Happy Feet" award was made to Ray Bolger as the year's best dancer, and salesmen wore buttons with the words "Miles Ahead" on them. Murray Rosenberg, Miles' president, delivered the *coup de grace* to the whole promotion when he had expensive blue neckties made up with the words "Miles Ahead" embroidered in gold, gave them out to friends and fellow executives.

Miles Shoes and agency account executive Charles M. Freeman are planning to expand use of transcriptions. On 15 November they added a 15-per-week schedule on New York's WMGM. Meanwhile, the popular song, "Happy Feet" is still a heavy favorite in the Midwest and on the Pacific Coast, with recent assists on several



WGR delivers a

BIG PLUS
beyond Buffalo

● Your radio advertising dollar buys MORE than a dollar's worth on WGR. You get record-breaking highs in WGR's prosperous Buffalo-area audiences PLUS coverage of scores of important upstate rural and farm markets. 5000 watts day and night on the dial's *best* wavelength does it!



Leo J. "Fitz" Fitzpatrick
I. R. "Ike" Lounsberry

Broadcasting Corporation

RAND BUILDING, BUFFALO 3, N. Y.
National Representatives: Free & Peters, Inc.

big TV network shows like Fred Waring.

While the Miles Shoe jingle was fortunate enough to become a popular song, the reverse was true of the Paradise wine jingle. The wine, a product of Bisceglia Brothers, spread its fame far and wide by adapting a popular song to a jingle. In 1940, Paradise bought rights to "Mama no want no peas, no rice, no cocoanut oil" from the Leeds Musical Publishing Company. By 1942 Wag Wagner, famous Chicago jinglesmith, had written Paradise Wine words to the song and it was ready for recording by the Mills Brothers. Altogether, five versions were recorded, 10, 15, 20, 30, and 60

seconds long. This permitted flexible use of the song in transcribed commercials of varying length.

Paradise spent over \$5,000 for rights to the music, talent and recording, now spends more than 75% of its average yearly ad budget of \$150,000 in pushing the jingle on radio. This fall saw TV animated film commercials bearing the Paradise Wine label for the first time. The original jingle transcribed for radio suits TV admirably, but by an oversight no one had thought to include TV rights in the deal with Leeds Musical Publishing Company. So Paradise and their agency, St. Georges & Keyes, Inc., had to renegotiate for TV rights.

The Paradise Wine "Poppa Song" is used on about 40 stations in five markets, goes like this:

*Poppa will drink no other wine
But Paradise Wine,
Mama will serve no other wine
But Paradise Wine.
When you order wine today,
Say what Poppa likes to say,
Poppa will drink no other wine
But Paradise Wine.*

The jingle itself takes only the first 15 seconds or so of a transcription, the middle 35 seconds is devoted to an announcement, and a 10-second ending again slips in a quick rendition of the jingle. Transcriptions are scheduled at least twice a day, five days a week on each station (every day except Sunday and Monday).

Duz, the fourth case history, is a soap product of Procter & Gamble. A pretty consistent user of transcribed announcements and chainbreaks, today 115 spot stations carry the Duz messages, with five a week schedules in the six largest cities and about three per week in smaller ones.

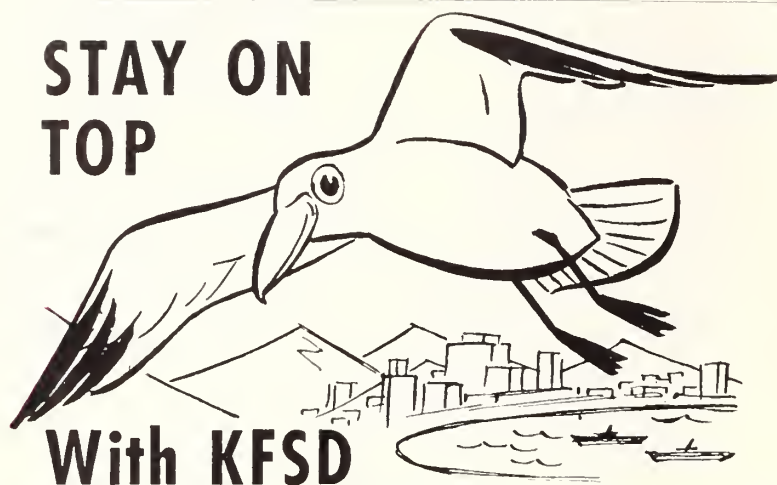
Present Duz commercials are written to achieve "a high degree of individuality" according to Compton Advertising, which handles the account. The copy carries a strong testimonial flavor built on the theme of women "going back to Duz," as a counter-action to the recent powerful drive being made by synthetic detergents.

Compton writers composed music and words for transcriptions to be used as one-minute announcements and as a billboard gimmick for network programs. Gimmick is this basic jingle combined with strong spoken selling copy for the longer announcements:

*I'm going back, back to D-U-Z
DUZ does everything, Yessirree!
Gives you white, white washes
Without red hands!
White, white washes
Without red hands!*

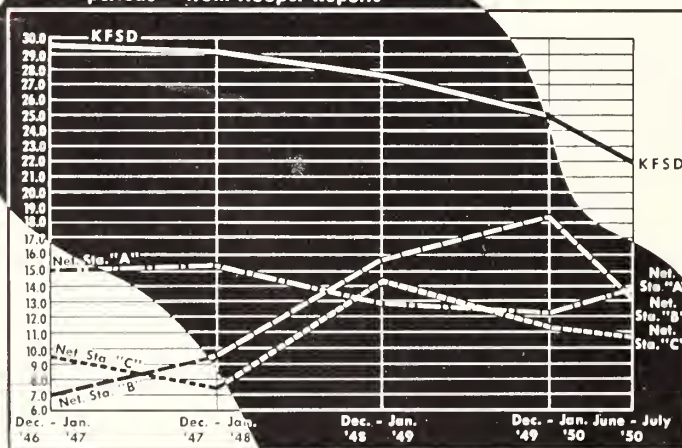
With time to move around in in the one-minute announcement, Compton sandwiched a relatively long section of spoken copy between a long and short version of the jingle. Research had shown that this particular appeal was most effective in combatting the "no-rinse" argument of synthetic detergents:

"How about you? Have you been experimenting with one of those "no-



The Station First in Audience, Coverage, Power Year After Year in San Diego, California

Chart is based on share of audience -- total rated time periods -- from Hooper Reports



It's easy to sell your product to an audience already signed, sealed and sold on San Diego's top station... "stay-on-top" KFSD!

KFSD
NBC

The ONLY 5000 watt Day and Night Station in San Diego... Dial 600

Represented Nationally by PAUL H. RAYMER CO.
BOSTON • CHICAGO • DETROIT • LOS ANGELES • NEW YORK • SAN FRANCISCO

** Say it with...*

SPONSOR

a meaningful gift for all your radio
and television friends and associates



They'll appreciate your selection of a gift so completely suited to their every day needs. Here is a quick, easy and highly satisfactory way to solve your Christmas gift problem . . . at special low gift subscription rates.

Just make up a list of those of your friends who are sponsors, advertising prospects, agency executives, broadcasters or business associates.

Use the order card inserted in this issue or your own stationery, if necessary. But please mail it early to enable us to acknowledge your gift on the beautifully-designed card illustrated on the left.



SPECIAL LOW CHRISTMAS GIFT RATES

Your own subscription, new or renewal.....\$8
Each additional subscription.....\$5
In quantities of 25 or more gift subscriptions cost is only \$4 each.

Shortest distance between buyer and seller
510 MADISON AVENUE, NEW YORK 22, N. Y.

rinse" chemicals on washday—only to find your hands couldn't take it. Then try DUZ and get white, white washes—without red hands. Duz can promise this because *only* Duz of all leading washday products contains such great quantities of rich, real soap—combined with two active detergents. That's why DUZ gets clothes so beautifully clean and white—while it gives extra safety for colors and wonderful mildness to hands. DUZ does everything! So c'mon along."

A train whistle is used at the beginning and end of the jingle. More than just an attention-getting device, it ties in with the "going back" theme of the

jingle and the last line of commercial copy in the one-minute transcription: "... c'mon along." It is just such logical use of sound effects integrated with the copy theme which characterizes the most effective transcribed commercials.

Smart radio advertisers realize that recorded commercials should be as good as it's possible to make them, within a budget. The biggest cost chunk is in writing and recording talent fees and not in the purely mechanical process of recording.

Once he has decided what he thinks should be the theme of his announcements, an advertiser must put them

into a perfectly-timed, attention-getting, attractive, simple, and clear transcription.

Usually, but not always, this means hiring someone to write music, lyrics, and spoken copy. Most of the larger advertising agencies do a complete job of this type, even pre-test each of the several versions to pick out the "most likely to succeed." Or outside jingle-smiths may be called in to try their hand at the music and lyrics, leaving spoken commercial copy to the ad agency or advertiser. Retainers to established jingle writers frequently run over \$500, may be wasted when the advertiser doesn't care for the result. If the prices of full-time jinglers are too rich for a smaller advertiser's blood, there are part-time music and lyric writers who have produced admirable work. Radio station music director Roy Ross, composer of the Miles Shoe jingle, is an example.

For heavy spot users who can afford the best, however, professional jingle-smiths are still first choice. Men like Wag Wagner of Chicago for example, writer of jingles for Beich Candy Company (Whizz and Pecan Pete candy bars), Green River soft drinks, Atlas Prager Beer, Edelweiss Beer, Broadcast Corned Beef Hash, and others. Or George Nelson, Robert Cragin, and Edward Flynn of George R. Nelson, Inc.—advertising agency-men of Schenectady and successful jingle-smiths of 15 years' standing.

The Nelson agency believes in so-called "non-irritating" commercials, explains its operation this way: "We have always held the theory that radio 'jingles' antagonized fully as many prospective buyers as they persuaded. Instead, Nelson felt, such musical material should be pleasant and entertaining, varied in treatment... in effect, music styled in the manner of popular songs."

Nelson jingles are original music written in the style of hillbilly and Western songs, South American rhythms, waltzes, marches, ballads, novelty tunes, Dixieland, polkas... whatever music fits the product best. A recent series for Sealtest was written to suggest creaminess musically. Sealtest series totaled 56, plugged plain and homogenized milk, ice cream cones, half-gallon packages of ice cream, frozen desserts, sour cream, specialized holiday and other company products.

Once the musical part of a tran-

*Central Ohio's
most effective
Salesman*

WBNS

WBNS
PLUS WELD-FM

WBNS knows how to mix salesmanship with showmanship. That's why it has the ear of 187,980 families in central Ohio... Yes, 187,980 WBNS families with income of \$1,387,469,000.

The "know-how" of WBNS has made it the top station in the area and naturally the first choice of advertisers who want to do a better selling job at lower cost.

ASK JOHN BLAIR
NATIONAL REPRESENTATIVES

POWER WBNS 5,000 • WELD 53,000 • CBS • COLUMBUS, OHIO

scribed commercial is set, copy-writers link it up with a spoken sales pitch. And this is where an advertiser most frequently runs into trouble. It would be splendid if he could tell his whole sales story and push every single item all in one minute, but it can't be done. Research at one large advertising agency indicates that some 40% of people interviewed could not remember even the product name when they claimed to have heard various commercials. Obviously, a long sales message involving many items and many "ideas" has a much slimmer chance of being remembered.

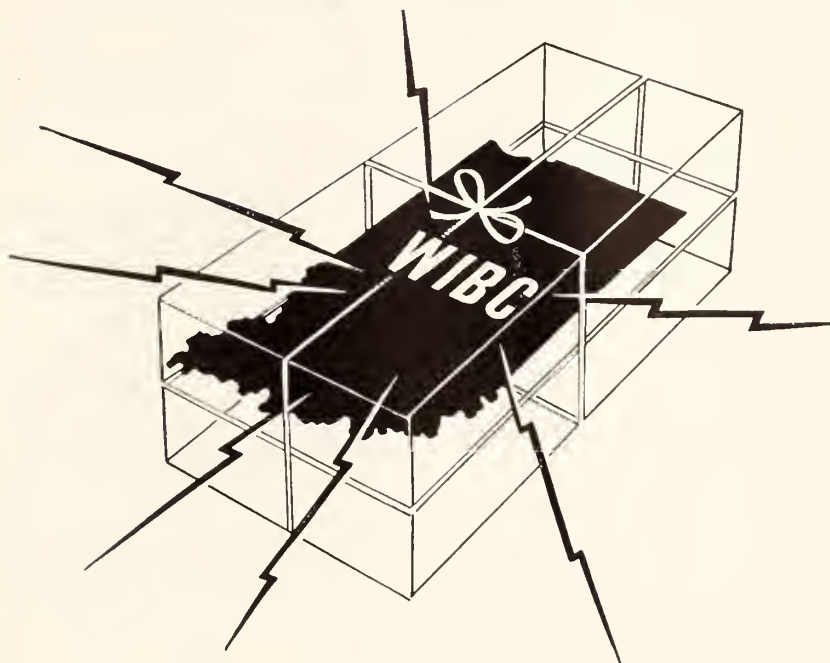
Here are some pointers on commercial construction as practiced by John Swayze, head of Young & Rubicam's radio and TV commercials:

1. Sales message must be clear, both as to enunciation, speed of delivery, and sentence structure.
2. Message must be simple, readily grasped under home listening conditions.
3. "Over commercialism" should be avoided—excessive repetition of product name, dull devices, "annoyance without ingenuity."
4. About half of national spot announcements contain music; use it to add interest, gain attention, when possible.
5. Music or sound effects should be relevant to the sales message; mere noise for its attention-getting ability alone is irritating and probably unconvincing.
6. Music usually should be brief enough to allow time for spoken copy; for example, 20 seconds is usually the limit for the musical part of a one-minute announcement.
7. Retain some striking part of the commercial permanently in all others which succeed it; this encourages familiarity.
8. Make a commercial liked if possible, but never allow it to be ignored.

With several complete transcriptions put together on tape or wire (all of them so good you'd hate to drop any one of them), the pre-testing is done. Ad agencies frequently use their regular consumer test panels to decide which commercial will go over best. Testing procedure is not, as you might think, simply a matter of playing all of them in succession and asking which is most liked. Involved are com-

WIBC

Indiana's
First and Only
50 KW Station



WIBC offers *all* of Hoosierland in *one* profitable package—plus important out-of-state "bonus" coverage—and at the *lowest* rates of any 50 KW station in the middle west.

Within WIBC's 0.5 MV contour live 1,068,166 radio families* . . . with total buying power of \$4,985,952,850.00.**

*1949 BMB

**1950 Sales Management Survey of Buying Power

Ask your John Blair
man about valuable
time, big coverage,
low rates at...



plex psychological problems, such as the position of any single commercial in a series and the effect of one commercial on a person's attitude toward others. It is known, from research with the program analyzer, that a poor leading commercial in a program pulls down the "liking" score of a closing commercial.

To avoid this bias, separate groups of people are asked to rate just one of the commercials being tested against another which is known to be successful, but has not previously been heard by them. (A New York panel would

be asked to rate a test commercial against one found successful in California, but not played over the air in New York.) In research parlance this is called testing an "unknown" against a "known" quantity (commercial). Matching two test commercials against one another would be testing an "unknown" against an "unknown," hardly a scientific procedure.

Once the best commercial stands out in the pre-test, talent and a studio are engaged. Talent can range from a local trio doing nightclub or radio appearances to nationally famous groups

like the Mills Brothers or soloists like Maxine Sullivan and Jan August (piano). The price is steep but audience acceptance makes it worth while in most cases.

Finally everyone involved in making the commercial assembles at a recording studio, which is usually rented by the hour. SPONSOR visited the Empire Broadcasting Corporation, one of many studios in New York. Mr. Arthur Lubo, vice president of Empire, explained that the company's two studios are used both for rehearsal and recording. Rehearsal time ranges from two minutes all the way to five hours, depending on how many versions are tried and how quick the musicians and announcers are in putting over the exact effect desired.

Recordings are either taped or cut on an acetate disc; this is called a "safety." Editing, dubbing, and patching is then done on the "safety" to produce a finished transcription. This edited "safety" record is in turn re-recorded on an oversized acetate disc known as a "master." It is the "master," gold sputtered and copper plated, which presses out up to 300 copies. If more than 300 copies are needed, a "mother" is made from the "master" before regular pressing begins. Each "mother" will then press out 300 more copies.

Although recording studios like Empire Broadcasting are all generally alike in their equipment, rate cards vary somewhat. Some quote higher rehearsal costs, lower record copy charges and so on. It pays to shop around and price several studios before deciding.

Transcribing a commercial is, of course, not the final step in a thorough spot announcement campaign. It pays to test the effect of these transcriptions by measuring both before and several months after they are first used. And, knowing when to stop using a given transcription, is undoubtedly as important as knowing when to start—if a commercial tends to be strongly irritating.

The whole technique of commercial writing is neatly summed up in four lines of doggerel sent to SPONSOR some time ago by Chester H. Miller, then radio director of Calkins & Holden:

*Say it simply,
Say it quick.
Say it often,
Make it stick*

★★★



ON **WNAX**

**ADVERTISING DOLLARS
DON'T GO TO WASTE...**

They Go To Work!

HERE'S WHY:

Within the boundaries of Minnesota, the Dakotas, Nebraska and Iowa lies a 267 BMB-county area known as Big Aggie Land. It's a major market with an after-taxes buying income of \$3.9-billion—greater than San Francisco, Philadelphia or Washington, D. C. Retail sales in this richest of all agricultural areas run to \$2.9-billion—greater than Los Angeles, Detroit or St. Louis. Big Aggie Land is overwhelmingly dominated by one, powerful radio station . . . WNAX.

A diary study conducted this year by Audience Surveys, Inc., reaffirms WNAX leadership. Fifty-two stations received mention in the study. But WNAX received top rating in 439 (88%) of the 500 quarter-hours studied. This is more than ten times the number of "wins" granted the second station. Listeners like WNAX best 89% of all daytime quarter-hours . . . 84% of all evening quarter-hours. That's why WNAX advertising goes to work—not to waste.

WNAX has a list of sales success stories as long as your arm. Most likely there is one for your type of product or service. Your nearest Katz man will show you how WNAX alone can sell for you in Big Aggie Land. Call him today.

WNAX-570

YANKTON - SIOUX CITY

**570 Kc. - 5,000 Watts
REPRESENTED BY KATZ**

**A Cowles Station
AFFILIATED WITH A.B.C.**



MEN, MONEY & MOTIVES

(Continued from page 6)

able values. Along comes one segment of PR and says, in effect, "anything you can do, we can do, only better." It bases its whole claim to accomplish more than advertising, or as much, or for much less cost, on its slick ability to get for free or a case of Scotch what usually has to be paid for at established rates. To reprise, why pay for time or space if it can be acquired by "plant?"

* * *

Here, plainly, are the makings of a major clash on who-gets-what-and-for-how-much. Originally PR dealt with viewpoints and attitudes. The PR counsel was a friend of the defendant, a good-speaker for business. Today the best PR counsels are scholars who can hold their own with the best minds of the day, but they have colleagues down the line who have taken to manipulating time and space to cop commercial benefits for commercial interests. This is tolerable up to a point. Nobody is going to complain if a new product, say, slides over a few fast ones on editors. Let there be publicity whoopla. Even when advertising is not to follow. But when advertising is persistently sold short, as unnecessary expense and PR, or what is called PR, is offered in substitution, then some folks get irked. Perhaps you would agree?

* * *

Perhaps, too, you would be interested to learn that there is a small but exclusive and potent body of men on the high plateaus of business who go by the name of management engineers and who have their own bone to pick with PR. These men are increasingly advising top management not to carelessly buy the PR bill of goods or heedlessly go too often to the well of good will.

Gentlemen, what they mean is this: if you're smart, you don't use up your magazine and newspaper and radio/TV favors too offhand. ★ ★ ★

MR. SPONSOR

(Continued from page 10)

on TV. Just a few weeks ago Pat announced the firm's revolutionary new policy of buying time on women's daytime TV shows on any TV station willing to send a demonstrator to one

- **COMPARE . . . the Coverage with the Cost and You'll discover Why this Greater "Dollar Distance" Buy is Ringing More Cash Registers than ever for Advertisers!**



- **Covers a tremendous Population Area in 5 States at the Lowest rate of any Major Station in this Region!**

"It's The DETROIT Area's Greater Buy!"

Guardian Bldg. • Detroit 26

ADAM J. YOUNG, JR., INC., Nat'l Rep. • J. E. CAMPEAU, President



He hauled a lumberman out of the woods

The woods included pine, oak, fir, and redwood—and the board feet went into a lot of Sioux City tepees. While truck-driving is one of his less significant talents, emptying trucks for sponsors is an important corollary of his salesmanship.

As Mr. E. S. Gaynor, president of the E. S. Gaynor Lumber Co., wrote to KTRI, both of Sioux City, Iowa:

"It is with pleasure that we renew our contract for the Fulton Lewis, Jr. program. When we first signed for the program (Feb., 1950) we had just completed the largest year in our 39 years. Increases in 1950 (over '49): Feb. 17%, March 91½%, April 40%, May 12%, June 52%, July 134%. January, the month before our sponsorship, showed a 22% loss. "We were told that the program would do this very thing, but the results are far greater than expected. Besides, we feel that Mr. Lewis is doing a wonderful job of selling America to Americans."

The Fulton Lewis, Jr. program, currently sponsored on more than 300 stations, offers local advertisers a ready-made audience at local time cost. Since there are more than 500 MBS stations, there may be an opening in your locality. Check your Mutual outlet—or the Co-operative Program Department, **Mutual Broadcasting System**, 1140 Broadway, NYC 18 (or Tribune Tower, Chicago 41).

of their four indoctrination sessions.

This was just one more pioneering move among the many Pat has made. He has been a pioneer in educational advertising. He was first to use live action in minute movies synchronized with animation. He pioneered in film and visual cooking schools.

A fundamental idea in Pat's radio and TV advertising is that once a woman becomes thoroughly sold on bananas and their uses, she becomes a missionary for bananas and sells her relatives and friends. Also, that the public will not respond to an appeal to eat a food because it is good for them, if they don't like it; but will respond strongly to an appeal which gives them health reasons for eating a food they already like.

Pat has alertly used Chiquita to serve the public interest. Universities throughout the country have requested and received brochures of banana educational material. Chiquita has sung for hungry children abroad; pleaded, with marked effect, to alleviate the recent New York water shortage. Pat works closely with such allied industries as the apple industry, has given them free use of Chiquita to promote their product. He has never advertised the banana in competition to other foods.

Famous Chiquita Banana is Pat's progeny. Rarely has a famous advertising character owed so much to one individual. Pat has been with United Fruit for 35 years. He was born in Dedham, Mass., in 1886. He was graduated from Harvard University with an A.B. Degree; in 1910 received his L.L.B. from Harvard. He then joined the law firm of Storey, Thorndike, Palmer, and Dodge in Boston, which numbered among its clients United Fruit Company. Pat went to United Fruit five years later to become an assistant counsel for the company. From there he took the unusual step into sales and advertising.

CLOTHING STORES ON AIR

(Continued from page 34)

ris Rayburn, advertising manager. In the case of the Savannah store, he isn't joking. Pop, MC of the WDAR show, often broadcasts from the store; sometimes comes down to actually sell the merchandise to his fans.

Last year Dejay added three new

stores to its operation, plans to open several more in the Southwest in the near future. Most of the stores have expanded into family apparel and appliances, and go under the names of Peoples, Kaybee, or Selly.

Another chain that adds to the woes of the local retailer is Bond Stores, Inc. The company has 69 stores throughout the country, is the largest manufacturer of men's and women's clothing in the United States. Sales last year were over \$83,000,000. An educated guess is that their radio/TV budget is between \$1,000,000 and \$1,200,000.

Bond's has been a steady sponsor on radio for over 12 years, and has now added TV. It buys time on more than 40 radio stations, has favored musical clock and news programs. Each show is aired a minimum of three times a week, up to nine times if possible. The company buys so-called marginal time, early morning or late evening.

Bond's probably spends 3% of its net sales for advertising; about 40% of the ad budget goes to radio and TV. Commercials are on the institutional side, shy away from price and value plugs.

Radio activity in New York City reflects the company's air policies. It sponsors John Gambling's *Musical Clock* three mornings a week at 7:15, over WOR, has had the program over 10 years. In addition, four nights a week at 11:00, the company sponsors *George Bryan's News*, CBS. On TV (DuMont), the company sponsors wrestling Monday nights at 9:00, and *Hands of Mystery* on Friday Nights.

In Boston, Bond's sponsors a news broadcast at 7:40 a.m. three times a week. This sponsorship, which has continued over WEEI for 10 years, is the store's only radio advertising in Boston. One Washington's birthday announcement sold 127 men's suits; three others a short time later brought in 200 new charge customers. The *WEEI News* was the store's only promotion at the time.

Unlike Robert Hall, which looks for the low-rent areas, Bond's seeks to establish large stores in the high rent districts. Latest move is the franchising this fall of 10 local retail stores; goal is 200. These stores will act as agents for Bond Clothing, but will retain their own separate business entity.

Like Bond's, Howard Clothes Inc. advertising copy is institutional, or

The Angels are Happy!



... star-filled cast and perfect direction. Smooth-as-silk script and a plot that's terrific. The angels are happy because it looks like a hit. But they aren't sure yet. That's still speculation—and will be until the final box-office score is in.

And that's how it is in show business. Whether you're backing a play—or buying radio, television, or motion picture stock. The risks are great—but the rewards are, too. And some of them you can measure.

So that's what we did in our latest booklet called **RADIO, TELEVISION, AND MOTION PICTURES.**

It starts by assuming a semi-war economy for some time to come, tells what should happen in the event of a change.

Then it takes up the movies... studies the "star-system", production costs, finances, and the shrinking foreign markets.

Both branches of the industry are covered... detailed reports on movie-making and movie-showing... a thorough discussion of just what television means to them now—and might mean tomorrow.

It does the same kind of job on the networks, too... explores TV both as a problem and a promise—and reviews the role that color might play.

And the survey ends with specific help for investors. Thumbnail descriptions of twenty-six leading companies give you current figures on sales, earnings, dividends, outlook—a good idea of just how each company stands.

If you own stock in these industries now, are thinking of buying or selling some any time soon, or just want to know a lot more about them, don't miss **RADIO, TELEVISION, AND MOTION PICTURES.** A copy is yours for the asking. Simply write—

Department ST-81

MERRILL LYNCH, PIERCE, FENNER & BEANE

70 PINE STREET NEW YORK 5, N. Y.
Telephone: WHitehall 4-1212

523 West 6th Street
LOS ANGELES 14
Tel.: Mutual 4331

6361 Hollywood Blvd.
HOLLYWOOD 28
Tel.: Hillside 0111



You can't buy TIMEBUYER quotes like these:

Foote, Cone & Belding

"SPONSOR is the brightest newcomer to the field of advertising publications in many a long day."

FAIRFAX M. CONE, *Chairman of Bd.*

Biow

"SPONSOR really keeps us posted on what's going on in radio and television advertising."

ETHEL WIEDER, *Timebuyer.*

Erwin, Wasey

"The SPONSOR method of presentation was long overdue. I feel that SPONSOR greatly deserves the important part it plays on the agency scene."

RAY SIMMS, *Chief Timebuyer.*

Beaumont & Hohman, Inc.

"We hear nothing but complimentary remarks about SPONSOR within the agency trade. It is definitely on my 'must-read' list regularly."

CLARKE TRUDEAU, *Media Director.*

Benton & Bowles

"SPONSOR has been on my list of home *must* reading for a long time. I find it interesting as well as informative."

GEORGE KERN, *Head Timebuyer.*

N. W. Ayer

"Everyone connected with Radio and Television advertising should read SPONSOR. We at N. W. Ayer read it regularly because it keeps us posted on the latest radio and television activities."

PAUL KIZENBERGER, *Timebuyer.*

Ruthrauff & Ryan

"SPONSOR presents the type of factual information helpful to the agency and client in dealing with radio and television problems. It receives thorough readership in our firm."

ROSS METZGER, *VP & Radio Director.*

Kenyon & Eckhardt, Inc.

"SPONSOR is well-named for it is the only book that really gets down to cases with the problems directly concerning sponsors. We find it a valuable source of ideas and facts."

PHILIP KENNEY, *Radio Timebuyer.*

B. B. D. & O.

"Because SPONSOR fills a need covered by no other trade paper, all of our timebuyers get SPONSOR at home where they can read it in peace and quiet."

FRANK SILVERNAIL, *Chief Radio Timebuyer.*

Kudner

"I read SPONSOR regularly to keep up to date with the happenings in the radio and television field. I consider it an excellent medium for people who are interested in this phase of the advertising business."

DAN J. PYKETT, *Media Director.*

William Esty Co.

"SPONSOR talks our language and gives us invaluable and current information. Our office file of back copies of SPONSOR has proven invaluable."

KENDALL FOSTER, *Director Television Dept.*

Sherman & Marquette

"SPONSOR is given careful reading each issue by most of our key personnel. Moreover, it contains much information which is of permanent reference value."

LOU TILDEN, *Radio Director.*

Doherty, Clifford & Shenfield

"SPONSOR seldom fails to provide some newer, fresher, approach to an industry story or problem."

HELEN WILBUR, *Radio Timebuyer.*

Honig-Cooper

"SPONSOR contains more meaty case histories of advertising in action than any other trade publication in the field."

LOUIS HONIG, *Vice President.*

Maxon

"SPONSOR is a regular in our Maxon radio and television departments. It's solid reading from cover to cover."

ED WILHELM, *Timebuyer.*

Schwimmer & Scott

"SPONSOR to me is the best in the field. As a matter of fact, I have almost all the copies in my files from the day it started publication. For radio and TV news, it can't be beat! I find myself constantly referring to back issues for information of all kinds—most particularly for TV growth and acceptance."

EVELYN R. VANDERPLOEG, *Head Timebuyer.*

Sullivan, Stauffer, Colwell & Bayles

"For up-to-date complete information we consider SPONSOR a must on our reading list of radio publications."

FRANK MINEHAN, *Vice President & Media Director*

Compton

"SPONSOR's the answer to a need in trade papers. Everyone here reads it that should."

HENRY CLOCHESY, *Head Radio Timebuyer.*

J. Walter Thompson

"SPONSOR is a must on the recommended reading list. Its total audience at J. Walter Thompson far exceeds the number of subscriptions."

LINNEA NELSON, *Head Timebuyer.*

McCann-Erickson

"Reading SPONSOR is a must with me. It has to be, with so many of my associates and clients always quoting it. Besides, it's good reading."

BILL DEKKER, *Dir. Radio Serv. & Station Relations.*

SPONSOR

The Magazine That Broadcast Buyers Read and Use

semi-institutional. Its prices are standardized 52 weeks of the year. It confines its lines to men's and boys' wear.

Howard's, a veteran radio sponsor, entered the retail field in 1925. For 15 years prior to that, the company manufactured only, did no retailing. Today it has 49 retail stores extending west to Minneapolis.

Radio and television get about 40% of Howard's ad budget. Its current schedule includes: New York, WMGM and WINS (one-minute jingles),

WPIX (sportscast), WJZ-TV, WOR-TV, and DuMont (one-minute announcements); Philadelphia, WCAU (newscast), WCAU-TV (participation in sportscast); Boston, WEEL (newscast and announcements); Minneapolis, WTCN (newscast).

Howard's has been outstanding in its radio and TV tie-in promotions. On its WPIX sportscast, it features Jimmy Powers and Jack McCarthy. McCarthy works as a salesman in a Howard store.

Recently the program ran a contest to choose, "the best dressed man in sports." Viewers were invited to write in their nominations; winners (in seven different sports) included names like La Motta, Turnesa, Hodges. The athletes received inscribed trophies and a complete outfit of Howard clothes. The company has distributed signs promoting the show to over 5,000 New York City bars and grills.

It ties in its window displays, store interiors, and newspaper ads with its air advertising. Radio and TV jingles are printed in newspaper ads.

Another of the big chains, Ripley Clothes, uses institutional type copy. conducts no sales. Ripley's, a chain of 20 stores has been in business about 15 years. Its stores are scattered in Middle Atlantic and New England states.

About 40% of its ad budget is devoted to radio and TV, with the emphasis on TV. The company currently uses seven stations.

Activity of these chains is representative of the job being done by the big boys. But the little fellows, the local clothiers, aren't exactly sitting back and doing nothing. This is what some of them are doing to match chain-store competition.

KLZ in Denver reports that the three top men's clothiers of the city are heavy spenders for radio time. Two, Cottrell Clothing Company and Joe Alpert's Inc., are local stores; the third is Robert Hall.

Cottrell's is the station's longest advertiser, 21 years. The store currently is signed for its fifteenth straight year of newscast sponsorship, a Monday through Saturday feature at 5:00 p.m. Basic idea of the newscast is a pitch toward the vast mobile audience listening over car radios.

"We've had repeated examples of men coming into our store who tell us about listening to our newscast while driving home from work," says Bill Glass, president of Cottrell's. "I know it works."

The company spends about \$18,000 a year on radio, or approximately 30% of its ad budget. When Cottrell's opened its new \$300,000 store in Denver recently, it worked hand-in-hand with KLZ to promote the event. The station's newscasts were aired from the store's windows, and attracted huge crowds.

Joe Alpert's, another Denver leader, has used radio for 22 years. Over 50%

SOMETHING EVERY SALES MANAGER SHOULD KNOW—

A Station Is Known by the Audience It KEEPS!

A long time ago KRNT, DES MOINES, got the audience. A close friendship was established that remains loyal and unbroken. The Hoopers show that, and they also show that KRNT continues to add to its immense family of listeners.

Any advertiser who insists upon a successful radio campaign in the rich, ripe and ready CENTRAL IOWA market MUST call on KRNT to get the job done.

To substantiate that fact, KRNT has scores of success stories or—take a look at the latest C. E. Hooper Audience Index, Des Moines, city zone, for May-thru-September, 1950. You'll see—

K R N T L E A D S
IN EVERY TIME PERIOD!

And . . . THAT'S Something Every
Sales Manager Should Know!



The station with the fabulous personalities and the astronomical Hoopers

of its current ad budget is devoted to the medium. The store sponsors the *Chuckwagon Jamboree* on KLZ, a half-hour early morning musical show.

"Radio is the most successful medium in selling men's suits; it is the best medium for selling ideas," says Eugene Pilz, live-wire advertising director of Alpert's. "But you have to have quantity and consistency to get the job done."

Early in February this year, during a normally slow business period, Pilz tried a two-week premium stamp campaign with radio carrying the ball. The campaign, designed to stimulate store traffic, brought some 2,000 additional people into the store during the two week's airing.

Pilz's thoughts on commercials are worth noting: "We use simple, fundamental ideas. We avoid exaggerations in our radio copy. We are frank. Skip the superlatives. And manage to keynote all our radio copy with believability and sincerity." Alpert's always mentions price on radio when a specific item is advertised.

The Denver Robert Hall store uses announcements on three stations and devotes about 70% of its ad budget to radio.

WWDC, Washington, D. C., tells the story of the H. Abramson Company, a credit-type clothing store. In 1942, the company tried WWDC with a radio budget of \$100 a week. Store volume increased 28% during its first year with radio. In 1943, Abramson spent \$10,000 for the medium; 1944, \$20,000; 1945, \$25,000. The company will spend about \$40,000 this year and plans \$55,000 for 1951.

The store, in an out-of-the-way location, has expanded three times, now occupies three buildings. It currently sponsors one daily quiz show, *Mystery Melody*; also buys a 15-minute segment of the daily *All-Sports Parade* in the afternoon, and two 10-minute segments of an early evening record show.

Dick Ferguson's Clothing Store in Athens, Ga., tried WRFC in 1948, has been a regular client since. The store devotes 90% of its ad budget to radio, has used five spots a day, seven days a week. It co-sponsors a Sunday afternoon live musical program.

Ferguson's once put radio to a hard test, made it prove its worth. In January, 1949, the store had a post-Christmas clearance sale on men's suits. A sleet storm hit on the day the sale began, and electric power was knocked

out. Ferguson's lighted the store with candles, increased its spot schedule by three a day. The three-day promotion sold over 500 men's suits; over a third of these were sold the first day when people could scarcely see what they were buying.

Another local store, Reliable Clothiers in Norfolk, Va., recently bought a 15-minute segment of the *Jack Holmes Show*, a Negro disk jockey, on WLOW. This is the store's first year in radio.


"One out of every three new accounts we open says 'Jack Holmes sent me' when we ask how they heard about the store," says Theodore Steiner, owner of Reliable. "As far as I am concerned, Jack Holmes and WLOW will

represent Reliable Clothiers as long as he is on the air and I am in business."

WLOW promotes the popular Negro disk jockey. The station has used newspaper ads, film trailers in eight Negro theaters, 12,000 full-color photographs; 15,000 throwaways; signs in sponsors' stores; and personal appearances by Holmes.

Juster Brothers, Minneapolis, has used radio for 26 years. It currently sponsors the *Bernie Berman Football Show* on WCCO, news on KSTP, and a style show featuring P. B. Juster (owner) personally on KSTP-TV.

The ambitious air advertising of retail clothiers has not been matched by clothing manufacturers. A few firms



Fastest Growing TV Station in America's Fastest Growing TV Market

Only one year old—but it is a long established habit among TV set owners in Columbus and 17 Central Ohio counties to tune in Channel 10 for their favorite TV programs and stars.

Only one year old—but WBNS-TV is programming five of the top ten "Pulse" rated shows preferred by the rapidly expanding TV audience in Columbus—

America's fastest growing TV market.

Only one year old—but national and local advertisers already scheduling WBNS-TV are reaching a ready-made, responsive audience for profitable selling and merchandising.

FOR TV FACTS AND MARKET DATA,
ASK BLAIR TV INC., OR WRITE DIRECT.

WBNS-TV

COLUMBUS, OHIO • Channel 10
CBS-TV Network—Affiliated with
Columbus Dispatch and WBNS-AM
Sales Office: 33 North High Street

like Trimount and Sagner have backed up the retailer on the air. But for the most part, manufacturers have had little to do with radio.

Recently, Hart, Schaffner & Marx recommended use of the medium to its 1,070 dealers. In a letter to them advising local coordinated tie-ins with ads in *Life* and *Post*, Lee P. Henrich, director of advertising, wrote, "A bar-range of radio spots will play an important part in making it nearly impossible for your prospects to forget."

Meg Zahrdt, assistant director of the

Broadcast Advertising Bureau, has worked closely with Hart, Schaffner & Marx in promoting the commercials to the stations and dealers. According to Miss Zahrdt, stations and dealers have responded enthusiastically. Dealers buy their own time, can use the company's suggested commercials.

Among several responding, one station wrote BAB: "The local dealer seemed impressed with this tie-in, and we feel sure he will go along on similar campaigns in the future." Another wrote, "I believe that local merchants

are interested in this kind of advertising tie-in and promotion."

The Hart, Schaffner & Marx campaign may be the beginning of a new era in clothing manufacturers' advertising.

One clothier organization in particular does a fine job of promoting the industry as a whole. The Men's Fashion Guild of America furnishes radio and TV stations, wire services, and newspapers with free apparel information. The association was organized in August this year, presently works with 250 radio and TV stations. It is composed of 125 leading men's wear manufacturers.

The Guild sends stations weekly reports on men's fashions, adaptable for air use, and recorded statements by prominent people once each three months (used as one-minute announcements in answer to live questions).

Latest service is a complete clothes wardrobe kept at the NBC-TV warehouse. All networks are invited to use it in any way they wish. In addition, the association plans to record interviews with prominent figures in men's fashions, and forward these to radio stations.

All in all, clothiers around the country are doing a good job. Retailers, both chains and local operations, promote to the hilt, and are generally heavy users of radio advertising. According to recent market estimates, the industry is confident that Christmas holiday sales this year will beat last year's by 10%. The industry has felt a slight slump in the recent past, yet many of the stores are moving ahead. Large chains especially are multiplying, and have increased the headaches of the local merchants.

Over-all result: increased advertising and promotion. ★★



To you, Mr. Advertiser, this means an income of \$6,278.00 per Kansas Farm Family.* Most of this is *spendable income* because the average farm family lives rent free and raises much of its food. What's more, this market is easier to sell. When you use WIBW, you're practically addressing a daily meeting

*Consumer Markets '50-'51.

of Kansas farm families. You automatically get this hand-picked audience because WIBW is THE Farm Station of Kansas . . . most listened to by most farm families.**

Here's a sales "natural" . . . families with money to spend and the station they themselves prefer . . . WIBW.

**Kansas Radio Audience '50.

WIBW

Serving and Selling

"THE MAGIC CIRCLE"

Rep.: Capper Publications, Inc. • BEN LUDY, Gen. Mgr. • WIBW • KCKN



CBS
TOPEKA,
KANSAS

COLOR TV

(Continued from page 35)

But here are two of the factors which can speed up or bog down emergence of color TV:

1. *Public reaction.* As SPONSOR went to press, court decision in the RCA bid for an injunction against commercial colorcasting was not yet received. No matter which way the decision went, thousands of consumers are going to watch color television for the first time this month. CBS is seeing to that. Special demonstrations be-

gan 14 November, as provided for by FCC authorization to CBS for experimental color transmission. These can continue no matter what courts do about commercial colorcasting right now.

The enthusiasm of those who see the color demonstrations will be a key factor in the rapid or not-so-rapid development of commercial colorcasting. If the eye appeal of color sets up a strong urge to buy, the new medium could be on its way to a sneak growth climax. If the public is only lukewarm, nothing the lawyers, publicists, or engineers do in the next few months will be of importance in rapid building of color TV circulation.

Shortly after World War II ended, black and white television receivers appeared in store windows in some of the larger cities. It was from these store windows (and from sets placed in bars) that enthusiasm radiated outward until the medium began its growth spurt ahead of all predictions.

Memory of those crowds in front of the TV store windows should stick in the minds of advertisers assessing the color situation. Much is up to those same men, women, and children in the

street. Only this time the demonstrations are held indoors, with CBS technicians on hand to keep color sets at their best. (Taking an early lead to bring traffic into a store with color television demonstrations is Gimbel's. On 13 November they advertised "no store but no store can show you color television except quick-on-the-trigger Gimbel's. Four fifteen-minute shows daily.")

Even if CBS should in the long run lose out to some other system of scrambling and unscrambling the electrons, what's happening this week and next is of top importance. If the public goes color crazy, it'll be just as willing to plunk down its dollars for RCA color as for CBS—whichever one becomes available.

Some indication of how the public will receive color television may be obtained by glancing at the following quotes. They are off-the-cuff remarks made by average citizens at the CBS color demonstrations in New York City. "Who'd buy a black and white set now after seeing color television?" "Wish I could have brought my daughter, she would have loved this." "Well, if CBS was trying to impress us with the demonstration . . . they succeeded." "I never miss a Technicolor musical in the movies. If TV color musicals become plentiful, I don't know what I'll do about my job." "Just wait until the advertisers become TV-color-wise . . . they'll go hog wild and love it!" "One thing you can depend upon is that future color TV commercials will be 100 times more entertaining."

2. *War effects.* All of the fuss and bother about color television will be so much press-agentry over the dam if either of two international tragedies ensue: (a) All-out war with Russia; (b) Full-scale war with the Chinese, or in effect the prelude to a direct war with the Russians.

These facts are obvious, yet frequently overlooked is the fact that even the slow-moving mobilization now in progress could throttle color television and expansion of black and white television as well. A few days ago, Secretary of Commerce Charles Sawyer warned that mandatory orders will soon go into effect to curb non-defense use of materials. This should serve as a reminder that by this spring (probably the earliest time by which color set production could hit its stride) there may be a metal pinch cutting down all forms of civilian production.



Aunt Jo's "Kiddy Korner" has captivated Memphis' kids for more than 2 years, therefore their mamas, whose intense listening and buying loyalty has brought consistently top Hoopers and renewals from sponsors like these:

*Schlitz Beer *Sealtast
*Gen. Foods Calumet *Millers High Lift
*666 Cold Tablets *Kellogg's All Bran

1st or 2nd 82.5% daytime 1/4 hours

HOOPER RADIO AUDIENCE INDEX

City: Memphis, Tenn. May-September 1950

Time	Sets	WDIA	A	B	C	D	E	F
M-F 8A-6PM	17.6	24.8	19.0	17.3	15.3	11.1	6.6	4.9

"WDIA, Memphis, Tennessee, Bert Ferguson, Mgr., Harold Walker, Cont'l Mgr., John E. Pearson Co., Rep."

At Precision today
we're processing
the finest
INDUSTRIAL FILMS
for nationwide
showings



For your 16 mm. industrial
film requirements
use Precision . . .

- Over a decade of 16 mm. industrial film printing in black and white and color.
- Fine grain developing of all negatives and prints.
- Scientific control in sound track processing.
- 100% optically printed tracks.
- Expert timing for exposure correction in black & white or color.
- Step printing for highest picture quality.
- Special production effects.
- Exclusively designed Maurer equipment.
- Personal service.

... no wonder more and more
of the best 16 mm. films today
are processed at...

PRECISION
FILM LABORATORIES, INC.
21 West 46th St.,
New York 19, N.Y.
JU 2-3970



*Uncle Dudley
...Sez:*

Blanket South-Arkansas and the Mississippi Delta by regional coverage with the COTTON BELT GROUP. Three stations; one rate; and a call to Devney and Co., 535 Fifth Avenue will do it for you. Use KTFS in Texarkana, KDMS in El Dorado, and WGVM in Greenville for "blanket coverage" of an area that's "secondary" to the power boys. The cost is small.

COTTON BELT GROUP

Box 1005
TEXARKANA, TEXAS
Phone: 35-124

ask
JOHN BLAIR & Co.
about the
HAVENS & MARTIN
STATIONS
IN
RICHMOND
WMBG-AM
WCOD-FM
WTVR-TV
First Stations of Virginia

Despite all of this uncertainty about the speed with which color TV will grow, it is certain that commercial colorcasting as a near-future reality has been insured. CBS has forced the issue out of the laboratories and though RCA (or GE) might conceivably push its all-electronic, compatible system ahead, you can at least be sure that color is out of the laboratory to stay.

Here, then, are some commercial facts about color television for sponsors. In question and answer form. SPONSOR has assembled facts you may put in the curiosity-satisfying category for the moment. But, as the paragraphs above have indicated, you can't tell how quickly curiosity will necessarily give way to shirt-sleeves-rolled-up attention.

Q. Will color television production be more expensive than black and white?

A. Yes, to some extent.

Set and costume costs are bound to go up slightly. Many sets, though finished in color now, are not finished with the detail color pictures will demand. This is not a large cost factor, however. And many simple sets now prepared in color will be immediately convertible.

Where set designers are able now to produce the effect of a Gothic castle interior, say, with painted backdrops, the greater definition and realism provided by color will make such deception more difficult. Already-expensive dramatic program sets will therefore be more detailed and thus more expensive in color.

These observations differ somewhat with the views of CBS on the matter. Says Fred Rickey, CBS producer in charge of color: "Color is economical. That may sound surprising to many who are familiar with the greatly increased cost of color films and advertisements in full color. But color television differs basically little in cost from present black and white television. The color picture is so much more rich and lifelike that it is simpler, and therefore more economical, to create a pleasing television scene in color than it is to create an equal effect in black and white. . . .

"Most sets today are rendered in color, even for black and white television. . . . In sets, as in the case of costumes it will simply be a matter of picking the right colors, but not of cre-

ating essentially different and costly effects."

The additional costs for costumes will be slight since costumes now used for television are already colored. But there will be more effort required to get attractive color combinations in costumes. Like the magazine photographers who dress their models in the brightest dresses and sweaters obtainable, directors will try to get the most out of the color possibilities in each program. Guests on interview shows will get a going over for the hue of the clothing as well as the shade of their makeup. Spare ties and scarves with standout color appeal may become the standard equipment of the TV interviewer.

Big shows will probably have color specialists assigned to the job of making tasteful color combinations and weeding out colors which do not show up well. (With the CBS system, there is difficulty in distinguishing dense greens and blues; this is the case as well in Technicolor movies.) A whole



LANG-WORTH

FEATURE PROGRAMS, Inc.

113 W. 57th ST., NEW YORK 19, N. Y.

Network Calibre Programs at Local Station Cost

new breed of TV interior decorators will probably waltz into the hair of the national advertisers — wearing suede shoes, of course.

Main cost increase will come when sponsors put commercials and programs on film. Film processing costs, cost of film itself, lighting costs will all go up when film commercials and programs are done full color. The present trend toward increased use of filmed programing might reverse itself temporarily with Technicolor costs to bear. Costs which would be only slightly up for a live dramatic show in color, would be much higher on color film, or so the experience of Hollywood producers would indicate.

Q. Why is color important to television?

A. The paragraph immediately above mentions that Technicolor costs are high in Hollywood. This is one reason why full-color movies have never replaced black and whites. Another reason is that black and white movies seen on a full-sized screen exhibit a satisfying range of tonal contrast. In the language of the technician, black and white Hollywood movies have a "brightness" range of from one to 80. TV pictures, however, have only half that range—from one to 40. Television pictures in black and white are proportionately less satisfying. And television pictures in color are, for the same reason, a more satisfying improvement over black and white TV than Technicolor is over plain movies.

Says the conservative New York Times of CBS color: "At their best, the color images are superior to the Technicolor seen in the movies. The hues are softer and more restful. The added 'information' contained in color images, such as identifying the jerseys of competing football players, is self-evident."

Q. What does all this fussing and purring around about the beauties of color TV mean to a man who's primarily interested in getting messages across to the consumer?

A. That's a down-to-earth question and it deserves a down-to-earth answer—color will sell better.

Just as the addition of sight to sound made for greater sales effectiveness, on the average, per viewer, the addition of color will be felt at the cash register. Goods considered to be visual will sell themselves even more effectively in color than they do in black and white vid-

eo. Automobiles, which show up appealingly in black and white, will be even better looking in color.

A soap commercial which points up the complexion beauty a model has gained from Palmolive soap, say, will be vastly more powerful when the viewer can come close up and see real peaches and cream-colored skin.

In short, anyone who's been pleased and amazed by black and white sales power should really get a bang out of the sales reports after sponsoring color—once it gets rolling. How the inevitable cost increments will balance the sales pluses is anybody's guess. But it seems unlikely that live color costs will come anywhere close to counterbalancing the sales advantages of color.

Q. Can the CBS color system successfully transmit all colors? Or will my product look different over TV than it does on a counter?

A. All hues, their shades, and tints show their true value.

To demonstrate how successfully the CBS system can transmit true colors, audiences were shown items the colors of which were familiar to everyone. A bowl of fruit that was shown is an excellent example. The yellow tints in the red apples, the black streaks in the yellow bananas, and the white high lights in the light green grapes proved the point very well.

Q. Has there been enough experimenting with different types of product and various colors to insure that some types of merchandise won't look unappealing on color television?

A. Apparently, there has. CBS went through exhaustive test showings at Washington. Evening dresses, silk scarves, fruits and flowers, well known works of art, maps, puppet shows, commercial products like Duz, Vel, Kix, Rinso, Dole's Pineapple Juice, Camel cigarettes were all shown satisfactorily.

NETWORK REBUTTAL

(Continued from page 22)

McConnell, NBC

paid circulation increased 13.2%. The figures for all morning papers are a 29.1% increase in the aggregate line rate and a 12.7% increase in aggregate circulation.

The printed media have found it necessary to increase their rates to meet a steadily rising spiral of costs.

YOU CAN CALL YOUR SHOTS ON THE

To cover the rich dairyland

markets of Wisconsin; the industrial centers of Northern Min-

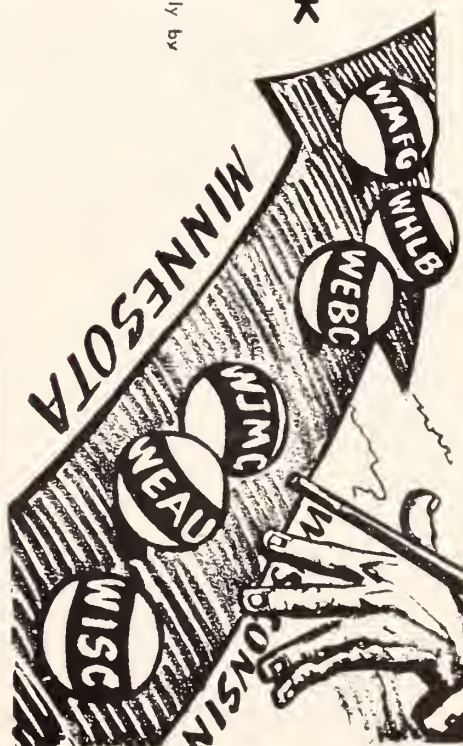
nesota . . . use the Arrowhead Net-

work. You're interested in sales—and

that's what we deliver!

ARROWHEAD NETWORK

Represented nationally by RA-Tel Reps., Inc. and regionally by BULMER-JOHNSON, Inc. Mpls.



Available!

Sam Molen, the Midwest's Number One Sportscaster, now presents the "Morning Sports Page of the Air" at 8:20 a. m.



Sam Molen

each weekday morning on The KMBC-KFRM Team. It's the only morning sports program in the Kansas City area, and is a capsule summary of late sports results, as well as commentary on up-coming sports events of general interest. In addition, Molen tells a brief sports story, of general interest to everyone.

It's something new in this area, and already has won a steady following. Molen scripts his own shows, and draws on his vast experience in the sports world for material to supplement daily sports events on this five-minute feature. Contact us, or any Free & Peters "Colonel" for full details.

KMBC
of Kansas City
KFRM
for Rural Kansas

**GROWING
GROWING
GROWN**

Now First in Mobile

MORNING PERIOD*

PLUS...

a 14.8 Over-all Audience Increase Since 1949

**ANOTHER BONUS
FOR ADVERTISERS...**

Special merchandising department for extra promotion of sales.

*January, February, 1950 Hooper

WABB AM 5,000 Watts
FM 50,000 Watts

AMERICAN BROADCASTING COMPANY

OWNED AND OPERATED BY
THE MOBILE PRESS REGISTER
NATIONALLY REPRESENTED BY
THE BRANHAM COMPANY

Broadcasters, however, have been absorbing the increases in their costs of operation, and in comparison with competitive media, have been delivering increasing values. These facts must be kept clearly in mind in connection with proposals for reductions in radio rates based on the expansion of television in certain metropolitan markets and the consequent reduction of the evening radio audience in those markets.

It will be a long time before any other medium surpasses network evening radio in size, and we at NBC intend to do everything possible to maintain it as the most economical, lowest cost and most effective national medium and the best buy for the national advertiser."

Kintner, ABC

(Continued from page 22)

the well known *Can You Top This* program and, coincident with this radio program, on January 3 will sponsor *Bob Barkley—American Agent*.

Through these four newly sponsored Mars programs, the candy manufacturer has provided effective blanket nighttime coverage in radio's prime listening periods under a 39-week contract.

In addition ABC can point with pride to the recent acquisition of the famed *The American Album of Familiar Music* now in its twentieth year on the air. Starting Sunday, November 26, Sterling Drug, Inc., will present this half-hour radio favorite on behalf of its Bayer Aspirin and Phillips' Milk of Magnesia.

In the highly competitive watch industry, the Longines-Wittnauer Watch Company, a well known sponsor of radio programs recently signed with ABC to present each Monday through Thursday the popular *Longines Symphonette* programs.

These are just the more recent examples of the continuing radio activity at ABC and I feel sure that the radio and advertising fraternity will agree that these three advertisers together with their programs are certainly among the industry's pace-setters.

Research shows us that on a projection basis there will be about 16 million television receivers in American homes at the end of 1951. At that time radio sets are expected to number 80 million. From these figures it is readily apparent that radio has and will continue to have for some time a tremendous

ABC
AMERICAN
BROADCASTING
COMPANY
IN LOUISVILLE

**WK
LO**

1080
Kilocycles

5000
WATTS-DAY

1000
WATTS-NIGHT

WK★LO

Louisville, Ky.

JOE EATON, MGR.

Represented Nationally by
JOHN BLAIR & CO.

Outstanding for

- Showmanship
- Leadership
- Results



KDYL
NBC Network
SALT LAKE CITY, UTAH

National Representative: John Blair & Co.

BMI

SIMPLE ARITHMETIC IN

MUSIC LICENSING

BMI LICENSEES

Networks	23
AM	2,170
FM	373
TV	100
Short-Wave	4
Canada	150

**TOTAL BMI
LICENSEES . . . 2,820***

You are assured of
complete coverage
when you program
BMI-licensed music
*As of November 14, 1950

BROADCAST MUSIC, INC.
580 FIFTH AVE., NEW YORK 19
NEW YORK • CHICAGO • HOLLYWOOD

INFATUATED?

Let's Make it Real

KATL has a real amorous feeling for its clients. It can't just be platonic when you're fighting the side-by-side battle for results.

Let Jack Koste, of Independent Metropolitan Sales, tell you how effectively affectionate KATL can be . . . Or call:

Houston's Oldest Independent

KATL
HOUSTON, TEXAS

dous circulation advantage over television—the 1951 ratio on this basis would be in favor of radio by about 5 to 1.

ABC is naturally an anxious parent of both radio and television. We believe in both as the greatest media in advertising. It is gratifying to be able to support our faith by signing new business in both media. Long may they wave!**

White, MBS

(Continued from page 23)

best-known for this approach to network broadcasting—with the result that for the entire year 1949, according to Nielsen, the average Mutual once-a-week advertiser (taking both time and talent cost into account) reached 20% more homes per dollar than the four-network average.

The *second* key is greater flexibility in hook-up selection. Only by offering network broadcasting's advantages *plus* maximum flexibility can network broadcasting best serve the advertiser in these transition days. This, of course, has long been one of the cardinal "differences" and strengths of the 540-station Mutual web.

The *third* key is in coverage of *all* the markets that matter. No truly national advertiser can rely on TV alone for some long time to come. And to protect his product in the non-TV areas as well as supplement his TV coverage in TV areas themselves, no medium offers the high frequency, great economy, and proven sales effectiveness of radio. This fact is particularly pertinent to the Mutual network with its network of 540 stations, more than 300 of which are the only network voice in town. These 300 markets are considerably above the U. S. average in sales per capita and over half of their listening is to the local Mutual outlet. A study made earlier this year (by Crosley) in 116 of these representative one-station markets reveals that less than one-half of one percent of all interviewed listeners reported *any* television viewing. Here, alone, there is a tremendous, continuing job for radio to do—and MBS is best equipped to do it.

The final key is *economy*. Even with TV costs at present levels, Mutual is actually making it possible for advertisers to finance time on *both* media—simply by moving the radio program to our thrifty (and TV-resistant) network. Thus they can have their broad-

Miss Kay Morgan
Earle Ludgin and Co.
Chicago, Ill.
Dear Kay:

Th' boys here at WCHS is agittin' some cards ready ter mail out fer Rit and Shinola, an' they's purty clever, too! Th' grocers an' others wot gits 'em'll shore notice 'em! Now, Kay, when yuh adds thet ter th' jack thet y'gits up ter 12,500 lisseners per dollar on WCHS, hit all makes a durned good bargain! Jest keep thet in mind when yuh has more time ter buy!

Yrs.
Algy

WCHS
Charleston, W. Va.

BIG!

To SELL the PEOPLE Who Buy

The MOST in the **BIG**
MIDDLEWEST

POPULATION
Over 4 Million
RETAIL SALES
Over 2 Billion

Use The **BIG**
STATION

THE MIDWEST-EMPIRE STATION
KFAB
1150 KC
50,000 WATTS OMAHA BASIC CBS



The Pittsburgh sales of the November issue of a national magazine were up 200% the first week it was available. There was no major promotion of the issue in Pittsburgh, other than six spots used by KQV. Ask Weed and Company for details. You may want to give Pittsburgh's Aggressive Network Station the opportunity to duplicate this success for you or your client.

KQV

Pittsburgh, Pa.

MBS — 5,000 Watts — 1410

**Delivering MORE Listeners
at a LOWER COST in the
Quad-Cities**

**Rock Island, Ill. Moline, Ill.
East Moline, Ill. Davenport, Ia.**

233,012
(1950 census)

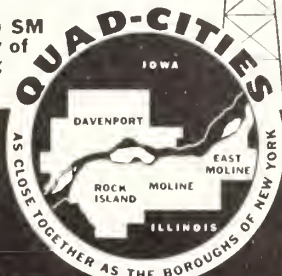
\$246,605,000
RETAIL SALES
(1948 U. S. Business Census)

\$418,578,000*
EFFECTIVE BUYING INCOME

* 1950 SM
Survey of
Buying
Power

**Highest
Hooperated
Quad-Cities
Station**

WHBF AM • FM • TV
5000 WATTS
BASIC ABC
NAT'L. REP. AVERY KNODEL, INC.



casting cake and the TV frosting, too. Or, to switch over to Aesop, our basic counsel to any sponsor who is "cold to network radio"—day or night—is to avoid dropping his AM bone just because he sees the pretty TV reflection in the water. He *might* wind up all wet! **

METROPOLITAN LIFE

(Continued from page 29)

There are a few exceptions to the spot news rule. Allan Jackson is sponsored on 15 CBS stations at 6 p.m. and Dave Vaile is used on seven CBS Pacific Coast stations at 8:15 a.m. (PST). In New York participations are used Monday through Friday on the Mary Margaret McBride (WJZ) and Dorothy and Dick (WOR) shows.

Another reason for choosing news instead of another program type is the fact that news is least likely to draw criticism from Metropolitan policyholders. This is an important angle. Metropolitan programs are aimed not only at prospective policyholders, but at their current "family" of 33 million. It's a matter of company-policyholder relations.

Policyholders represent all shades of social, educational and economic life. Metropolitan buys no commentators. Straight news shows, they believe, will please more while offending fewer than any other type of program.

Despite this kind of caution, Metropolitan has always been forward-looking in its advertising philosophy. They were the first insurance firm to use radio. That was back in 1925.

The show was an hour long, starting at 6:15 a.m. Arthur Bagley conducted setting-up exercises directly from a specially constructed studio in the famous Metropolitan Tower. The show was broadcast over WEA, New York and a hookup of two other eastern stations. The setting-up exercises were interspersed with piano music and health hints. Health pamphlets were also offered. The first year's radio operation cost \$100,000. In this same year they spent \$603,000 for magazines.

By 1935 the program was being carried on eight stations, cost \$904,000.

The company felt, too, that the cost of continuing it would be prohibitive; so they dropped out of radio for the next ten years, concentrating the advertising budget in magazines.

Metropolitan re-entered radio in 1946 with the "Good Hints for Good

Health" campaign that's still running. It's noteworthy, however, that the overall health and welfare theme is the same as that promoted with the firm's first radio in 1925.

The new radio campaign started in 1946 with 37 stations and a radio budget of \$650,000. This was new money. Stations were added each year until the present total of 62 was reached.

The radio budget passed that for magazines in 1947 when the company spent \$1,100,000 on 43 stations and \$980,000 for 19 national magazines. This year the magazine list was cut to 17. Newspapers are used (750 this year) for publishing the company's annual report.

Metropolitan radio commercials are notable both for brevity and the lack of emphasis on the sponsor's name.

An opening commercial will run about 40 seconds. It starts with a reference to the subject of the week, usually giving some health fact followed by the good hint for good health, "from the Metropolitan Life Insurance Co." such as "If you are 30 years or over, try to keep your weight at normal or slightly below."

The close would go like this "To learn why normal weight goes with a longer life, write station WXXX for Metropolitan's free booklet, "Overweight and Underweight."

Usually there is no middle commercial. Closing commercial gives another health fact (in this case about weight), repeats the health hint and the booklet offer. That takes 60 seconds. In a closing tag the announcer takes 15 seconds to repeat the health hint and repeat the booklet offer. The com-

IN DANVILLE, VA.

BUY THE

OLD ESTABLISHED

ESTABLISHED 1930

HIGHLY RATED

46.0 HOOPER
AVG. 5 PERIODS, WIN. 1950

ABC STATION

WBTM

HOLLINGBERY

pany's name is mentioned five times in all in phrases like "Metropolitan's free booklet." Evidence of the impact of this technique is the steady stream of letters from people who write to say they've been helped by a booklet and to thank them for it.

Government officials, individual physicians, medical organizations, public health organizations have praised the company's radio pamphleteering. For example, the New York Chapter of the American Red Cross wrote, after the Metropolitan had plugged Red Cross home nursing classes:

"You are our greatest implement for success."

The Detroit Chapter wrote:

"This is the best response that we have ever had to radio publicity."

Officers of such organizations as National Safety Council, American Diabetes Association, and many others, have written similar messages.

This kind of public service has brought awards for both the company's magazine and radio efforts. Most magazine ads, in addition to brief copy on a health subject, also offer a booklet on the same subject. In so far as possible the magazine and radio offers are coordinated.

In 1948 the Annual Advertising Award founded by Edward Bok awarded a plaque to the Metropolitan for the effectiveness of its radio program commercials as a social force. The agency, Young & Rubicam, shared in the award for its part in preparing the messages.

Like most foresighted national advertisers, Metropolitan has given many hours of careful thought to the question of television. They've considered dozens of programs. Right now, however, there's no additional money in sight for television, and there's no present intention of altering drastically the makeup of the current ad program. Best indications are that the company will spend about the same amounts for radio and magazines (two and a half million dollars) in 1951.

About 650,000 leaflets are sent out four times a year to publicize the local broadcasts. The leaflets are im-

printed with the call letters of the various local stations and the time of the Metropolitan broadcast. Local agents give them to people they call on.

Metropolitan vice president C. J. North, who is in charge of agent operations, sums up the company's advertising philosophy like this:

"Year in and year out, the Company maintains a continuous stream of messages whose impact on the public mind builds better understanding and goodwill.

"Every Company representative benefits and gains in public esteem as a result." ★ ★ ★

TOOLS *available to readers*

Here are informational tools that SPONSOR feels can be of use to you. Requests for material must be made within 30 days.

A122 "From KWTO," Springfield, Missouri—is a buying guide to the Ozark market. The presentation gives station data by counties and cities, audience composition and cost per 1000 radio homes.

A123 "Remember John B. Waterhole," CKAC, Montreal—is a handy reference on the Quebec market. The 8-page file gives a picture of the French Canadian of today, describes #1 medium.

A124 "Marketing Research in Canada," Association of Canadian Advertisers, Inc., Toronto—presents for the first time a research directory available to Canadian merchandising authorities. Special articles included in the contents are: "Six Requisites for Sound Research" and "A Yardstick of Standards."

A125 "Midday Merry-Go-Round," WNOX, Knoxville—briefly describes the 15-year-old variety show that is the "biggest selling force in East Tennessee radio."

A126 "Survey on Flow of Program, Market, and other Information on Petry TV Stations to Advertising Agencies," Petry and Co., Inc., New York—points out how service to the buyers of national spot TV can be improved. The study was made on a personal interview basis among the TV buyers of major agencies in 8 cities.

A127 "Ross Reports on Television Programming," Ross Reports, New York—lists network programs and their sponsors for the month of October through November.

A128 "A Golden Egg," WTRF, Belaire, Ohio—brings together 19 letters from distributors, sponsors, retailers, and listeners pointing out the effective results of WTRF-FM. The brochure gives additional facts on station coverage and FM sets in the market area.

A129 "Complaint," RCA, New York—is a copy of the temporary injunction filed by RCA to restrain the FCC from immediately enforcing its order for adoption of color TV standards.

A130 "There's Dollars in WERDville," WERD, Atlanta—is a pioneer study of the only Negro-owned radio station in the United States. The booklet gives population distribution, income levels, and random facts on the vast Negro population which lives in the listening area of WERD.

A131 "A Market Study of Burnaby Municipality," CKNW, New Westminster, B. C.—shows the results of an up-to-the-minute survey of the Burnaby Municipality. Survey reports listening habits of market area.

A132 "A Market Study of Greater New Westminster," CKNW, New Westminster, B. C.—illustrates the early morning and late evening listening habits of the population of Greater New Westminster. Survey indicates CKNW is station favored by population.

A133 "Data Sheets on TV Stations," Petry & Co., Inc., New York—presents standard, individualized information on 12 Petry TV stations. Each report contains information on the market, programming, operating schedule, personnel, coverage, etc.

SPONSOR

510 Madison Avenue, New York 22, N. Y.

To obtain any of the tools listed, place check in boxes to right.

NAME _____

COMPANY _____

ADDRESS _____

CITY & STATE _____

<input type="checkbox"/> A122	<input type="checkbox"/> A128
<input type="checkbox"/> A123	<input type="checkbox"/> A129
<input type="checkbox"/> A124	<input type="checkbox"/> A130
<input type="checkbox"/> A125	<input type="checkbox"/> A131
<input type="checkbox"/> A126	<input type="checkbox"/> A132
<input type="checkbox"/> A127	<input type="checkbox"/> A133

**IDAHO'S
MOST POWERFUL
10,000 WATTS
K G E M
BOISE, 185,000 CUSTOMERS**



What makes a TV commercial sell?

We've had TV surveys on viewing habits, income brackets, sponsor identification, influence of children on viewing habits, brand preferences. In fact, everything except what sponsors would most like to know.

What they'd most like to know is *what makes a TV commercial sell*.

NBC hopes to provide the answer by May, 1951. About that time Dr. Thomas Coffin, who fashioned the Hofstra study, expects to complete a project on TV commercial effectiveness.

The project grew out of unreleased pages of the Hofstra study covering such factors as relationship between sales and sponsor identification. Dr.

Coffin found that high sponsor identification did not necessarily imply high sales effectiveness.

Knowing Dr. Coffin's thoroughness, we expect a bangup report. But here's what worries us. What will advertisers who can't seem to build commercials that sell do between now and May?

It's psychological

"Sure, they're all taking nasty cracks at radio," said a network president to us the other day, "but it's largely psychological."

Maybe it was just coincidence that we spotted, at almost the same time, these revealing comments by well-known newspaper columnists.

"There's life in radio yet," wrote radio editor Jack Gould in the *New York Times*.

"There's life in radio yet," echoed John Crosby in the *New York Herald Tribune*.

"Tallulah Bankhead, who's trying to bring radio back . . ." quipped Hy Gardner in the same paper.

We doubt whether these gentlemen, astute and well-informed though they are, really know to what extent people are listening to radio. It's the fashion to take a dig at radio. Most of it isn't malicious—just symptomatic of a feeling that TV has hit sharply into radio.

We can't deny that—in most of the 62 TV markets. But here are a few things to think about: (1) nobody knows how much radio listening is actually going on, because multiple-set and out-of-home listening—both increasingly important—aren't being adequately measured; (2) in the first 10 months of 1950 a record of 11,481,823 home, auto, and portable radio sets were produced; (3) you can't laugh off the workable 85,000,000 or more radio sets in the U. S.

If radio is declining, as the scuttlebutt indicates, we're reading the signs wrong. We hope that broadcasters will come along with the facts soon.

SPONSOR'S bonus readership

With all the copies of *Woman's Home Companion*, *Baby Talk*, *American Home*, and *Good Housekeeping* available to the housewife, you'd think that a mere trade paper wouldn't stand a chance.

But everywhere we go we meet up with the comment, "My wife reads SPONSOR cover to cover."

We can't understand it. We haven't yet gone in for fashion, or interior decorating, or even the best way to bake a Shoofly pie.

Whatever it is, we're happy about the whole thing. And we never underestimate the power of a woman.

Applause

Among the jobs well done, the acts of significance in the broadcast advertising realm, we note a few. We tip our hat to . . .

BBD&O, and especially Ben Duffy, who coached willing Thomas E. Dewey in the youthful art of winning votes via TV, an art that will be eagerly practiced in future political campaigns.

NBC, whose "Big Show" is just what nighttime network radio needs. It's big in every way, proves that the senior network isn't fooling when it says it's out to bolster radio.

Eddie Whitlock, WRNL, Richmond, who took time out at the NAB 4th District meeting in Virginia to eulogize competitor WRVA, and its general manager C. T. Lucy, on 25 years of service.

S. C. Johnson & Son, who had the

guts to admit they'd made a mistake in thinking they could do a full advertising job without radio, and plan to rectify their mistake.

Indianapolis Ford Dealers, who are currently giving the 1951 Ford a jet-propelled start with saturation-plus advertising on all Indianapolis stations.

The Billboard, which broke away from its traditional format and now comes out in easier-to-read newspaper garb.

NAB membership, which, through its district meetings, has fully endorsed the idea of a "million dollar Broadcast Advertising Bureau," which will be of real use to advertisers.

Department stores of Pittsburgh, who are doing an excellent business despite the lengthy strike that has shut down the city's three newspapers. For

the first time, the department stores have learned the power of radio.

Mohawk Carpet, whose TV commercials are capturing every market in which they are seen and heard.

Mars, Inc., whose 13¼ hour weekly sponsorship of four different radio programs on ABC is the biggest network time sale in a long while.

Broadcasting, which magnificently rebutted *Editor & Publisher's* editorial attacking radio, television, and magazines.

WLS, Chicago, which each year pulls tens of thousands to the International Live Stock Exposition in Chicago, and this year did the best job ever.

CBS, whose "The Sound of Your Life" is a super-super portrayal of the part that radio has played in the life of America during the last 25 years.

THE KANSAS CITY MARKET

*Does Not Run
in Circles!*



Daytime half-millivolt contours shown in black.

More thousands of loyal radio listeners thronged to The KMBC-KFRM Team's daily program originations at the 1950 Missouri and Kansas State Fairs, and the American Royal Livestock Show in Kansas City, than ever before.

This is more substantiating evidence to back up Conlan's Spring coincidental survey of 146,000 calls showing The KMBC-KFRM Team's constantly increas-

It's a Rectangle...

**and Only The KMBC-KFRM Team
Covers It Effectively
and Economically!**

ing leadership and audience-affection in the Kansas City Primary Trade area. And, Hooperatings for August-September show KMBC with a greater lead over other Kansas City stations than ever before.

For better results — for complete, economical coverage, *without waste circulation*—buy The KMBC-KFRM Team in the Heart of America. Call KMBC-KFRM or any Free & Peters "Colonel" for complete details.



The **KMBC-KFRM** *Team*

6TH OLDEST CBS AFFILIATE — PROGRAMMED BY KMBC

This is CBS in 1950....

In the fall season's first ratings, CBS comes up with 8
of the 10 most popular programs (NRI, Sept. 3-9)

where the top radio

CBS is off to its usual fast start, with more of
the Top 10 in the starting lineup, both day and night,
than any other network

shows

And CBS leads all the networks in average ratings
both day and night: 20% higher than the second-place
network nighttime, 27% higher daytime

come from



SPONSOR

For buyers of broadcast advertising

UNITED STATES
BALTIMORE
MD.
2 CENTS 2

Confessions of a New York timebuyer—p. 26

✓ Oh for the life of a producer—See page 24

SP 10-49 12220
MISS FRANCES SPRAGUE
NATIONAL BROADCASTING
10 ROCKEFELLER PLAZA
NEW YORK 20 N Y

RECEIVED

DEC 5 1950

FOR CONTINUATION ...



Sponsor
Reports

page 1

Men, Money
and Motives

page 6

Mr. Sponsor:
Douglas
Leigh

page 10

Spot: Tran-
scriptions

page 21

Pal Blades

page 24

Confessions
of a
Timebuyer

page 26

How
Can Radio
Fight Back?

page 28

Looking vs.
Listening

page 29

Times Have
Changed!

page 34

Mr. Sponsor
Asks

page 36

TV Results

page 38

Roundup

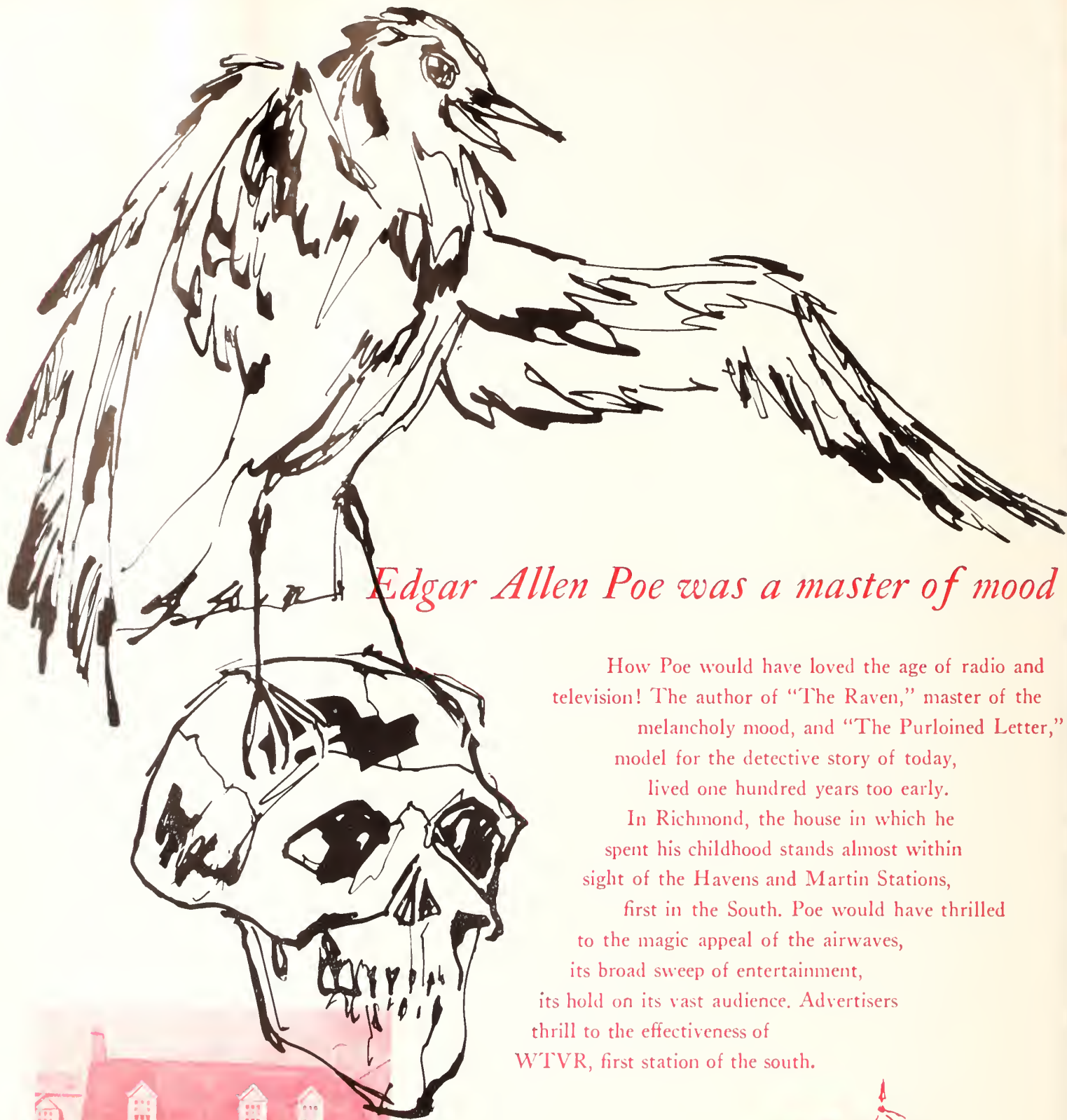
page 42

Sponsor
Speaks

page 64

Applause

page 64



Edgar Allen Poe was a master of mood

How Poe would have loved the age of radio and television! The author of "The Raven," master of the melancholy mood, and "The Purloined Letter," model for the detective story of today, lived one hundred years too early.

In Richmond, the house in which he spent his childhood stands almost within sight of the Havens and Martin Stations, first in the South. Poe would have thrilled to the magic appeal of the airwaves, its broad sweep of entertainment, its hold on its vast audience. Advertisers thrill to the effectiveness of WTVR, first station of the south.



THE EDGAR ALLAN POE SHRINE —
THE OLDEST BUILDING IN RICHMOND, VA.

Hovens & Martin Stations are the only
complete broodcasting institution in Richmond

WMBG AM • WCOD FM •

Pioneer NBC outlets for Virginia's first market
Represented notionally by
John Blair & Compony

WTVR TV



SPONSOR

510 MADISON AVENUE, NEW YORK



DON'T DISCOUNT SUMMER OUT-OF-HOME LISTENING—One out of every four persons in the 12-county New York Metropolitan Area listen to summertime out-of-home radio, according to studies made by Pulse and available through WNEW, New York. RTMA radio set statistics for 1950 show that about 4 of every 10 receiver units manufactured are either portable or for auto installation.

HEARING AIDS FIND RADIO—With Gabriel Heatter plugging Beltone, Sonotone starting with Galen Drake in January (they now use several markets), and Acousticon radio-active in New York and elsewhere, looks like hearing aids is another product category turning increasingly to the aural medium.

TELE-CENSUS #4 REPORTS CARTOONS BEST-LIKED TV COMMERCIALS—Woodbury College (Los Angeles) continuing TV study of 3,000 homes in Los Angeles, San Francisco, and San Bernardino, dated November 1950, reveals (1) cartoon advertising favored by wide margin over product-in-use and spoken commercials, (2) 43% of respondents had made direct purchases as result of TV commercials, (3) 2 out of 3 respondents reported some member of family listening often or sometimes to radio while TV is on. Full Tele-Census obtainable via SPONSOR (address "Tools for Sponsors" editor).

SWITCHING SEASON—About \$2,000,000 in billings, radio and TV, will change networks by first of year. Wildroot moves from NBC to CBS with Sunday 6 pm radio edition of "Charley Wild, Private Detective," adds Friday 9 pm TV version. But CBS-TV loses Pepsi-Cola tri-weekly Faye Emerson show to ABC-TV. Latter network also gains participation hour "Cavalcade of Stars" at DuMont's expense.

NON-GOVERNMENT STATIONS BEST CBC IN EVERY CANADIAN MARKET—Canadian listening analyses reveal that, despite 50 kw power of CBC (government owned) outlets, independent stations show greater listenership in every market where they compete. In Vancouver area, for example, top-powered government station CBR was 4th with 8.5% of listeners against 29.2% for CKNW, 20% for CKWX, 11.4 for CJOR.

FARM DIRECTORS AIM TO SELL CONSUMER PRODUCTS VIA SERVICE PROGRAMS—Sponsorship of farm service programs by consumer-goods advertisers stressed at annual farm directors' meeting in Chicago. Farm directors cite standout results achieved over such stations as WLS, Chicago; WLW, Cincinnati; WIOU, Kokomo for soap, toy, bras, perfume, clothing, department stores, coffees. By and large, consumer advertisers seldom use farm service programs although they advertise in farm journals regularly. Farm service program results generally above average due to abnormal acceptance of products recommended by farm directors.

SPONSOR REPORT for 4 December 1950

PULSE AND TELEPULSE NOW IN 20 CITIES—Pulse radio reports expanded to Birmingham, Minneapolis, Worcester, New Orleans; TelePulse to Syracuse, San Francisco, New Haven. TelePulse now said to embrace 59% of U.S. TV families. Total cities covered by radio and TV, 20.

NATURAL GAS SEEN AS KEY TO MORE GAS INDUSTRY ADVERTISING—Rapid expansion of natural gas via new pipelines expected to push gas equipment manufacturers, utilities, gas equipment dealers into substantially increased advertising programs. Gas interests hope to close gap between use of electricity and gas. Servel is expanding its advertising.

VIDEODEX IN 21 MARKETS—Fast-moving Videodex, TV research firm, only 3 years old, uses these statistics to attract clients: (1) close to 10,000 homes in 21 cities; (2) 4,000,000 IBM punch cards with variety of data; (3) half a hundred top agencies, sponsors, networks footing bill.

NEW YORK'S INTERNATIONAL STATION WOV—Quietly, WOV has captured New York's substantial Italian-speaking population with advanced programing techniques. Station now has several full-time employees and handsome studios in Rome, where programs are both taped and shortwaved for WOV daily broadcasts. WOV headquarters in Rome regarded as second "U.S. Embassy." Yet Italian is only one of 4 selective groups to whom station beams during segments of day and night. Others are Western music fans, Negro listeners, Irish audience. WOV is expanding Negro programing, sells national advertisers on wee-hour-of-morning broadcasts aimed at Negro audience. Unique achievement is station's ability to command same rate throughout broadcast day and night.

NBC-TV INCREASES RATES EFFECTIVE 1 JANUARY—NBC-TV rates go up approximately 1/3 on 1 January 1951. Cost of 30 minutes nighttime will be \$21,780 in place of current \$16,000. Advertisers under contract prior to first of year will be protected until 1 July 1951. Despite increase, cost-per-thousand homes will have decreased from \$8.13 in January 1949 to \$3.46 in January 1951.

STOCK BROKERAGE FIRMS MORE AD-CONSCIOUS—With Merrill Lynch, Pierce, Fenner & Beane (most progressive of Wall Street brokerage houses) and Bache leading way in both printed and air advertising, action can be expected from other big stock broker firms. New York Stock Exchange will get ad face-lifting, too, via new agency BBDO. How to sell Mr. Average Man, is now tack of financial firms; best job thus far by Merrill Lynch and advertising manager Louis Engel.

KXOK'S 131 WEEKLY NEWSCASTS—Importance of news broadcasts on radio emphasized by KXOK, St. Louis, statistics. Of 131 broadcast weekly, 76% are produced by station staff; rest by network (ABC.) 75% of total are sponsored. KXOK-FM does its sister station several better; with news briefs every half hour throughout week, total is 199.

(Please turn to page 44)



DANNY LITWHILER

In Fielding,-

WHEC

In Rochester

**LONG TIME
RECORD FOR
LEADERSHIP!**

In 1942 Litwhiler playing with the "Phillies" played 151 games and came up with a perfect 1000 fielding record for the season. Litwhiler's record has never been equalled since!

In 1943 Rochester's first Hooperating reported the decided WHEC listener preference. This station's Hooperatings have never been topped since!

WHEC is Rochester's most-listened-to radio station and has been ever since Rochester has been Hooperated! . . . WHEC leads morning, afternoon and evening by wide margins!

BUY WHERE THEY'RE LISTENING: —



WHEC



of Rochester

N. Y.

5,000 WATTS

Representatives: EVERETT-McKINNEY, Inc. New York, Chicago, LEE F. O'CONNELL CO., Los Angeles, San Francisco

SPONSOR

DIGEST OF 4 DECEMBER 1950 ISSUE

VOLUME 4 NUMBER 25

ARTICLES

The lowdown on transcriptions

At a time when spot programing is of key interest to advertisers, transcriptions are in the spotlight. Here are their advantages, disadvantages

21

Pal shaves around the edges

When you're bucking the big boys on a national scale, you've got to be smart. Pal matches its radio effort with its distribution pattern

24

Confessions of a New York timebuyer

A tongue-in-cheek account by an alumnus of a top agency; tells how he sinned against sponsors and reps as part of the game

26

How can radio fight back?

SPONSOR proposes a "fight back" program for radio. Chief suggestion: promote the good programs effectively, improve the bad

28

Looking vs. listening

Advertest, qualitative research firm, studied the radio listening and TV viewing habits of 488 families who had owned sets for 18 months or more

30

Times have changed!

Radio and TV, considered "family" media, have not had same freedom as printed media in advertising "unmentionables." But there's been progress

34

COMING

Spot programing: local live shows

What are the advantages to a national advertiser of sponsoring live shows originating on local stations? SPONSOR cites these, other factors

Alka Seltzer: 20 years of air success

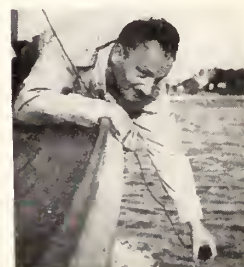
SPONSOR is looking into Miles Laboratories' broadcast advertising philosophy which has helped make Alka Seltzer a household word

Candy manufacturers on the air

How and to what extent do they make use of the broadcast media to sell their sweets? A SPONSOR roundup complete with strategy, case histories

DEPARTMENTS

MEN, MONEY & MOTIVES	6
MR. SPONSOR: DOUGLAS LEIGH	10
NEW AND RENEW	15
P. S.	18
MR. SPONSOR ASKS	36
TV RESULTS	38
QUERIES	40
ROUNDUP	42
SPONSOR SPEAKS	64
APPLAUSE	64



COVER: Nautical gentleman is Ray Nelson, produce of "Pal's Rod and Gun Club of Air." Nelson is gathering real water sounds to entice listeners. (See story, page 24)

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the **TOUR TEST** *proves*

KGW THE ONLY STATION
WHICH GIVES THE ADVERTISER
COMPREHENSIVE COVERAGE

.....in the **OREGON MARKET**



Oregon's capital city—Salem—is the geographical center of the populous, economically-prosperous area effectively blanketed by the **COMPREHENSIVE COVERAGE** of KGW. Because of its lower 620 frequency and "Beamed Broadcasting" *KGW is the only Portland station to completely cover this great Northwest market.* Yearly at Salem, Oregon's State Fair graphically displays the wealth and growth of the KGW Market Area. An authentic Tour-Test, made in cooperation with the Oregon State Motor Association, demonstrates how thoroughly Salem is delivered through KGW'S **COMPREHENSIVE COVERAGE**.

BROADCAST MEASUREMENT BUREAU SURVEYS PROVE KGW's LEADERSHIP

Actual engineering tests have proved that KGW's efficient 620 frequency provides a greater coverage area and reaches more radio families than any other Portland radio station *regardless of power.* BMB surveys bear out this fact. KGW is beamed to cover the population concentration of Oregon's Willamette Valley and South-western Washington.

TOTAL BMB FAMILIES (From 1949 BMB Survey)



DAYTIME

KGW	350,030
Station B	337,330
Station C	295,470
Station D	192,630

NIGHTTIME

KGW	367,370
Station B	350,820
Station C	307,970
Station D	205,440

This chart, compiled from official, half-milivolt contour maps filed with the FCC in Washington, D.C., or from field intensity surveys, tells the story of KGW's **COMPREHENSIVE COVERAGE** of the fastest-growing market in the nation.

KGW



PORTLAND, OREGON
ON THE EFFICIENT 620 FREQUENCY

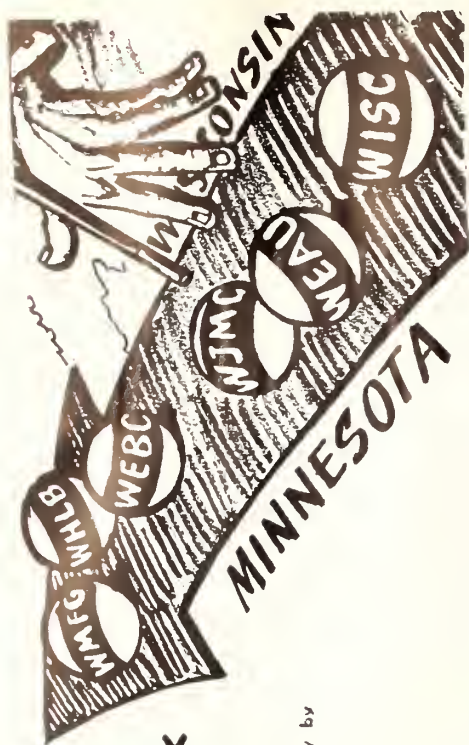
REPRESENTED NATIONALLY BY EDWARD PETRY & CO.

YOU CAN CALL YOUR SHOTS ON THE

To cover the rich dairyland markets of Wisconsin; the industrial centers of Northern Minnesota . . . use the Arrowhead Network. You're interested in sales—and that's what we deliver!



Represented nationally by RA-TEL Reps., Inc. and regionally by BULMER-JOHNSON, Inc. Mpls.



Men, Money and Motives

by
Robert J. Landry

Men, Money, and Motives indeed! What is to be said about all three when advertising, supposedly intended to win friends and influence people, deliberately pits wife against husband, children against father?

Are they crazy?

Listen. Few months back a group of commercial laundries banded together in a campaign for more family patronage. Well and good. Commendable Yankee enterprise. *BUT*. Their copy paddy-whacked wives who still do the family wash. And their number is legion. They are the ladies who are known in the pious euphemism of our times as "the underprivileged." And what was the advertising message? Just this: Don't be a sucker, girlie, why do *for love* what you can't hire a maid to do *for money*!

Cute, huh? Get the woman sore at the guy for not being in the bucks, or if he is in the bucks and can afford a maid, for not being richer still and providing a private laundress. In advertising this is known as "appealing to the emotions." With a baseball bat.

* * *

Well, that passed. Now there's the American Television Dealers and Manufacturers, also a co-operative account (group advertising seems to have an affinity for dubious sales angles). The new campaign says, in effect, that any adult who denies his children a TV set is a moral monster. They open all the inferiority valves. How can a seven-year old find words "for the deep loneliness he's feeling" (on account of you, papa, being such a heel)? "How can a little girl describe a bruise deep inside?" (You're unfit to be allowed in your own parlor.) "You give your child's body all the sunshine and fresh air and vitamins you can. How about sunshine for his morale?" (Go shoot yourself.)

Sure, this kind of advertising is rare. But how often can copy strain the ties that bind?

* * *

Radio meantime is more yet than a memory. Its old sock appeal to children persists. Just take note of the kids around and about who whistle, sing, or chant "Happy Go Lucky" today. That simple lilt is radio prairie fire of the old classic frenzy. True, it is no longer the fashion of radio editors to pay heed to these little radio feats. But we can say it here, can't we?

* * *

Incidentally, some words on the men, money and motives involved in the Lucky Strike account. That fabled multi-million account, legacy of fabled George Washington Hill, thinly veiled hero of "The Hucksters," has been at Batten, Barton, Durstine & Osborn for some time now, but almost never free of incessant rumors that it would not remain there. Hot whispers in the Park-Madison *boîtes* ascribe the account to this or that rival agency. In at least one agency, Sullivan, Stauffer, Colwell & Bayles, which already has part of

(Please turn to page 49)

510 **Madison**

LANDRY LIKED

I have noticed with considerable interest the columns in the last two issues by Bob Landry. It seemed to me that both of them were very well done and should be a highly-welcomed feature in SPONSOR.

This is probably the first time that I have written to you about any single portion of the book or the book as a whole, and it is probably a very good time to tell you that we like it in its entirety.

CRAIG LAWRENCE
General Manager
WCOP- WCOP-FM
Boston

Is the Robert J. Landry column "Men, Money and Motives" a regular feature? If it isn't, it should be. For my money, that Landry fellow is one of the most provocative of all contemporary trade paper and newsletter chroniclers. He's damned good.

JO RANSON
Publicity Director
WMGM
New York

● Bob Landry's column will appear regularly in SPONSOR.

TV COMMERCIALS

Has there ever been a study made of the comparative effective life of "live" action film commercials and animated film announcements? In other words, does the effectiveness of a "live" action commercial deteriorate faster than the animated announcement.

If such a survey has been made, would you kindly let me know where the results may be obtained.

I wonder, too, if you would mind sending along your booklet on TV success stories.

R. D. AMOS
Radio Director
The F. H. Hayhurst Co.
Toronto

● We suggest that reader Amos see our articles on film commercials appearing in the 9 October and 23 October issues. If any of our readers have further information or surveys, we'd like to hear about it.

I have read with a great deal of interest the two articles you recently pub-

lished on "The inside story of a film commercial." The material in these articles was very well presented, and they contained plenty of "meat" for anyone interested in television—and particularly for those interested in the preparation of TV commercials.

I wonder if you have any reprints or tear-sheets of these articles available? If you do, I would certainly appreciate four or five to pass out to those in our organization who are connected with the presentation of TV commercials.

JAMES C. RESOR
Emil Reinhardt Advertising
Oakland

VAN DE KAMPS OF CALIFORNIA

Our company operates retail bakery outlets in many food centers in Los Angeles County. Upon occasion when we find material which we feel is of interest to our market operators we like to distribute it to them.

Your article "Grocery stores on the air" in your 23 October issue is such an article, and we would like to reproduce it for dissemination to some 60 food market people. Full credit to your good publication, which we follow closely, will be made.

G. W. PURCELL
Director Advertising & Public
Relations
Van de Kamp's Holland Dutch
Bakers, Inc.
Los Angeles

We are subscribers to SPONSOR and someone ran off with the issue of September 25th—with its fine article on "Bakers on the air." The story is valuable to us in handling one of our principal accounts, and we wonder whether we could have a tear sheet. We'll foot the bill.

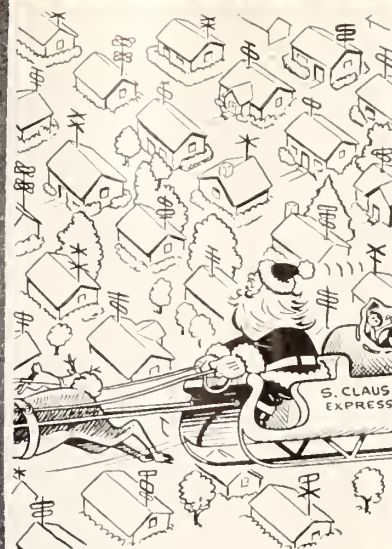
WALTER VAN DE KAMP
California Advertising Agency
Hollywood

SPONSOR GOES TO COLLEGE

I teach a class in commercial broadcasting at Emerson College here in Boston and find in SPONSOR a wealth of pertinent information for discussion. Excellent reading!

GENE KILHAM
WBZ
Boston

(Please turn to page 62)



By jingles . . . Look at Omaha!

By Christmas . . .

50,000

Television Sets in OMAHA*

*MORE THAN 50,000 TV receivers in the KMTV area by Xmas . . . that's estimated by authoritative Nebraska-Iowa Electrical Council. Nov. 10 there were 45,896 sets. Based on November weekly set sales of 1,500 the 50,000 estimate is obviously conservative.

Network Link Jumps Sales

Since coming of network TV on Sept. 30, set sales jumped 15,000. And Xmas buying is yet to come!

Get This Sales Proof

Yes, Omaha has "gone television" in a big way. Advertisers, too, have found KMTV to their liking. We have dozens of success stories to prove the point. Contact your KATZ man or write KMTV for facts.

KMTV

TELEVISION CENTER
2615 Farnam Street
Omaha 2, Nebraska



Under Management of
MAY BROADCASTING CO.
Shenandoah, Iowa

square dancing, the whole family pastime gets big boost from the whole family station.

11,000 PEOPLE
jam Chicago Stadium to
see our first

INTERNATIONAL SQUARE DANCE



IT WAS
NEEDED...

The men behind the event: Glenn Snyder, WLS General Manager; Walter Roy, Chicago Park District Recreation Director; James E. Edwards, Prairie Farmer-WLS President; Ernest Lee, Canada's National Director of Physical Fitness.

WLS, living close to its listeners, saw square dancing grow in favor in both cities and rural areas. Our mail brought a stream of requests for callers, square dance music, instructions. Chicago Park District recreation leaders reported on how rapidly they were having to expand their square dance teaching staff to meet city-wide demand. Listeners and recreation leaders alike said, "We need a focal point, a way to get together to keep square dancing the clean, wholesome, family recreation it is." Answering this expressed need of our people, we put our showmanship experience of 26 National Barn Dance years, our selling skill and publicizing power to work with the facilities and knowledge of the Chicago Park District's nationally known recreation men and leaders from a score of states and Canada.



AND WE
RESPONDED...

Left, Mrs. Laurie Guy, 72, and Carol Carpenter, 14, typify age-spread of dancers coming to the Festival. Center, three sheet poster used throughout Chicago. By the time these were printed, WLS promotion had already sold out the \$2.50 seats. Right, Georgio's 58-person delegation starts off their special railroad car.

The skills that made the WLS National Barn Dance an American institution and a potent advertising medium went to work . . . organizing the nation with state leaders over an area 2,500 miles wide by 3,000 miles long . . . contracting for huge Chicago Stadium . . . planning a rounded, complete campaign that would not only sell the Festival but also strengthen square dancing . . . consulting leaders . . . developing rules that would help, not hinder the growth of square dancing in family, neighborhood and community. We are tremendously gratified at the way top recreation men, not only in our own four-state "community" but all over the nation, accepted our leadership and worked shoulder-to-shoulder with us.

WLS—FIRST IN SERVICE, ENTERTAINMENT AND RESULTS IN THE CHICAGO

FESTIVAL

A NATION-WIDE SUCCESS

768 square dancers and callers travel as much as 2,000 miles to exhibit their skill, costumes and square dance styles in Chicago's outstanding entertainment event of the year—the first International Square Dance Festival, October 28, 1950—planned and staged by Prairie Farmer-WLS in cooperation with the Chicago Park District.

y filled the giant Stadium's 15,000 square floor with a colorful spectacle for packed nds to see.



THE RESULTS...

JUSTIFY
A FUTURE...



Nearly every letter received, whether from participant or enthused spectator, has mentioned "next year's festival" . . . and so an experiment in a different type of public service is already making itself into another WLS tradition.

It is living close to our listeners that enables WLS to feel the pulsebeat of the people . . . and render the service they want, when they want it. Like the Christmas Neighbors Club, School Time broadcasts, Family Album, conducted World's Fair Tours, all-day picnics, famous cornhusking contests, the International Square Dance Festival is filling a need and tying the station ever closer to the hearts of the multi-million family audience—the listeners who turn to WLS for service, for entertainment . . . and for advertising they can depend on. If you seek greater sales influence in Midwest America, place your sales message on "their" radio station, whose 50,000 watts of power are multiplied many times by the close kinship built over a quarter century of knowing what the people want . . . and giving it to them, whether it is a complete weather forecast at 5:55 a.m. or an International Square Dance Festival.

A morning Leaders' Institute drew 450 outstanding square dance folk to see special demonstrations, hear talks and panels, and discuss the best interests of their favorite recreation. The afternoon was devoted to rehearsals and get-acquainted dances for the 768 participants.

At night, 11,000 people packed the stadium (nearly 10,000 paid at an average of \$2.00 a seat) to watch a series of unusual spectacles . . . exhibitions of square dancing as it is done in Idaho, Minnesota, Georgia, Indiana, Missouri, Kentucky, Canada and many other regions. A unique specialty combined sets of blind, deaf, polio-crippled, under-12 and over-65 dancers. Canada's group of French Canadians danced to a call in French, following the singing of the Canadian National Anthem. Our mail now is packed with plaudits from witnesses of the thrilling spectacle.



WEST CLEAR CHANNEL Home of the NATIONAL Barn Dance

890 KILOCYCLES, 50,000 WATTS, ABC NETWORK—REPRESENTED BY JOHN BLAIR

& COMPANY



The
PRAIRIE
FARMER
STATION

CHICAGO 7

MR. SPONSOR:

Are you getting
Your Share
of W G T M ' S
big, rich Eastern
Carolina Market?

- ★ Population: 1950
1,151,712
- ★ Gross Farm Income: 1949
\$497,510,000.00
- ★ Producer's Tobacco Sales—
through November 25, 1950
—over
\$252,000,000.00
(does not include resales)
- ★ Retail Sales: 1949
\$578,055,000.00
- ★ Effective Buying Income: 1949
\$935,222,000.00
- ★ WGT M Average % of pene-
tration:

81%

... and a very
Merry Christmas
from all the
Guys and Gals at

W G T M

WILSON, N. C.

5,000 Watts ★ 590 K.C.

CBS AFFILIATE

Write, 'phone or Wire
ALLEN WANNAMAKER
General Mgr., WGT M, Wilson, N. C.

WEED & COMPANY, National Rep.



Mr. Sponsor

Douglas Leigh

President
Leigh Foods, Inc., N. Y.

"We put the cart before the horse to get our new product, Flamingo Orange Juice, on the market," says soft-spoken Doug Leigh, president of Leigh Foods, Inc.

What he actually means is that the company sought and got high product identification in just a few short months after the product had been launched. A recent survey conducted by Fact Finders Association, Inc., showed that Flamingo achieved a 44% identification in Metropolitan New York. Results stemmed from an intensive radio and spectacular outdoor advertising program.

A planned advertising and promotional schedule was kicked off in June; the product didn't hit the market until August. At first Leigh, king of spectacular outdoor advertising, used illuminated blimps, Broadway signs, and Railway Express posters to tell people about Flamingo; later he added radio to carry a big share of the advertising load.

"We got large audiences with the spectacular," explains Leigh; he is 40 years old and still looks very young. "But radio and TV afforded us opportunity for aggressive selling that we need now. Our advertising requires the combination of all three."

From a current ad budget of \$500,000, about \$4,000 a week is now going into radio. The company buys time on 12 stations, has added one a week for the past four weeks. It used but one station two months ago. Although radio activity is confined to jingle announcements and participation in programs, plans call for sponsored shows in the near future. In New York alone, the company airs 35 announcements a week over three stations (WJZ, WINS, WOR), plus participation in the *Eleanor Roosevelt* program Monday through Friday on WNBC.

In addition, Leigh plans to be in TV before the first of the year, will use animated jingles and packaged shows. After the first few months in TV, which will serve as a testing period, the company expects to put as much money into the medium as now goes into its radio ad budget.

Leigh long had the urge to have his own retail product. He wanted one that would have a mass appeal, and would be readily

(Please turn to page 45)

MR. SPONSOR:

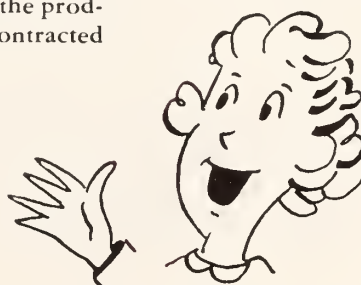
Detroit Women Love "Ladies Day" and SALES Prove it!

WJBK-TV, Detroit's best television buy, has scored again. Their brilliant new show, "Ladies Day", is capturing the hearts of women in the nation's fourth market. The ladies go for this mid-afternoon TV participation program, and more than that, they go for "Ladies Day" advertised products. Response and sales are terrific! Just look at these results:



30-piece sets of stainless steel cutlery, retailing for \$6.95 apiece, sold 41 sets from the first commercial, 45 from the second. Results were so tremendous the first week that the store ran out of stock. We had to stop the commercials until their supply could be replenished. Net result: three-spot-a-week contract for a year.

Six spot announcements for a rug cleaner resulted in reorders by *every* department and chain store in Detroit which stocked the product. The Sponsor has contracted for a full year.



Detroit's leading department store received more than 1000 phone orders from only two hair curler commercials—sold \$2,400 of 25c cards of curlers in one week. After just two weeks on "Ladies' Day," with three spots a week, every Detroit branch of the country's two biggest "five-and-ten" stores re-ordered from three to five times.

Results like these can be yours, if you take advantage of the alert programming and steady progressive leadership that has made WJBK-TV tops in audience-response and sales results in the wealthy Detroit market. WJBK-TV consistently leads in giving the audience the finest in entertainment and the advertiser the best television buy in town. Check your local KATZ man for all information. You'll find that WJBK-TV really delivers the goods—your goods.



WJBK —AM
—FM
—TV **DETROIT**

NATIONAL SALES HEADQUARTERS: 488 MADISON AVENUE, NEW YORK 22, ELDORADO 5-2455

Represented Nationally by THE KATZ AGENCY, INC.

WSAZ or WFIL...AP N steady income

"Associated Press news...helps listener-wise and dollar-wise."

MARSHALL ROSENE,
General Manager
WSAZ
Huntington, W. Va.

"AP newscasts bring continuing income to WFIL."

ROGER W. CLIPP,
General Manager
WFIL
Philadelphia, Pa.

WSAZ or WFIL, AP news makes money for members.
Hundreds of the country's finest stations announce with pride . . .

"THIS STATION IS

NS means for stations



MARSHALL ROSENE

From S. S. Lawrence, owner of Huntington's leading drug store:

"Our AP newscasts have paid for themselves many times over. The real proof is our sponsorship of more than 2,500 consecutive AP newscasts over WSAZ—seven each week since 1943."

Marshall Rosene, General Manager of WSAZ, says:

"Associated Press news is a very important factor in WSAZ's revenue. It gives us easy-to-sell programming—programming that helps listener-wise and dollar-wise. We carry 59 AP newscasts every week."



ROGER W. CLIPP

From M. Z. Bierly, Goodrich tire distributor:

"We have sponsored AP news on WFIL since 1943. New and repeat sales prove its effectiveness. In 1950 our sales are up 10 per cent—which we attribute to our AP radio news investment."

Roger W. Clipp, General Manager of WFIL, reports:

"AP newscasts are a real value for advertisers. AP needs no 'audience promotion'. In this era of world change and conflict, radio news is the listener's direct wire from headquarters."

AP news SELLS

the Listener

the Sponsor

AP newscasts receive maximum audience attention and acceptance, for The Associated Press is synonymous with truth in the news.

Sponsors know sales messages are remembered when linked with AP news.

To Member Broadcasters, The Associated Press means a most faithful audience, a growing sponsor list, and station payment based only on AP's cost of providing the service received.

Associated Press resources and facilities include:

A news report of 1,000,000 words every 24 hours.

A staff of 7200 augmented by staffs of member stations and newspapers—more than 100,000 men and women contributing to each day's report.

Leased news wires of 350,000 miles in the U. S. alone.

The only state-by-state news circuits in existence.

100 news bureaus in the U. S.—offices and news men around the world.

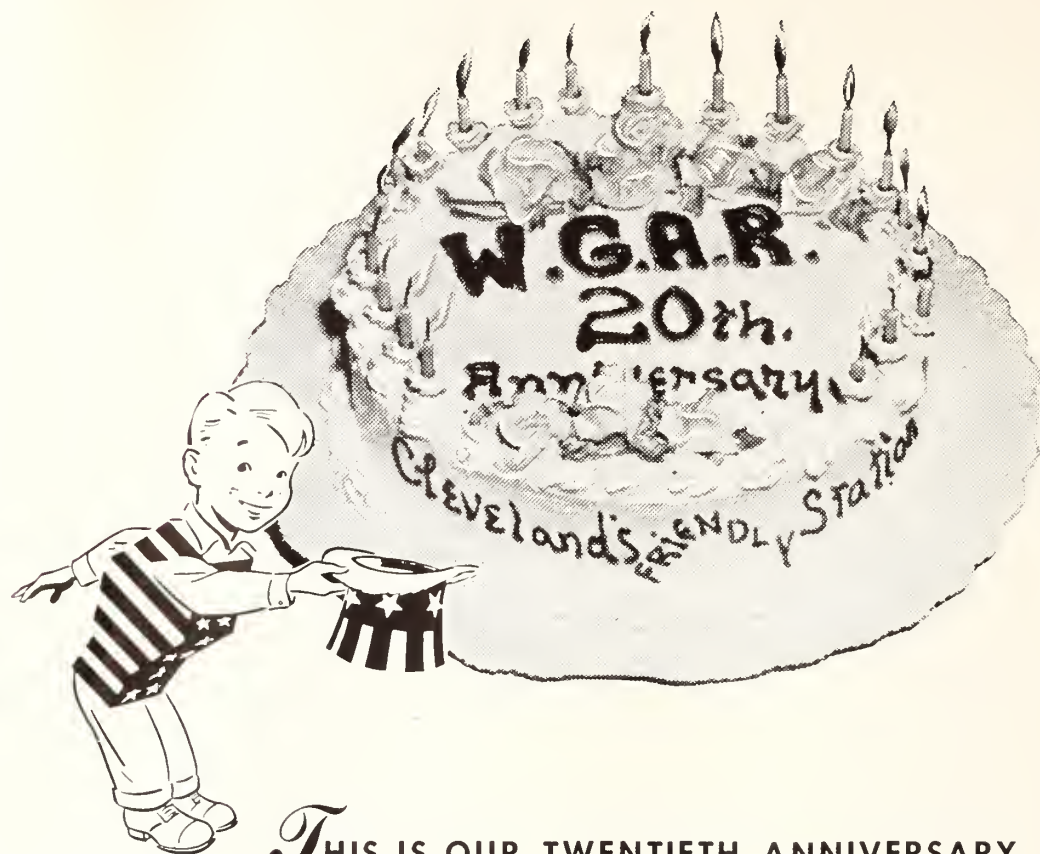
A complete, nationwide election service, employing 65,000 special workers.

FOR FURTHER DETAILS, WRITE

RADIO DIVISION
THE ASSOCIATED PRESS

50 Rockefeller Plaza
New York 20, N. Y.

MBER OF THE ASSOCIATED PRESS."



T HIS IS OUR TWENTIETH ANNIVERSARY.

This cake, symbolizing our twenty years of progress and service, results from a careful adherence to a time-tested recipe. In a like manner, our success as a radio station is the result of combining the proper ingredients in our operating philosophy.

We have always believed that in this democratic world, free speech is a most cherished right. We have always kept our mike a free-speech mike.

We believe that our programming must be in the public interest. And this has won for us many coveted awards. The significance of these awards reflects not only the merit of our programs, but our constant long-range planning in your interest.

We believe that the years ahead are filled with opportunity. If we did not believe this, we would not believe in America . . . because, in America, there is no limit to accomplishment.

So . . . we're starting our twenty-first year . . . eager and confident . . . a part of America's greatest advertising medium . . . and still "In Service of Home and Nation".

Cleveland's Friendly Station

WGAR



REPRESENTED NATIONALLY BY EDWARD PETRY & COMPANY

New and renew

SPONSOR

4 December 1950

These reports appear in alternate issues

New on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Borden Co	Kenyon & Eckhardt	NBC-TV	The Peter & Mary Show; Th 8:30-9 pm; 23 Nov
Coca-Cola Co	D'Arcy	NBC-TV 62	One Hour in Wonderland; M 4-5 pm; 25 Dec (one-time)
Durkee's Famous Foods	Meldrum & Fewsmith	NBC-TV 48	Kate Smith Show; W 4:30-45 pm; 15 Nov; 52 wks
Eversharp Inc	Biow	DuMont 9	Saturday Night At The Garden; Sat 10:15-30 pm; 18 Nov
Procter & Gamble Co	Benton & Bowles	CBS-TV	The First Hundred Years; M-F 2:30-45 pm; 4 Dec; 52 wks
Quaker Oats Co	Sherman & Marquette	NBC-TV 28	Panhandle Pete; M, W, F 5:15-30 pm; 11 Dec; 52 wks
Ranger Joe Inc	Lamb & Keen	ABC-TV 19	Ranger Joe; Sun 12 noon-12:15 pm; 3 Dec; 52 wks
Voice of Prophecy Inc	Western	ABC-TV 12	Faith For Today; Sun 12:30-1 pm; 3 Dec; 52 wks
Wildroot Co Inc	BBDO	CBS-TV	Charley Wild, Private Detective; F 9-9:30 pm (alternate Fridays); 22 Dec

Renewals on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Bond Stores Inc	Grey	DuMont	Hands of Mystery; F 9-9:30 pm; 8 Dec
Borg-Warner Corp (Norge div)	J. Walter Thompson	NBC-TV 48	Four Star Revue; W 8-9 pm; 27 Dec
Consolidated Cigar Corp	Erwin, Wasey	DuMont 15	The Plainclothesman; W 9:30-10 pm; 29 Nov; 26 wks
Food Store Programs Corp	Franklin Bruck	DuMont 30	Star Time; T 10-11 pm; 5 Dec; 13 wks
Miles Laboratories Inc	Wade	NBC-TV 30	The Quiz Kids; F 8-8:30 pm; 1 Dec; 57 wks
Tidewater Associated Oil Co	Lennen & Mitchell	DuMont 2	Broadway to Hollywood; W 10-10:30 pm; 6-27 Dec

Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
DXAW, Mindanao, Philippine Islands	Independent	Pan American Broadcasting Co, N. Y.
KVER, Albuquerque	MBS	The Walker Co, N. Y.
WCOL, Columbus	ABC	H-R Representatives, N. Y. (eff. 1 Jan)
WGTA, Summerville, Va.	Independent	Devney & Co, N. Y.
WJMA, Orange, Va.	Independent	Devney & Co, N. Y.

New and Renewed Spot Television

SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
Arnold Bakers Inc	Eenton & Bowles	WNBT, N. Y.	One-min annemt; 20 Nov; 13 wks (r)
Arthur Brown & Brother Inc	Huber Hoge	WNBT, N. Y.	15-min prog; 10 Dec; 26 wks (r)
Borden Co	Young & Rubicam	WBTV, Charlotte	20-sec film; 21 Nov; 13 wks (n)
Brown & Williamson Tobacco Corp	Ted Bates	WPTZ, Phila.	20-sec film; 4 Dec; 52 wks (r)
Bulova Watch Co	Biow	WTOP-TV, Wash.	20-sec film; 31 Oct; 8 wks (n)
Cannon Mills Inc	Young & Rubicam	WCAU-TV, Phila.	20-sec film; 29 Nov; 52 wks (n)
		WCBS-TV, N. Y.	20-sec film; 1 Dec; 52 wks (n)
		WBZ-TV, Boston	30-sec break; 5 Dec; 52 wks (n)
		WNBQ, Chi.	30-sec break; 6 Dec; 52 wks (n)
		KNBH, Hlywd.	30-sec break; 1 Dec; 52 wks (n)

- In next issue: New and Renewed on Networks, New National Spot Radio Business, National Broadcast Sales Executive Changes, Sponsor Personnel Changes, New Agency Appointments

New and Renewed Spot Television (Cont'd)

SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
Cannon Mills Inc	Young & Rubicam	WNBK, Cleve.	Stn break; 6 Dec; 52 wks (n)
Cannon Mills Inc	Young & Rubicam	WNBT, N. Y.	Stn break; 7 Dec; 52 wks (n)
Chunk E-Nut Peanut Butter	Joseph Katz	WCAU-TV, Phila.	One-min annemt; 20 Nov; 13 wks (n)
Gem Packing Co	Emil Mogul	WCBS-TV, N. Y.	One-min annemt; 23 Nov; 10 wks (n)
Hamilton Watch Co	BBDO	WAEM-TV, Birmingham	Five-min film; 27 Nov; 4 wks (n)
		WCTV, Charlotte	
		WCAU-TV, Phila.	
		WCBS-TV, N. Y.	
Hood Chemical Co	Gray & Rogers	WNBT, N. Y.	One-min annemt; 28 Nov; 10 wks (n)
Philadelphia & Reading Coal & Iron Co	McKee & Albright	WNBW, Wash.	One-min annemt; 24 Nov; 52 wks (n)
Philip Morris & Co	Biow	WNRT, N. Y.	Stn break; 3 Dec; 52 wks (n)
Procter & Gamble Co	Benton & Bowles	WCAU-TV, Phila.	20 sec annemt; 9 Dec; 52 wks (n)
Schieffelin & Co	Cowan & Dengler	WCBS-TV, N. Y.	One-min annemt; 28 Nov; 4 wks (n)
Union Carbide and Carbon Corp	William Esty	KTIV, L. A.	20-sec film; 1 Dec; 52 wks (n)
Wheatena Corp	Brisacher, Wheeler & Staff	WCBS-TV, N. Y.	20-sec film; 6 Nov; 13 wks (n)
		WCAU-TV, Phila.	One-min, 20-sec film; 7 Nov; 13 wks (n)
		KTIV, L. A.	One-min, 20-sec film; 11 Nov; 13 wks (n)
Yardley of London Inc	N. W. Ayer	WNBT, N. Y.	25 min Tex & Jinx program; 5 Jan; 39 wks (n)

Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Norman F. Best	Erwin, Wasey & Co, L. A., acct exec	Same, vp
Donald Billstone	Benton & Bowles, N. Y., acct exec	McCann-Erickson, N. Y., exec
David L. Brown	Vick Chemical Co, N. Y., exec	Schwimmer & Scott, N. Y., mgr. of N. Y. office
Harry R. Burton	McCann-Erickson, Portland, northwest mgr	BBDO, S. F., acct mgr
A. Hays Busch	Craig Mfg. Co, L. A., adv mgr	West-Marquis, L. A., acct exec
Robert P. Clark	J. M. Hickerson Inc, N. Y., treas	Robert W. Orr, N. Y., member of board of dir
Robert S. Congdon	McCann-Erickson, N. Y., vp	Ward Wheelock Co, Phila., vp
Reniece E. Connor	Geare-Marston Inc, Phila., asst to radio, tv dir	The Buckley Organization, Phila., dir of radio, tv
Richard Dana	Radio writer	Young & Rubicam, N. Y., asst to vp
Charles Wilson Doughtie	Fuller & Smith & Ross, Cleve., acct exec	Kudner, N. Y., member of copy staff
Mildred Fluitt	Abbott Kimball Co, L. A., vp	Calkins & Holden, Carlock, McClinton & Smith, acct exec
James R. Fox	Nelson Chesman Co, Chattanooga, acct exec	Charles Tombras & Associates, Knoxville, acct exec
John B. Gray	Ruthrauff & Ryan, N. Y.	Maxon, Detroit, copy chief
William H. Green	Kenyon & Eckhardt, N. Y., acct exec	Same, vp
Norman Hall	Oklahoma City Safety Council, pub rel dir	Erwin, Wasey & Co, Oklahoma City, acct exec
Jack House	United Artists Television, sls mgr	William Esty & Co, N. Y., exec
Richard S. Humphrey	H. B. Humphrey Co, N. Y., pres	H. B. Humphrey, Alley & Richards, N. Y., pres (new agency consolidation)
Kenneth W. Kear	N. W. Ayer, N. Y.	Geyer, Newell & Ganger, N. Y., tv film and copy editor
Dick Knox	Tide Water Associated Oil Co, S. F.	Wank & Wank, S. F., prod mgr
Hugh D. Lavery	McCann-Erickson, N. Y., exec	C. J. LaRoche & Co, N. Y., exec
Arkady Leokum	Robert W. Orr, N. Y., vp in charge of copy	Sherman & Marquette, N. Y., copy chief
George P. MacGregor	Kenyon & Eckhardt, N. Y., acct exec	Same, vp
John J. McClean Jr	Sullivan, Stauffer, Colwell & Bayles, N. Y.	McCann-Erickson, N. Y., acct exec
Stephen J. Mauhard	H. George Bloch, St. L., vp	Gatz-Hodgson-Neuwachner, St. L., acct exec
Francis Martin Jr	The Hibernia Bank, adv dir	Abbott Kimball Co, S. F., vp
Ray J. Mauer	Campbell-Ewald, N. Y., writer, dir	Same, dir of tv
John Barton Morris	William H. Weintraub & Co, N. Y., exec	Same, dir of marketing
George H. Patton	Day & Night Corp, sls prom mgr	Boche-Eckhoff, Illwyd., head of all media sls
Robert B. Reid	Thomas Publishing Co, N. J., sls rep	Merceready, Handy & Van Denburgh, Newark, acct exec
James W. Bennels Jr	Fuller & Smith & Ross, Cleve., assoc acct exec	Griswold Eshelman, Cleve., asst acct exec
Aldott F. Richle	Young & Rubicam, N. Y.	Sherman & Marquette, N. Y., acct exec
Charles Robbins	Bozell & Jacobs Inc, N. Y., dir pub rel	Same, vp
William R. Seth	O'Brien & Dorrance, N. Y., acct exec	Needham & Grohmann, N. Y., vp
Mary L. Shaunty	Dorland Inc, N. Y., gen mgr	Same, media dir
Ted Slade	NBC, N. Y.	Unland & Co, S. F., acct exec
Edward T. Sullivan	WCOP, Boston, continuity dir	Arthur W. Sampson Co, Boston, radio, tv dir
Frank Tanbes	Foote, Cone & Belding, N. Y.	Fletcher D. Richards, N. Y., radio, tv dept
Lee Todd	Brisacher Wheeler & Staff, L. A., space buyer	Ted H. Factor, L. A., asst media dir
Lester Vail	Dancers-Fitzgerald-Sample, N. Y., radio exec	Young & Rubicam, N. Y., tv prod, dir
H. Lawrence Whittemore	Alley & Richards, N. Y., pres	H. B. Humphrey, Alley & Richards, N. Y., chairman of the board (new agency consolidation)
Cyril Williams	McCreery, Quick & McElroy, N. Y., acct exec	Cyril Williams Co, N. Y., head of newly-formed advertising and merchandising agency
Kay Wister	Head of own fashion pub rel org	Hirshon-Garfield, N. Y., acct exec
Mildred Wren	KPIN, S. F.	Russell, Harris & Wood, S. F., copy dept
J. Warren Wykoop	H. Lesseraux, Phila.	Walter S. Chittick Co, Phila., acct exec

THE REAL RADIO AUDIENCE IS GREATER THAN YOU THINK!

**"Sets-In-Use" Figures Must Be Multiplied
to Determine True Audience!**

PERCENTAGE OF SETS-IN-USE IN IOWA HOMES HEARD BY DIFFERENT NUMBERS OF PEOPLE			
	WEEKDAY	SATURDAY	SUNDAY
Total Quarter-Hours, Sets-In-Use	38,760	4,035	5,906
Proportion of Total Listening Time When a Set-In-Use was Heard By:			
One person	40.0%	29.0%	20.3%
Two persons	35.6	40.7	35.0
Three persons	14.5	16.7	20.5
Four persons	6.2	8.2	12.3
Five persons	2.4	1.8	4.8
Six persons	0.8	1.7	2.5
More than six persons	0.5	1.9	4.6
	100.0%	100.0%	100.0%

In Iowa, does the average "tuned-in" radio set have just one listener, or is it more apt to have two or three? What's the difference on Saturday and Sunday . . . on farms and in the city?

The 1950 Iowa Radio Audience Survey* provides reliable answers to these questions—answers compiled from diaries kept for 48,701 quarter hours at the time of listening by 930 scientifically-selected Iowa homes. It shows that 60% of the time on weekdays, a "set-in-use" has two or more listeners! Weekend figures are even higher—71.0% on Saturday and 79.7% on Sunday!

The above table tells the story . . . proves that in Iowa, the "single listener" is the exception rather than the rule!

When broken down into urban, village and farm categories, the "sets-in-use" audience varies in some respects . . . remains constant in others. Complete details in the Survey itself.

In addition to revealing many such hitherto unknown facts as the above, the 1950 Iowa Radio Audience Survey contains much additional proof that *Iowa listening is at an all-time high!* Also WHO continues to dominate the great Iowa audience.

Get your copy of this invaluable survey, *today*. Write direct, or ask Free & Peters.

* The 1950 Iowa Radio Audience Survey is the thirteenth annual study of radio listening habits in Iowa. It was conducted by Dr. F. L. Whan of Wichita University and his staff. It is based on personal interviews with 9,110 Iowa families and diary records kept by 930 Iowa families—all scientifically selected from Iowa's cities, towns, villages and farms. It is a "must" for every advertising, sales or marketing man who is interested in radio in general, and the Iowa market in particular.



+ for Iowa PLUS +

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager



FREE & PETERS, INC.
National Representatives



A Christmas Plum for you, Mr. Advertiser!

Central Arkansas Christmas sales for 1950 will exceed \$4,000,000*. That's business you can't afford to miss. Be sure of getting your share. Tell your story over KVLC, the station with the responsive audience. Ask any Radio Representatives, Inc. man about KVLC. He has facts you ought to know!

*Based on figures supplied by the Eighth Dist. Fed'l Reserve Bank



New developments on SPONSOR stories

P.S.

SEE:
ISSUE:
SUBJECT:

"Who's looking where?"
3 July 1950, p. 30
TV coverage

Old freak or new peak?

In "Who's looking where?" 3 July 1950, SPONSOR pointed out that TV reception more than 50 miles from the transmitter was considered freak reception. The article explained that a key question for advertisers is: "Can I reach a worthwhile number of people beyond the 50-mile radius?"

At least one station now says yes and has some figures to back it up. WKY-TV, Oklahoma City, gets clear viewing in Enid, 65 miles north, a recent survey indicates.

P. A. (Bud) Sugg, general manager of the station, got the impression that his TV signal was going out a whale of a distance. So, late in October, he brought together Scott Donahue of the Katz Agency in New York, Lowe Runkle, and Howard Neumann of the Lowe Runkle Agency in Oklahoma City, and three members of the station's staff. The gang went to Enid for a check-up.

The seven interviewers completed 94 interviews. Set owners in all income groups were questioned to get a sample opinion of the market. Bud Sugg himself made the first 20 calls.

A three-page questionnaire was completed on each person interviewed. Altogether, 18 questions that dealt with sets, makes, screens, length of ownership, programs, time of viewing, etc., were asked.

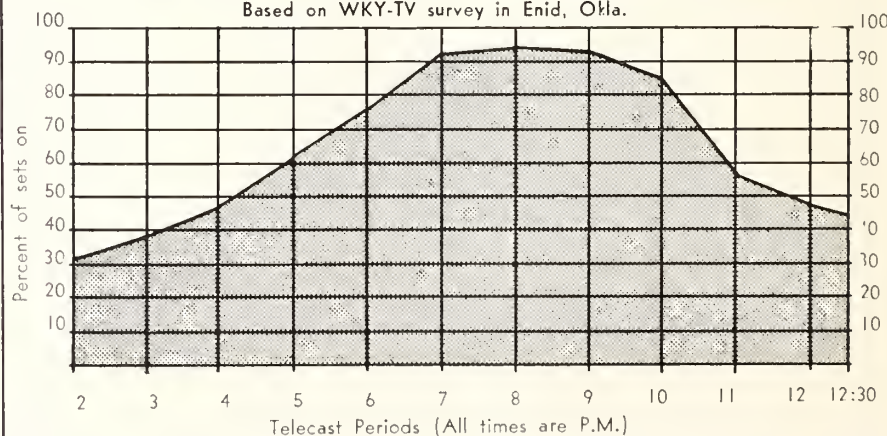
According to the station, "One of the most important facts the survey established definitely was that reception of the WKY-TV signal (no others are received) in Enid is excellent seven days a week with normal antenna installation and without the use of boosters or any other special apparatus."

Other interesting facts were brought out. For one, sponsor identification ran high. In nine out of 12 programs listed, more than 50% of the viewers were able to identify the sponsor correctly.

Another interesting trend revealed by the survey was the average viewing audience throughout the viewing day. Approximately 30% of the TV sets in Enid were turned on when WKY-TV went on the air at 2 p.m. The viewing audience increased rapidly and reached a peak of more than 90% between 7 and 9 p.m. Nearly 60% of the sets were left on until 11 p.m.; and 45% until 12:30 a.m.; interesting is the fact that this newly extended sign-off time had gone into effect only a week before the survey was made.

Trends in Viewing Times

Based on WKY-TV survey in Enid, Okla.

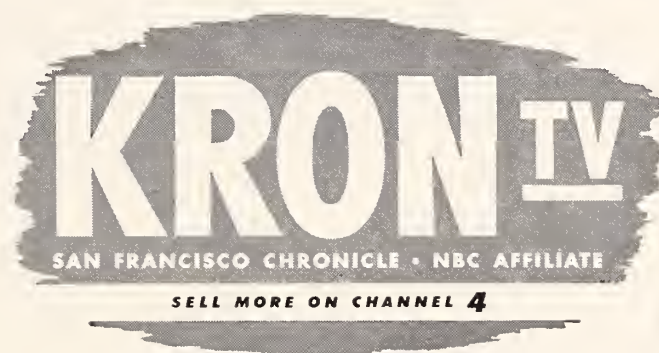


Look what **PULSE** finds about
one of the three San Francisco
Bay Area Television Stations...

● 6 of the first 10 once-a-week programs
with largest share of audience during
October presented by KRON-TV.

● 8 of the first 10 multi-weekly programs
with largest share of audience during
October presented by KRON-TV.

That's 14 out of 20 firsts for
San Francisco's "Clear Sweep"
station, more convincing
proof that



puts more eyes on spots

*Represented nationally by FREE & PETERS, INC.
... New York, Chicago, Detroit, Atlanta, Fort Worth,
Hollywood. KRON-TV offices and studios in the
San Francisco Chronicle Building, 5th and Mission
Streets, San Francisco.*

WPTF the Number One Salesman in North Carolina—the South's Number One State—is Proud of this Recognition



WPTF

also WPTF-FM

50,000 watts 680 kc NBC affiliate for RALEIGH and DURHAM, N. C.
and all Eastern North Carolina

FREE & PETERS, INC. NATIONAL REPRESENTATIVES

SPONSOR

SPONSOR



AL UNGER (LEFT), SALES V.P., AND JOHN L. SINN, EXECUTIVE V.P., OF ICA WITH 18 OF THEIR TOP TRANSCRIBED SHOWS

Transcriptions

SPOT PROGRAMING
STATUS REPORT

PART TWO
of a 3-part story

Sponsors use disked shows when situation calls for low-cost top talent

spot

There's nothing hidden about the opportunities transcribed radio programs offer the national spot advertiser. Since the late 1930's programs on wax (many custom built) have been doing a job for advertisers like Chevrolet, Standard Oil, Coca-Cola, Mennen, numerous others in many categories.

And now that television is making extra demands on many ad budgets—money which will in many cases come out of budgets for competing media including network radio—the possibilities of shows on wax are getting a new look from many national and regional advertisers.

It's been a practice of network spon-

sors to supplement their network coverage in areas of low saturation with announcements in the 15-30-sec time spots available.

Typical of these mid-1940s was *Singing Circus*, long an instant hit in both spot and network radio. But a short time ago, *Singing Circus* was then for about the same money they'd



Teleways "Riders of the Purple Sage" (above) is among eight varied transcribed offerings of Teleways Radio Productions. Other key shows are listed below:

"Danger! Mr. Danfield"
 "Barnyard Jamboree"
 "Moon Dreams"
 "Strange Adventure"

"John Charles Thomas"
 "Strange Wills"
 "Frank Parker Show"



MGM Radio Attractions "The Story of Dr. Kildare" (above) stars Lew Ayres, Lionel Barrymore. See following programs:

"The Hardy Family"
 "Crime Does Not Pay"
 "The Adventures of Maisie"
 "MGM Theatre of the Air"

"Hollywood, U. S. A."
 "Good News From Hollywood"
 "At Home With Lionel Barrymore"

been spending on choice spots for Dr. Caldwell's Senna Laxative they might get even better coverage using spot programs in marginal time.

(One of the plusses of syndicated programs is the ability of the sponsor to place a show of his own selection in picked markets on picked stations at a favorable time.) The middle of last August Sterling bought a 15-minute Harry S. Goodman show, *Your Gospel Singer*, featuring Edward MacHugh, an old time favorite in this field. They put the show in seven test markets in the South. On WBT, Charlotte, the show went on at 3:45 in the afternoon (an early morning spot wasn't available). But on the other six stations MacHugh is on at the traditional "wake-up" hour. Here's the lineup:

WSB, Atlanta.....	6:30 a.m.
WNOX, Knoxville.....	6:45 a.m.
WDOD, Chattanooga.....	6:15 a.m.
WMC, Memphis.....	6:45 a.m.
WSM, Nashville.....	6:00 a.m.
WSJS, Winston Salem.....	6:30 a.m.

For the first three weeks, the show was on twice a week. Listener response, as indicated by mail, was so favorable that the schedule was increased to five mornings a week.

The agency, Carl Brown, says that even this early they can already trace more business to the program than they could attribute to the previous use of announcements. Indications, based on results so far, are that Sterling will expand this campaign in early morning time.

Dr. Caldwell's Laxative has been plugged on Sterling network shows in hitch-hike and cow-catcher announcements. But not being one of the fast turnover products it can't get the time on the network air that Bayer's Aspirin and other major Sterling products command. Thus the necessity for additional air support.

This experiment by Sterling illustrates other advantages of transcribed programs—which are not shared by other spot vehicles. For example, to compete against both local "names" and stellar network attractions, transcribed shows generally must feature either famous names or famous characters, like "Philo Vance" and "Boston Blackie" or Ronald Colman and Guy Lombardo (Frederic W. Ziv Company Radio Productions).

It isn't possible to buy local names and productions on a market by market basis to match the talent and pro-

duction values available on transcriptions. Even if it could be done, the cost would be prohibitive.

Each syndicated program service has its own way of figuring talent charges for a market. But a good rule of thumb for making estimates is that talent costs will run between 20-33⅓% of the station time charge. Package discounts, depending on the number of markets bought, may in some cases run as high as 50%.

There's a feeling among many advertisers and agencies that some transcription properties have been overpriced in television markets—that means the country's top markets. Some shows that formerly sold for \$300-\$450 a week in New York are now being offered at \$150.

But that doesn't mean the transcription business as a whole is in a slump. On the contrary, the Frederic W. Ziv Company, which dominates the industry, reports a 20% increase in business over their best previous year. A share of the increase comes from additional use of Ziv programs by regional and national advertisers.

Almost every conceivable type of advertiser is using Ziv programs, including First National Stores (with Guy Lombardo in 20 Northeastern markets) Pet Milk, Lever Brothers, Westinghouse, Quaker Oats, Motorola, and numerous automobile dealer groups.

The most recent automobile dealer groups to sign for a Ziv transcribed series were Chevrolet dealers in the Buffalo area who bought Guy Lombardo in seven markets.

National spot advertisers often lean toward local programs in order to take advantage of local followings and gain an element of local identification. But where the campaign is to cover many markets, it will always be practically impossible to buy uniformly good programs (or participations) at the hours most desired.

The syndicated show offers talent of proved pulling power and allows the advertiser to shop for the time and station that will do him the most good. These were considerations that led Rhodes Pharmacal Co., Cleveland, to buy *The Story of Dr. Kildare*, starring Lew Ayres and Lionel Barrymore. *Dr. Kildare* started on 150 stations the last week in October.

The product is Imdrin, an arthritis pain killer. Rhodes will probably expand the number of stations to about

(Please turn to page 56)



Transcription Sales Inc. "Golden Gate Quartette" (above) is a front-runner in TSI stable. Other TSI stanzas below:

"Singin' Sam"
"Wings of Song"
"Mr. Rumble Bumble"
"The Dream-Weaver"

"Mike-ing History"
"It Could Happen to You"
"Looking at Life"



Harry S. Goodman "Your Gospel Singer" (above) is among the key available shows offered by Goodman. Others shown in listing below:

"Music of the Stars"
"Rendezvous with David Ross"
"Jim Ameche, Story Teller"
"Mystery House"

"Streamlined Fairy Tales"
"Jump Jump of Holliday House"
"All-Star Western Theater"
"Outdoor Life Time"



Otto E. Kraus, Pal Blade's V.P., checks on program merchandising with star Guy Kibbee

Pal shaves around the edges

If you're bucking the big boys on a national scale you've got to be smart. So note the Pal Blade small-town and farm strategy



The Pal Blade Company, aggressive and fast-growing mote in the eye of the big three in razordom, makes most of its money where the big boys slow down.

The Pal distribution pattern was purposely designed to go heavy in the smaller cities and towns where Gillette, American Safety Razor, and Eversharp don't throw their weight around.

With a situation like this, use of network radio would seem to be an unlikely move. After all, network radio

is mass, country-wide—hardly the pinpointed medium for a specialized distribution pattern. But a specialized show on the Mutual network, which allowed Pal to pick its stations practically at will, provided exactly the market and audience the blade firm needed for best coverage.

This end-around-play to outflank dominant competitors takes smart selection of programs and outlets. Specifically, here's the Pal approach. The program is the *Rod and Gun Club of the Air* (Thursdays, 8:30-9:55 p.m.) which Pal sponsors on 134 Mutual sta-

tions. Although some of the stations are in larger cities (WEAN, Providence; KNEW, Spokane; WONS, Hartford; KSTT, Davenport), most of the outlets are on the order of WHLN, Harlan, Ky., or WMBH, Joplin, Mo.

By using stations predominantly in smaller communities, Pal matches its radio advertising with its sales distribution pattern. And the program format assures a good grip on male listeners. Thus, waste circulation is held down to the minimum in two ways.

This shrewd approach to radio is the tipoff on how Pal has made a steady sales gain since it switched from private brand production 10 years ago and launched its own blade.

Paul's sales jumped 57% last year and this year they are running 50% ahead of last year, according to company officials. (In a field of some 300 manufacturers, Pal has risen to the top position outside the big three.) "We are cutting into both the older and the smaller, less advertised brands," says Murray Kushell, Pal advertising manager.

O. E. Kraus, vice president, says: "Last year Pal produced about 350 million blades, approximately five times as much as we made 10 years earlier."

The big three's piece of the market presents a tempting target. Trade guesses indicate that Gillette has about 50% of total blade sales, American Safety Razor about 35%, Eversharp some 10%.

To keep its sales curve moving upward, Pal is now allocating about \$243,000 out of its ad budget of a little over \$500,000 (handled by Al Paul Lefton Agency) to radio. The balance



goes into four big weeklies (*Saturday Evening Post*, *Collier's*, *Life*, and *Look*), college newspapers, and point-of-sale.

Like any aggressive manufacturer, this firm works closely with retailers. Its extensive co-operative advertising effort includes both newspaper and radio. Kushell pointed out that tying in with local outlets who have large followings in their communities brings easier acceptance. Pal now co-sponsors the Los Angeles Dons football broadcasts with Rexall Drugs on the Coast; ties-in over WPEN, Philadelphia, with Sunray Drugs.

Although newspapers are still important to Pal on the co-op level, the firm's move into network radio this September was bad news for some 50 newspapers and several national magazines. These publications were lopped off the ad budget to make room for radio.

Murray Kushell, grey-haired, trim-mustached Pal ad chief, says, "By using 50 newspapers we could run nine or 10 insertions a year. Contrast this with the radio program that hits our audience every week. Moreover, going into 134 cities with newspapers would be a far more expensive under-

Credit Murray Kushell's retail background for the shrewd merchandising of Pal Blade's *Rod and Gun* show. Before he came to Pal five years ago, Kushell was advertising manager of Namm's, Brooklyn Department store. His spare hours are devoted to teaching advertising at New York's City College. His favorite hobby is playing golf.



taking."

Pal consolidated its change in advertising policy by renewing the *Rod and Gun Club* recently for another full year. Kushell expects to add a few small stations and one large station next year.

The company will still have room for expansion since some 200 Mutual stations now carry the program sustaining; and there are others selling the show locally. In New York, Pal is benefiting from an unusual deal. It has bought the middle slot on the show which WOR is carrying sustaining; it

is thus a participating sponsor at a low rate in New York for a show it sponsors completely in other areas.

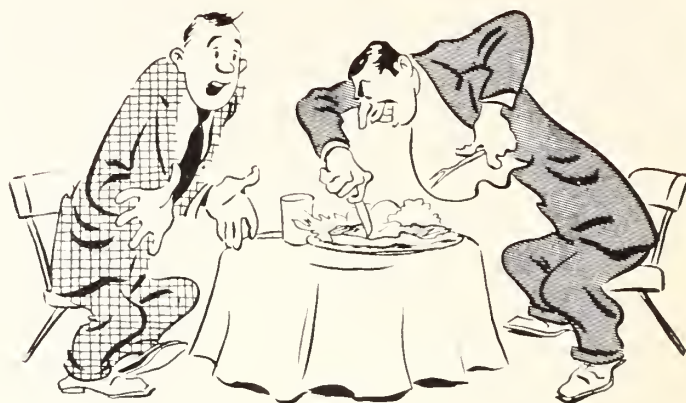
The program's over-all audience has not been rated because of the number of cities where it was not sponsored and the small-town location of many of the stations Pal has bought. With no research to guide him, Kushell studies the attitude of his sales force. He knows that salesmen are often a firm's best researchers and that their complaints would be immediate and loud if they suspected that they were not

(Please turn to page 49)

Rod and Gun Club's junkets for remote broadcasts build strong listening among large male audience. Cast has gone on expedition to Bermuda, Nova Scotia.



CONFESSIONS OF A NEW YORK TIME BUYER



"Free lunch with station rep is good opportunity to learn about his stations. Timebuyer gets free-loading opportunities with hints of big business a-coming"

Alumnus of top agency tells how he sinned against sponsors, reps as part of the game

For obvious reasons, the author of this article prefers to remain anonymous. Up until recently, he was a timebuyer at one of the top 20 agencies in New York City. He came with this agency in 1948 after two years of service in the Navy and graduation from the University of North Carolina. He was active in several departments and had been doing timebuying for over a year before he left New York to do general account work for another agency. One of the article's most amusing sidelights concerns the author's technique for cadging meals from helpless station representatives. A New York rep who knew the author when he was a timebuyer told SPONSOR: "That boy was the hungriest timebuyer I ever took out to lunch." Though the tone of this essay on timebuying is tongue-in-cheek, much of the thinking behind it is grounded in common sense.

over-all SPONSORS! I was the charlatan who fed you all that scientific mumbo-jumbo that kept you buying spot broadcasting time. I was the villain who came running to you with supposedly "hot" buys which would have been snapped up by your worst enemy if you hadn't bought AT ONCE!

(But, underneath the smoke screen, I was able to line up spots for you that paid off . . . and that "hot" buy really did help the sales curve.)

STATION REPS! I was the guy who greeted you with cancellations on Monday mornings. I was the pleasant chap who gobbled your free lunches and didn't pay a bit of attention to the inevitable sales yak between the coffee and the \$15.00 checks.

(But, as a matter of fact, I was your friend, whether you knew it or not. I knew you were essential to my agency's success in broadcast advertising. You had the information that I had to get to buy the *right* time—ratings or no ratings.)

I was a New York timebuyer.

Since then, the fortunes of business have shifted me to different fields, but the memories linger on . . . particularly the memories of my sins. The memory of sin is always more delightful than the memory of virtue. Listen, then, and perhaps you will learn how your present timebuyer may be sinning against you.

If he isn't sinning against you, get a new one, for he takes his work far too

seriously. He may actually believe all the folderol that is thrown at him and not have sense enough to put his slide rule and ratings away, take a good hard look at what he is doing—and laugh like mad.

For broadcasting, thank the Lord, for all its pompous proclamations of being a science, is still a roarin', brawlin', seat-of-the-pants business. It takes a timebuyer with appreciation of showmanship, understanding of human nature, and, above all, a sense of humor, to get the most out of it.

One of the first sins I cultivated was that of hoodwinking certain clients. When space-happy clients start laying out money for something which seems so nebulous and razzle-dazzle (to them) as spot broadcasting, they often become uneasy. This anxiety takes the form of demands for detailed analyses and explanations. They want to hear a soothing array of figures, ANY FIGURES, and they must have decimal points.

Thus, in many of my meetings with clients, I have sounded like a tobacco auctioneer chanting figures hour after hour. Where did I get these figures? Ratings which sometimes were over a year old, diary studies vintage 1945, and pretty good guesswork.

Why did I fool these clients? Because research is only a small, often inaccurate, part of timebuying. Only common sense, experience, and *feel* can lead to the right QUALITY audience. And because this sort of a buy often



"Hoodwinking statistic-happy clients is important part of job. You find surveys to prove anything"



"Encouraging station reps to offer their very best time calls for diplomacy. Reps and timebuyers alike enjoy the friendly give and take of setting up a schedule"

contradicts statistics, I had to manipulate statistics to get OK's from clients who would deal only in numbers.

The technique is simple: make your decision on what you want to recommend and then find your figures. If Hooper doesn't please you, try a Pulse or a Conlan. If BMB doesn't work for coverage, the engineering map will. *You can always find the figures you want!*

If you suspect your timebuyer of giving you a lot of scientific malarkey, be grateful! He is taking the trouble to fool you so that you will get, in one way or another, the best broadcasting he can obtain.

After all, no matter how he presents it, his job is to get you broadcasting that will do the most good. Instinctively, he can't do otherwise. He is simply wrapping broadcasting in the package that suits you. It is quite often a phony package, but the goods inside are sound.

Of course, this question suggests itself: why force your timebuyer to do this fan dancing any longer? Why not tell him to relax and keep all the statistics out of your hair? Tell him your SALES problems, what your other media are doing, your distribution, what merchandising you could use.

Then let him use his own devices. He'll use research in moderate amounts, mix it with horse sense, and the inside information that only he has access to. The results will be wonderful.

As you can see, one of my sins,

which amounts almost to heresy, is my irreverence towards research. I agree with the old-timer who explained his retirement from the business with "Hell, research has taken all the fun out of radio."

More than that, it has narrowed the vision of many, restricting them to the well beaten paths paved with good ratings.

An extreme example of this is one of our drug clients who insisted that all radio have a cost per thousand of less than a dollar. This formula is usually overwhelmingly favorable to the powerful network stations and works to the disadvantage of independent, rural, and foreign language broadcasting.

I wish I could have gotten to him with my rigged figures. He didn't have the budget necessary for the repetition he needed when he bought on big stations; his product wasn't distributed where big-station coverage was, and his best sales prospects were foreign nationality groups.

On top of this, he was a bug on cycles and correlated his sales trends with sun spot cycles, business cycles, and many other types of cycles. The cycle which seemed to coincide most closely with his sales trends, believe it or not, was the mating of the lynx. Since the love life of the lynx wasn't quite up to snuff at this time, it was rough getting the money needed to do the job right.

Needless to say, his sales went down

just the way the cycles prophesied because *he himself* did the damage to cause this.

Another method which I used for fooling clients was the "if you don't buy this spot, your worst enemy will" goose. Often there was some basis in fact for this. I usually knew that the competition had been told the same story so that each would think that the other was about to grab the spot.

With the right amount of exaggeration, a wonderful sense of urgency can be built up and many a recalcitrant client has found himself the owner of a valuable time slot because of it. This technique must be used on certain clients and there isn't a timebuyer in New York who's worth his salt, who hasn't been in on this maneuver.

Not all of my skulduggery was against clients. Quite often we timebuyers had to engage in the most sinister of cloak and dagger operations against members of our own agency to come out ahead in the battle for a healthy hunk of the media appropriation.

For instance, there was the case of the food client who was a great believer in radio and TV, while the account executive still didn't think broadcasting was more than a "supplementary buy." The problem, then, was to make end runs around the account executive and catch the client alone.

This particular client had odd habits and was full of mischief. He used
(Please turn to page 45)



LISTENERS ARE TALKING ABOUT RADIO AGAIN BECAUSE OF "BIG SHOW" NAME IMPACT. OTHER WAYS TO BOOST AM BELOW

How can radio fight back? **SPONSOR** suggests a

plan for industry-wide audience promotion—to stress AM's basic appeals

over-all John Crosby, an apparently level-headed radio/TV columnist for the New York *Herald-Tribune* who can puncture a programming cliché at 10 paces, recently wrote a *Life* magazine article about radio called, "Seven Deadly Sins of the Air."

Shortly after, radio struck back.

Bop Hope brought a \$2,000,000 suit against the columnist.

Many elements in the radio industry were sharply critical of the article, feeling that Crosby had completely overlooked radio's good points.

Reactions like these, natural as they are, need an extra something to help radio as it strips down to battle for attention against television—and all other media.

This is a time for radio to fight back—yes. But it will have to be a fight based on sensible strategy rather than bluster.

Here's the fight-back strategy that makes sense to us. **SPONSOR** believes that radio has two jobs to do: (1) *A product improvement job*; (2) *a hard-selling job—aimed straight at the lis-*

tener and designed to balance the glamor of television, remind everyone of radio's strong points as an entertainment medium.

Basically, it's a problem of mass psychology which radio has to face. The whole country, even in non-TV areas, has a feverish interest in television because it's new and mechanically rather marvelous. Radio's been pushed off the radio pages of newspapers, even in non-TV areas. Radio, which for years has been the butt of jokes told
(Please turn to page 60)

Looking vs. listening

Advertest follow-up survey

shows what happens after TV set has been in home 18 months and over

over-all The charmingly candid photograph at right catches a young mother doing two things of importance to the future of radio and television: (a) Feeding her young son a healthful mixture of vitamins and mush so that he'll soon grow up to join the nation's horde of radio/TV fans. (b) Feeding facts about her family's current radio/TV listening and looking habits to a patient researcher from Advertest—a market and media research firm in the metropolitan New York area which has just completed one of the most thorough-going studies of looking vs. listening to date.

Purpose of the Advertest study was to compare viewing with listening after a television set has been in the home for 18 months or more; and to compare the current looking vs. listening pattern with what it was 18 months ago. The pretty young mother and all the other TV owners Advertest questioned (total, 488) had been surveyed 18 months previously as well. Thus Advertest did not have to depend upon the respondent's memory; it had listening-looking habits of 18 months ago down in black and white to compare with answers given currently.

The key findings:

1. When interviewed in May, 1949, 52.3% of the respondents thought that television would completely *supplant* radio listening. By November of this year, only 38.7% felt this way; 61.3% were sure that radio, after all, could live side by side as an entertainment medium with the television set.

2. As a whole, the listening-looking pattern established at the time of the first interview did not change appreciably over the following 18 months. Time devoted to radio did not decline or increase. TV did not make big gains

Mother feeding baby is one of 488 longtime TV owners queried on looking-listening habits



or lose substantially.

3. But, among women aged 30-34, radio came back strong. Women in this age group listened to radio an average of 1.7 hours daily in May of 1949. In November, 1950, their average daily time spent with radio was up to 2.3 hours. Similarly, women 15-29 went from 1.4 hours daily in 1949 to 1.9 hours in 1950. A partial explanation: the younger housewife has found, as many predicted she would, that it's easier to do housework while listening to the radio than while watching TV.

The sample Advertest used in its May, 1949, study consisted of 512 families throughout the New York metropolitan area (including eight New Jersey counties). The families were selected so that they comprised a representative cross-section of TV owners at that time—in terms of length of set ownership. Families were selected from each metropolitan New York or New Jersey county in proportion to the number of TV sets then installed in that county. The proportion was based on figures which Advertest gathered from dealers, manufacturers, and its own research.

When Advertest repeated its looking vs. listening study during the first 11 days of November, 1950, researchers succeeded in reinterviewing 488 of the original respondents (95.3%). The breakdown of the 1950 sample by length of set ownership is as follows: 19-24 months, 43.2%; 25-30 months, 37.3%; 31-36 months, 13.1%; over 37 months, 6.4%.

This was a group, then, which was heavily weighted in the direction of longtime ownership and no longer typical of TV owners at large. It was ideal, apparently, for a study of looking-listening patterns over the long pull.

Perhaps the most basic finding in the survey is that no TV "novelty factor" has shown up as yet. Many crystal ball readers have predicted that the intense initial interest in a TV set is bound to slacken as the months go by. The Advertest figures say different.

In May of 1949, the average viewer spent 2.9 hours a day with TV. In November of this year, viewing had dropped off only one-tenth of an hour. Radio listening held steady, too, dropping only slightly, from 1.3 hours daily (average) to 1.2. (The 1.2 hours average radio listening figure does not include out-of-home listening in car
(Please turn to page 63)

These are three of the 488 respondent.



Office manager's wife: family owns TV 24 months; was one of those who thought radio would go into discard because of TV; now realizes radio still has important role. "I watch TV about three hours on the average, mostly during the evening. I don't watch during the afternoon because I'm too busy. Spend about 90 minutes a day on radio, at breakfast time, noon, and 11 o'clock news. Husband and I never listen in to radio programs evenings anymore"



Doctor's wife: has had set four years, one of earliest viewers in sample. Advertest interviewer was able to question all members of her family except husband who was away on rounds. Teen-age daughter listens to radio most, family maid is second. "I never listened to radio afternoons or mornings before we got set. Now I don't listen at all, spend about two hours a night with TV. My husband listens to radio a lot while driving to see patients"

How Advertest gathers its facts

The pictures above show three of the 488 longtime TV owners Advertest interviewed. SPONSOR followed an Advertest researcher on her rounds, got the three pictures; facts about the firm's research technique; and an occasional slice of cake.

Just how does Advertest get facts? How carefully is the job done? These are questions every sponsor and agency should ask—instinctively—whenever research results are reported. And here is the background on Advertest and its method of operation—presented in some detail because SPONSOR's editors believe that research findings are of dubious use until you know exactly what they represent (see *Are you in the middle of the research muddle?* 23 October, 1950).

Advertest was founded four years ago by Dick Bruskin and Seymour Smith, two World War II veterans who had just completed graduate work at Rutgers University. They started with an office in New Brunswick, N. J., slugged it out infantry style until they'd sold some local department stores on the idea of finding out whether advertising dollars did a job—through Adver-

test research. Bruskin, who's now in charge of Advertest's TV activities and directed the looking vs. listening studies, got part of the stick-to-itiveness you need to found a new business during three and a half years with the 104th Infantry.

The firm still headquarters in New Brunswick, but now has a Newark, N. J., office as well. And about the time you read this, Advertest is scheduled to open up a new office somewhere along Madison Avenue in New York.

Advertest is a specialized type of research firm, has no monthly program-rating service; instead it concentrates on qualitative (relatively detailed) surveys on radio and television listening habits, advertising effectiveness, and marketing problems. Its radio research clients include radio stations, radio advertisers, and trade associations in several states. About 25% of its total research effort is in radio, but its major effort is in television. The firm publishes a monthly report called *The Television Audience of Today* which is available on either a subscription or a single-copy basis.

Results of both the original looking vs. listening report and the study which is the subject of this article were published as monthly Advertest reports



Foreman's wife: own set 19 months; has unusual looking-listening pattern because husband works from four in afternoon to midnight. During day TV is on constantly while husband watches movies. "The set is always off at night because that's when I do my house work. If not for my husband I'd never see TV because I like radio better"

(24 May, 1949, and 25 November, 1950). Among the subscribers to *The Television Audience of Today* are 45 advertising agencies, including some of the top 10; four of the networks; and a number of television stations. Cost of the monthly reports is \$420 on a yearly basis; \$75 for single copies. (Monthly circulation is 75-100 copies.)

Here's the way Advertest gathers the facts for its monthly surveys, including the one you're reading about here.

Researchers make personal calls to homes of the TV owners. These respondents are selected in advance to insure that the sample is a representative cross-section of the television audience for the month in which the research is done. Different homes are used in each survey, unless it is a follow-up study; and the homes are selected for the sample through pre-interview technique.

The Advertest researchers visit TV homes periodically, case them for the amount of money poppa brings home and other factors, and then pass the information on to Advertest headquarters. (Researchers get a nickel a piece for new names.)

Each month, when a new sample is compiled, names on file are selected so that they add up to the proper cross-section. The researcher who provided

a name is not sent back to interview that person. And pre-conditioning of the family to be interviewed is avoided by making sure that the actual interview comes at least three months after the pre-interview.

Great majority of the researchers themselves are college graduates who work on a part-time, hourly basis. They are paid for their time, whether successful or not in seeing a respondent. Salary includes traveling time, and there is an allowance for any travel expenses. (This way of handling the pay check eliminates incentive to fudge results since each call is on company time.)

The Advertest research force includes 200 part-time interviewers who live in various counties of the New York-New Jersey metropolitan area. Crew supervisors visit the researchers regularly in their home counties and give them complete instructions for each new interview. In addition, they make the rounds with each researcher on a number of interviews to spot errors in technique.

As a further safeguard, five to 10% of the interviews are double checked for accuracy by phone, mail, or a second call by another interviewer.

Before each monthly questionnaire is written Advertest does a trial run to

test the questionnaire itself. Usually, a crew makes 40-50 pilot interviews. It's at this point that Advertest finds out whether the sex of the interviewer makes a difference for that particular questionnaire. Sometimes men can get nowhere on a question that's duck soup for a lady researcher and vice versa.

Merely reading questions from a mimeographed form is not enough to get at the facts. Advertest researchers go about their work like newspaper reporters. Their instructions are to make the people questioned feel at ease—and to pump hard.

For example, in the looking vs. listening survey, the most difficult question to answer asked how many hours of the day *each* member of the family spent listening to radio or looking at television.

A SPONSOR researcher got hold of one of the questionnaires and tried putting this question to several television families. Just asking the question got you nothing more than a halting and probably inaccurate response. When the SPONSOR researcher prompted people by saying, "Now let's begin at the beginning. Who do you listen to in the morning and for how long? . . .," it wasn't too difficult to draw forth a detailed answer.

This is the technique favored by Advertest.

To cut down on the chance for error in answering this key question about looking vs. listening, Bruskin's team of researchers interviewed as many members of the family as possible. In 80% of the interviews, Bruskin estimates, more than two people in the family were questioned.



SPONSOR interviewed Advertest researcher Stella Kowzun to find out how she gathers facts. (See text above left.) Miss Kowzun's job is pilot testing questions before they're used

HIGHER RATINGS*

MORE

YOU NAME IT

HIGHER

RATINGS*

BOSTON BLACKIE	21.7	WAVE Louisville Tuesdays 6:30 p. m.
GUY LOMBARDO	16.8	WOW Omaha Sundays 1:30 p. m.
WAYNE KING	19.1	WJR Detroit Tuesdays 7:30 p. m.

MORE

RENEWALS**

CISCO KID	6th	YEAR
Interstate Bakeries in 11 States		
BOSTON BLACKIE	5th	YEAR
Carolina Power & Light, Asheville & Raleigh!		

EASIER

SALES***

NOW ON MORE STATIONS
FOR MORE SPONSORS
THAN ANY PROGRAM PRODUCER!

1/4 HOUR SHOWS

- ★ **MR. AND MRS.**
- ★ **MEET THE MENJOUS** Starring Adolphe and Verree Teasdale Me
- ★ **EASY ACES** Perennial favorites, Goodman and Jane Ace in the brand of comedy,

MUSICALS

- ★ **SHOWTIME FROM HOLLYWOOD** With Freddy Martin and his saxophone and The Martin Men.
- ★ **PLEASURE PARADE** With Vincent Lopez and The Madernaire
- ★ **THE BARRY WOOD SHOW** With Margaret Whiting, The M
- ★ **SINCERELY KENNY BAKER** With Buddy Cale and his Men
- ★ **KORN KOBBLERS** America's most humorous band, with Al
- ★ **SONGS OF GOOD CHEER** With Laurence Elliott, Willard Shope, Lydia Summers, Stanley Carlisan, Gerald Allaire Sears Selinsky, Orchestra Conductor.

WESTERN VARIETY

- ★ **OLD CORRAL** With Pappy Cheshire, Sally Faster, Merle Tr and The Bunk House Quartette.

MYSTERY

- ★ **MANHUNT** An exciting mystery thriller.

SOAP OPERAS

- ★ **DEAREST MOTHER, CAREER OF ALICE BLAIR, F** Three popular soap operas.

SPORTS

- ★ **ONE FOR THE BOOK** Delightful 5 minute sports stor Can be combined for 15 minute show.

THERE'S A

NEWALS**

EASIER SALES***

AS IT!

1/2 HOUR SHOWS

WESTERN ADVENTURE

- ★ **CISCO KID** O. Henry's creation. Each a separate episode. Exciting western adventure. The top-rated "kid" program, coast to coast.
- ★ **LIGHTNING JIM** Exciting western adventure. Each episode complete.

DRAMA

- ★ **FAVORITE STORY** Top drama with Ronald Colman as host and narrator. Featuring distinguished guest stars.

MYSTERY

- ★ **BOSTON BLACKIE** The top-rated mystery adventure. Each episode complete. Starring Richard Kollmar.
- ★ **PHILO VANCE** Scientific sleuthing portrayed by Jackson Beck and star cast.

MUSICAL

- ★ **THE GUY LOMBARDO SHOW** With Guy and his Royal Canadians. Narrated by David Ross, and featuring the Twin Pianos, the Lombardo Picture Story, Don Rodney, Kenny Gardner, the Vocal Trio, and the famous Lombardo Medley.
- ★ **THE WAYNE KING SHOW** With the Waltz King and his incomparable music. Narrated by Franklyn MacCormack, and featuring the vocals of Nancy Evans and Larry Douglas.

FOR DETAILS,
WRITE, WIRE
OR PHONE...

FREDERIC W. **ZIV** COMPANY

Radio Productions

1529 MADISON ROAD • CINCINNATI 6, OHIO
NEW YORK HOLLYWOOD

SHOW TO FIT YOUR NEEDS!



Gay Nineties style



Circa 1950

How times have changed!

Trend is to allow growing variety of "delicate" products on air—provided copy is handled with proper finesse

over-all Compare the modest bathing outfits of 25 years ago with today's bare-skinned Bikini models and you'll have visual proof of America's steady shift in attitudes.

But styles in swimsuits are only one indication of the vast changes taking place in people's ideas of propriety. A quick glance through current magazines reveals advertisements for products which were once unmentionable: toilet paper, girdles, brassieres, men's underwear, falsies, sanitary napkins, and "female medicines."

Though there is nothing startlingly new about such products in magazines and newspapers, radio and television, the "family" media, have kept a tighter rein on propriety. There are still products and services which have been barred from the country's studios. Among them: sanitary napkins, cemeteries, lonely hearts club, whiskey.

Yet none of the radio/TV taboos are unvarying; many stations have a

policy which permits the advertising of practically any product or service—provided it is done in good taste. Just recently the brassiere industry was electrified by ABC-TV's go-ahead signal to Exquisite Form Brassiere Company, marking a successful attempt by company and network to present bras realistically on a live female. At the same time, less-publicized Clara Lane, who runs a carefully supervised "friendship" club, is gradually expanding her list of stations in the face of prejudices against such organizations.

To assess such changes in acceptance standards, SPONSOR surveyed the networks and stations here and there around the country. In general, doors are wider open now than ever before to products with an intimate or embarrassing sales story to tell. The key is all in how the copy is written. In the paragraphs that follow, you'll find a summary of standards for advertising acceptance by networks and sta-

tions and examples of some techniques for taking blushes out of sales pitches.

A round-up of network copy-acceptance heads provides definite encouragement for manufacturers of delicate products. Stockton Hellfrick, NBC continuity acceptance director, told SPONSOR: "Nothing is really delicate if handled correctly."

NBC currently schedules odor-killing products (Mum, Lifebuoy soap, Wizard Wick), laxatives (Sal Hepatica, Helies M O), beer (as a social, not stimulating beverage), and undergarments (O.K. on TV when shown on dummies only). The network is careful to see that acceptable items are not presented in an objectionable way. One deodorant had its copy changed from a negative—see what will happen to you if you don't smell sweet—to a positive approach. Beverages must not be touted as ideal high-ball mixes, nor beer exploited for its spirit-lifting.

James C. Shattuck, director of the

CBS editing department, follows a policy similar to that of NBC: "The clear-cut black and white products are not worried about . . . the worry comes in with the shades of gray. However, most products are acceptable.

CBS has relaxed its acceptance standards somewhat in the past few years. The net now takes laxatives, but exercises careful supervision on its copy. Not yet approved are feminine hygiene products, liquor, toilet paper, and any product which relies on descriptions of "internal body functions."

ABC's Grace Johnsen, continuity department chief, reports that American Broadcasting formerly followed a set of rules on what was acceptable. This has changed, says Miss Johnsen. "We now judge each case according to its own merits. We cooperated with Flexees, the girdle manufacturers, to put their product on TV over a year ago. And more recently we did the same with Exquisite Form Brassieres to produce the first live TV commercial showing a live model in a bra."

ABC still has some fairly rigid objections to cemeteries, speculative investments, friendship clubs, some drugs, personal hygiene products, or liquor.

The Mutual network is also inclined to be strict in its acceptance policies. It has a *Program Standards* book on what is acceptable for programs and commercial copy, follows it religiously.

Dorothy Kemble, Mutual's continuity acceptance director, doubles as religious and educational program chief. Says Miss Kemble: "We haven't accepted advertising for cemetery plots or liquor and have never had personal hygiene products or foundation garments. Although we would probably not approve of these last two, it is conceivable that the proper copy approach might succeed. In the past we have had laxatives and deodorants, but have none now."

In general MBS aims at two things in looking over commercial copy. One is to build up a positive, rather than negative, approach. The other is to

avoid misleading statements.

Despite what any network may say about a product's acceptability, local stations are still their own judge. Any network affiliate can, and often does, refuse to clear time for a product or service it considers objectionable—though it may have been approved by the net. In the recent precedent-setting bra advertising on ABC, for example, there were amused smiles when traditionally staid Boston accepted the account though Philadelphia balked.

Independent stations also vary widely on acceptance. Frequently, standards are set by the community where the station operates. Certainly, dry states or counties would have no truck with whiskey advertising, to cite an extreme example. Another factor is the attitude of the owner. New York's classical music station, WQXR, always careful about commercials, will not touch laxatives, cigarettes, and similar products generally considered acceptable. On the other hand, sheer busi-

(Continued on page 52)

OLD AIR TABOOS ARE WANING. EXQUISITE FORM HAS ABC-TV SHOW WITH LIVE BRA MODEL. EVEN BOSTON OUTLET CARRIES IT





Mr. Sponsor asks...

Can radio rate increases be expected in non-TV markets—and are these increases justified?

B. T. Fooks

President
The Grapette Co., Camden, Ark.

The picked panel answers Mr. Fooks



Mr. Tincher

I believe the second part of this question should be answered first—are rate increases justified in non-TV markets? Inasmuch as the WNAX BMB includes a vast area of the Middle Western states of the Dakotas, Minnesota, Nebraska, and Iowa and excludes the TV sections of Omaha and Minneapolis, I believe we are a “simon pure” non-TV market.

A study of that market not only from our own viewpoint but also from a study of other stations in the area, both local and regional, leads us to the inescapable conclusion that rate increases are definitely justified.

From the very obvious conclusion that income must keep pace with present day increased uncontrollable costs, it would appear that rate increases are an economic necessity. But, aside from the internal economics of an individual operation, increased rates can be justified to Mr. Sponsor on the strength of the fact that radio has long been woefully underpriced, particularly in markets other than large metropolitan. Underpriced, not only on the basis of cost per dollar sale, but also in comparison with other media in total advertising impressions delivered. To illustrate, a metropolitan daily in this area charges \$10.92

for 105 words of copy (35 per inch) for one insertion. Based on their ABC circulation (forgetting for this purpose the relative readership versus listenership impact of such wordage), the cost per thousand homes is \$0.18, whereas a local 5 KW network station sells the same coverage (and more) for as low as \$0.10 per thousand.

On the results side of the ledger, let me illustrate by an example of the use of WNAX against 14 farm papers for a test campaign. The radio station produced inquiries for \$0.28—the lowest farm paper was \$0.84 and ranged as high as \$3.97. Radio's files are bursting with such examples.

Leaving the argument that radio has underpriced itself for many years, let us now turn to what has happened to radio audiences day and night over the past few years. In 1945 there were 56 million radio sets in use; in 1949 there were 81 million, an increase of nearly 45%. Were they used? Well, in identical surveys taken in 1945 and 1950 in 30 non-TV counties representing nearly a quarter of a million radio homes, the average sets-in-use rating in 1945 was 28.04; in 1950, the rating was 40.9. This 46% increase (which parallels the increase in new sets) is in spite of the fact that the war was still on when the survey was taken in 1945, and in 1950 Korea had not yet hit the newscasts. Thus, on the basis of increased available audience alone, rate increases would be justified in non-TV markets.

Nighttime listening has increased in non-TV markets. The same survey shows sets-in-use higher from 6:30 p.m. to 10 p.m. than any other day part, by nearly 24%.

Radio, in my opinion, has always sold itself short in the matter of

cumulative audience across the board, or what is known as “net weekly” audience. It can be shown, conclusively, that in time period after time period when the “average daily” sets-in-use were 50% to 60%, the “net weekly” sets-in-use became as high as 85% to 90% and, conceivably, would reach 100% if two weeks were used as a base. Long before the days of radio, Barron G. Collier said, “Continuous contact with one's market, plus constant repetition of one's message, makes advertising pay.” Therein lies radio's strength.

All of the foregoing applies to radio in a non-TV market and are but a few of the facts which substantiate the premise that increased rates in those markets are justified. It must logically follow that they can be expected.

ROBERT R. TINCHER
Vice President &
General Manager
WNAX
Yankton, S. D.



Mr. Weinor

The point here that none of us can escape is the fact that TV now covers most of our major marketing areas. TV, also, is mighty expensive. The high cost of TV is taking budget dollars away

from radio. This is certainly true of markets covered by TV. It applies to an even greater degree in non-TV areas because these are usually secondary markets, the ones we all try to cover—if the budget permits.

From the advertiser's point of view,

the major big-city markets have to be adequately covered. To get proper coverage, TV is almost a "must" right now regardless of cost. These facts alone constitute a tremendous competitive *disadvantage* for all radio stations in non-TV areas. As the switch to TV for major market coverage grows, the factor of cost becomes increasingly important. Stemming from this, it's our hunch that stations in non-TV areas that raise their rates right now may soon suffer a loss in volume big enough to offset increases.

All advertisers are constitutionally opposed to rate hikes. They pay the increases affecting their activities in the major markets because they must—to get the coverage in these key areas. This is not the case when media in secondary markets raise rates—even though the radio stations in non-TV cities face the same high-cost-of-living problems everyone else does. And, despite the fact that sets-in-use figures tend to compare favorably with those for pre-TV years, a strong psychological barrier mitigating against acceptance of radio rate increases in non-TV areas exists now in advertiser and agency minds.

The "climate" being what it is, we do not anticipate any general, across-the-board rate increases from stations in non-TV cities. If any rate hikes do materialize, the 7:00 a.m. to 8:00 a.m. period is the time bracket where they most logically could come. The early morning spots have always been a good buy. They still are. Even so, there will have to be ample justification for any rate increases, such as evidence of substantial boosts in BMB homes, better sets-in-use figures, data showing improved audience coverage.

HARRY WEINER
Media Director
The Wesley Associates
New York



Mr. Wilson

From the wording of his question, Mr. Sponsor seems to infer that rates will be increased in non-TV areas and will probably be decreased in those areas served by television. It is this

(Please turn to page 47)

First in the Nation!

UNDERWATER TELEVISION



- WDSU-TV is very much "in the swim" when it comes to television...in fact we're way out front. Under-water telecasts (the first in the nation) take place regularly from our custom-built studio pool.*

*(Designed and built by Fitzgerald Advertising Agency.)

- For spots...or for entire programs...WDSU-TV's creative staff can capture the rich New Orleans market of over 150,000 TV viewers.

- Write, wire or swim to your
JOHN BLAIR Man!



TELEVISION PARTS

SPONSOR: Gee Bee Sales

AGENCY: Direct

CAPSULE CASE HISTORY: *This company distributes TV antenna plugs and used to rely heavily on newspapers. But Gee Bee dropped newspapers to try video. One-minute participations told the sales story for antenna plugs which retail at \$6.95. After eight participations on the Pat 'n Johnny Show, at a cost of \$600, Gee Bee sold over \$21,000 worth of merchandise. They are now promoting another product with six participations weekly.*

WXYZ-TV, Detroit

PROGRAM: Pat 'n Johnny Show



TV
results

TELEVISION SETS

SPONSOR: State Electronic Controls

AGENCY: Direct

CAPSULE CASE HISTORY: *This Salt Lake City television dealer wanted to get more traffic since he's located many blocks away from the main shopping district. To get the crowds, State tried a participation during a Monday night wrestling match. This offer was made: a free wrestling booklet to each person coming into the store. Morning following the offer, 98 people showed up; before closing time 250 booklets were given out. Time cost: \$20.*

KDYL-TV, Salt Lake City

PROGRAM: Wrestling

RUGS

SPONSOR: Walton Rug Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *A woman televiewer saw a Walton Rug display on the Window Shopping program. She was so impressed she cancelled an order she had previously placed with another company and placed a thousand-dollar order for carpeting with Walton. The cost for Walton's one participation was \$75. The profit from one sale: \$925. Walton won't give any other details, but reveals the one-sale figure as indication of TV's impact.*

WBKB, Chicago

PROGRAM: Window Shopping

SHOP TOOL

SPONSOR: Eastern Columbia

AGENCY: Stodel

CAPSULE CASE HISTORY: *The firm used a single announcement on a hobby discussion program. The cost: \$60. A commercial plugging a shop tool which sold for \$265 was given on a Sunday afternoon broadcast of the Doc Dudley Show. The following morning seven sales had been made as a result of this announcement, a gross of \$1,855 from a \$60 expenditure. Other phone calls and mail orders were received in the days following.*

KFI-TV, Los Angeles

PROGRAM: Doc Dudley

PERFUME

SPONSOR: Sales Research Corp.

AGENCY: William Wilbur

CAPSULE CASE HISTORY: *Sales Research tried three one-minute participations on the Ted Steele Show, at a cost of \$100 apiece, to sell \$2 bottles of "Revel Fawn" perfume. As a direct result of their video advertising, the corporation received 1,000 orders for the perfume. The final tabulation for the three announcements: \$2,000 gross sales at a cost of \$300, or \$5.67 taken in for every dollar paid.*

WPIX, New York

PROGRAM: Ted Steele Show

KITCHEN UTENSILS

SPONSOR: W. R. Feemster Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *The company advertised an all-purpose slicer selling for \$1. A five-minute film demonstration three times a week with a total weekly expenditure of \$247.50 was their top video effort. At the end of eight weeks, the company reported the following results: cash sales amounted to \$8,735 while advertising expenditure totalled \$1,931. The company accepted cash only, did not include scores of returned C.O.D. orders.*

WDTV, Pittsburgh

PROGRAM: Film Demonstration

SUN DRESSES

SPONSOR: Curlee's

AGENCY: Direct

CAPSULE CASE HISTORY: *This department store in Coral Gables agreed to take one two-minute announcement on an experimental basis. The announcement, cost \$30, was on Shoppers Guide. The item plugged was sun dresses, 200 of them. They were advertised as a TV special on the Friday night show. By noon Saturday all of the 200 dresses—several hundred dollars worth—had been sold. Curlee's signed a one-year contract with WTVJ.*

WTVJ, Miami

PROGRAM: Shoppers Guide

Your TOP Sales Opportunity

WILMINGTON - first in income per family among all U. S. Metropolitan centers of 100,000 or over.
Sales Management 1950 Survey of Buying Power.

DELAWARE - first in retail store purchases; has highest per capita expenditure of any state.
U. S. Census Bureau figures released 7/2/50.

WDEL
TV • AM • FM
WILMINGTON, DELAWARE

NBC
AFFILIATES

A STEINMAN STATION

WDEL can sell your product in this top-buying market—it blankets the entire area effectively.

WDEL — Foremost radio voice in the area. For years has sold consistently and profitably for hundreds of national and local advertisers.

WDEL-TV — The only television station in Delaware, it has shown phenomenal growth in its fourteen months of telecasting. The only one TV station that reaches this top market.

Write now for information

Represented by

ROBERT MEEKER ASSOCIATES

New York • Los Angeles • San Francisco • Chicago

**TWO TOP
CBS STATIONS**

**TWO BIG
SOUTHWEST
MARKETS**

**ONE LOW
COMBINATION
RATE**

KWFT

WICHITA FALLS, TEX.

620 KC

5,000 WATTS

KLYN

AMARILLO, TEX.

940 KC

1,000 WATTS

When you're making out that schedule for the Southwest don't overlook this sales-winning pair of CBS stations. For availabilities and rates, write, phone or wire our representatives.

**National Representatives
JOHN BLAIR & CO.**

Queries

Reader inquiries below were answered recently by SPONSOR's Research Dept. Answers are provided by phone or mail. Call MU. 8-2772; write 510 Madison Ave., New York 22, N. Y.

- Q.** We are interested in Storecasting. Can you give us any details on its history and growth?
Manufacturer, Los Angeles

A. Our question and answer department on Storecasting in our FALL FACTS issue (17 July 1950) should prove helpful. Also see "Department stores discover radio" (27 March 1950 SPONSOR). The Storecasting Corporation of America, 100 Fifth Avenue, New York 1, N. Y., will supply you with any additional data you need.

- Q.** We have been trying to locate a transcription company producing a series called *That Was the Year*, but without success. Can you help us?
Station president, Augusta

A. We think the series you have in mind is called *Daily Almanac*, a continuing series of half-hour programs by Associated Program Service, 151 West 46th Street, New York 19, N. Y. In each program mention is made of happenings with the phrase: "that was the year. . . ." This program is part of Associated's complete service.

- Q.** Are there more radio than TV sets being manufactured and what is the latest estimate on auto set production?
Advertising agency, New York

A. The Radio-Television Manufacturers Association shows the following figures for the first eight months of 1950: home radios, 4,850,000; TV sets, 4,150,000; auto sets, 2,616,000; portable sets, 1,280,000; combined total, 12,896,000 sets.

- Q.** We're preparing a presentation for one of our clients who sells books. Do you have any stories that would help in the presentation?
Network sales department, New York

A. See our Radio Results pages in the following issues: 8 May, 5 June, 31 July, 28 August, and 25 September, all 1950.

- Q.** We have your 6 November issue in which you offer the Herbert True studies to subscribers; how can we get a copy?
Advertising agency, New York

A. The study will be available shortly. Subscribers can send a note on their letterhead requesting a copy of the reprint.

- Q.** Have you ever done any stories on labor problems in TV? Or, do you have any other information that might prove helpful?
College professor, Boston

A. See the 28 August SPONSOR, "All quiet on the union front." The comments of leading industry figures in two of our Mr. Sponsor Asks features should also be useful. See Mr. Sponsor Asks, 28 August 1950: "What factors are present in the television union picture with which radio was never concerned?" Also, in the 23 October 1950 issue: "What can sponsors do to equitably handle situations like the Jean Muir incident?"



WCAU—The “party line” where 3,500,000 neighbors *listen in regularly*

A party line sometimes is used by neighbors as a means of keeping in touch with the outside world.

WCAU has a 50,000-watt “party line” that makes a neighborhood of America’s 3rd market. This neighborhood takes in 56 counties in 4 states, as well as the city of Philadelphia. It is populated by three and a half million of the wealthiest people in the world who listen regularly to WCAU for their news and entertainment.*

So, when folks want to eavesdrop on good entertainment or want to understand what is happening in the

world, they tune us in. If you want them to listen in on your conversation just call us or Radio Sales.

*BMB—Survey of Buying Power.

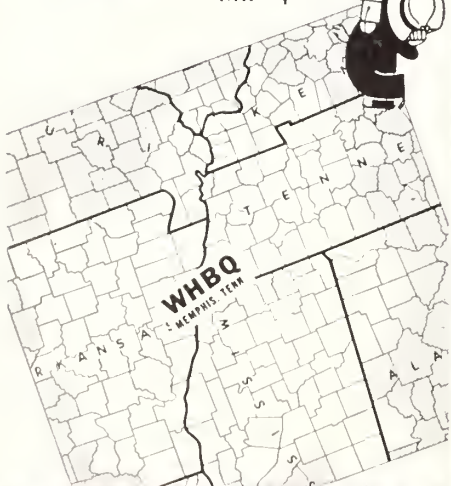
WCAU

CBS Affiliate—50,000 watts
The Philadelphia Bulletin Station Represented by Radio Sales

SEE WEED

Q THRIFTY COVERAGE WB Mutual in Memphis

Mr. "Q"



**WBQ—IN THE SOUTH'S
GREATEST MARKET**

roundup

This SPONSOR department features capsuled reports of broadcast advertising significance culled from all segments of the industry. Contributions are welcomed.



Ford dealer on WIP grosses \$83,824 in 24 hours

A few weeks ago a \$236 radio expenditure brought in a gross return of nearly \$84,000 within 24 hours. The advertiser was John B. White, a Philadelphia Ford dealer. The station, WIP. It all started with Regulation W.

was: two 15-minute news programs, \$144.50; half-hour record show, 4920 Time, \$91.89. Total expenditure: \$236.39. ★ ★ ★



WIP execs and sponsor map 24-hour strategy

Regulation W affects installment payments, cutting the installment buying period from 21 to 15 months. White wanted to tell the public they had 24 hours before Regulation W would go into effect. He turned to radio to disseminate the information.

Within an hour, White's agency had three programs scheduled for that same evening. A quarter-hour news show at 6:15; a quarter-hour news show at 7:15; a half-hour popular music record show at 8:30 p.m.

By 7:30 p.m., Saturday evening, one hour after the first show, John B. White was calling additional sales help onto the sales floor. The show room remained open until 10 p.m., opened again at 10 a.m. Sunday morning and remained open until 11 p.m. All of the organization's salesmen and executives were at work and even the mechanical staff of the White organization was called onto the sales floor. In a little over 24 hours, the sales tally was:

Sold: 31 new Fords and 27 used cars (total, 58).

New Ford sales: \$59,203.02; used cars: \$24,621 (total, \$83,824.02).

This total is about a *one month* average for auto dealers and it marked the biggest single day White had since he's been in business.

The cost breakdown for programing

Ohio station proves FM is not a "dead duck"

AM radio and TV have shared the broadcast advertising spotlight for some time; their virtues are well-known. But FM has remained an "ugly duckling."

But in Bellaire, Ohio, WTRF-FM has proven that FM can be profitable to advertisers and listeners.

FM service started in 1947. This is the current picture. There are an estimated 33,000 sets in WTRF-FM's primary area.

WTRF-AM-FM broadcasts simultaneously from sign-on until local sunset. Then WTRF-FM remains on until midnight. Sales-wise the station reports, for the first 10 months of this year, 52 advertisers on FM only.

With a 17 and one half hour FM schedule, WTRF-FM has proven the medium can be profitable. ★ ★ ★

For Christmas: 1950



Box tops and 50c bring you this lovely offering—a tablecloth, that is. Premium promoted on Lever shows like "Big Town," "Amos & Andy"

Milk sales zoom thanks to WTMA and Cisco Kid

The West End Dairy of Charleston, South Carolina, suffered a double business blow this summer. It lost a 600-quart account about the same time the Charleston schools closed for the summer months, thus cutting the usual milk sales to the school children. To maintain sales in what is a highly com-

petitive business, West End turned to radio and the *Cisco Kid* on WTMA.

Sponsorship of the *Cisco Kid* was on a three-times-a-week basis. Programming started in June and, by mid-September, the pre-radio sales slump was forgotten. In three months of broadcast advertising, West End Dairy showed a 30,000-quart weekly increase. This despite their shaving of the advertising budget for other media. But the sales pay-off meant work and this is how it was done.

The first month's programing on WTMA was devoted to promoting the sale of homogenized vitamin D milk. A week before the *Cisco Kid* programs were aired, a pony-naming contest was started. The prize: a live pony to the child who submitted the best name and 25-word essay. The contest entries were to be accompanied by 10 *Cisco Kid* pictures which were printed on the sides of the milk containers.

Marionettes are models on novel KTTV fashion show

Other promotions followed in rapid succession: a local theatre chain presented two *Cisco Kid* shows and West End had its own display in the lobby, including the pony. At each show, police had to be called in to keep traffic moving in front of the theatre.

Then WTMA executives and all of the dairy personnel joined in with a colorful stunt. For several days they all wore *Cisco Kid* sombreros. Whenever questions were asked, a natural opening was provided to "plug" the starting date of the *Cisco Kid* program, as well as acting as a reminder for the pony-naming contest.

At the same time, 200 Charleston

stores displayed three-color posters of the *Cisco Kid* on his horse, together with contest rules and broadcast information.

This wasn't all. Promotionally, the *Cisco Kid* remained at full gallop. In July, a lariat was offered in exchange for a tab from any West End milk carton. Within three hours, 3,000 lariats were given away by Charleston grocery stores.

The *Cisco Kid* had lassoed sales in a whirlwind campaign and West End's rising sales curve have made them forget their June slump. ★ ★ ★

Marionettes have always been considered fine entertainment for children — witness the ever-popular Punch and Judy show. Now, Haggarty's, a Los Angeles woman's specialty shop, has combined marionettes with TV for a novel adult fashion presentation.

Each week, via KTTV, the marionettes are gowned in the latest fashion creations and presented in a one-minute skit for the viewing public. The result is a two-fold gain: the entertainment value of watching a marionette

show and, what is more important to the advertiser, the latest fashions are presented in a eye-catching style. ★ ★ ★

Briefly . . .

Although baseball's Hot Stove League is just underway, some sponsors have already completed plans for the 1951 season. Ballantine's Beer and White Owl Cigars have signed through 1952 for the sponsorship of the N. Y. Yankee games over WINS. The Atlantic Refining Company and Narragansett Beer will sponsor the Boston Red Sox games (WHDH) and Leisy Brewing Company has picked up the TV tab for the Cleveland Indians home games on WXEL.



The prize: a live pony helped radio spur sales

TV viewers get new-type fashion entertainment

show and, what is more important to the advertiser, the latest fashions are presented in a eye-catching style. ★ ★ ★

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PRN

**it's easy
(and inexpensive)
to build your
own network —
on the PRN...**

THE PACIFIC REGIONAL NETWORK provides the perfect opportunity for you to build your own network — tailored to match your specific distribution pattern in the significant California market.

COMPLETE COVERAGE? More stations in California than the other four networks combined!

TAILORED COVERAGE? Your choice of from 4 to 48 stations — a network with spot flexibility!

LOCAL IMPACT? Your advertising assured local market acceptance through local radio stations — many a part of their community for from 15 to 25 years.

SAVINGS? Yes! . . . in time and effort with a single purchase and billing . . . in cold cash with a 20% discount on published rates . . . (plus frequency discounts and important savings on transmission costs).

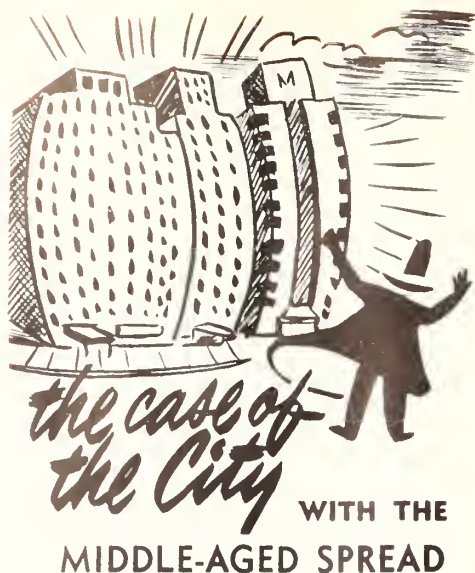
For details, write, phone or wire direct.



**PACIFIC
REGIONAL
NETWORK**

6540 SUNSET BOULEVARD
HOLLYWOOD, CALIFORNIA

CLIFF GILL General Manager HI. 7406 TED MacMURRAY Sales Manager



At 54, the city of Miami is a sprawling metropolis with fabulous statistics.

It is the center of an area with well over a half million residents and \$600 million a year of retail sales.

It is spreading so fast that last year's tourists need new landmarks among hundreds of newly-built homes, hotels, apartments, shopping centers.

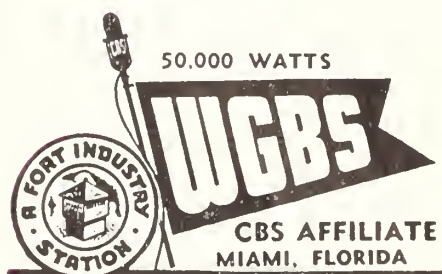
Three million tourists visit here each year, live in 546 hotels, 4,135 apartment houses, 2,585 rooming houses, 192 motor courts.

They eat in 2,670 restaurants and patronize over 7,000 retail trade establishments.

To someone with something to sell, the most important figure is the one that proves WGBS reaches more listeners, home folks and visitors alike, than any other station

Any Katz Man

Will Show You



SPONSOR REPORT for 4 December 1950

(Continued from page 2)

HADACOL AGGRESSIVENESS TELLING ON COMPETITORS—Hadacol is sweeping South, Southwest with grand scale "medicine show" methods coupled with radio. Similar campaigns being planned for rest of nation. Competitive medicinals report declining sales; are at loss for effective counterattack. This month Senator LeBanc, Hadacol head, will feature 600 gala Christmas parties in Midwest, Southwest, South, using 600 or more radio stations as tie-in. Hadacol awarding \$5,000 cash to stations for best merchandising cooperation.

WHY D-CON (MAIL ORDER RAT POISON) BUYS \$30,000 RADIO TIME WEEKLY—Some 400 radio stations in 300 markets agog over marginal time campaign by United Enterprises, Chicago, on behalf of D-Con rat poison. Client expanding as radio pays out. Total expenditure currently \$30,000 weekly, but climbing. WBBM, Chicago, alone gets \$3500, with WLS, WGN, and other Chicago stations also getting husky schedules. Campaign sells \$2.98 item C.O.D. Early morning farm shows, late evening news getting top play. Client eyeing retail distribution in one radio test. In late spring D-Con campaign will go off for summer; fly repellent will take its place. Marfree Agency, New York places.

SET TRADE-INS ALREADY A FACTOR IN TELEVISION—Advertest survey on radio vs. television after set has been in home 18 months or more uncovered interesting incidental data. It turned out that 15.4% of 488 respondents had already replaced their original TV set. And 3.5% had gone on to a third set. There was a radio built into 32.4% of sets in homes surveyed. Purpose of survey was to find out what happens to looking-listening habits after TV has been in home 18 months or more. (For complete picture and text report on results, see page 29.)

NETS STILL ATTRACTING NEW ADVERTISERS—Pal blades is among 20-odd new net advertisers this fall. Pal took advantage of Mutual flexibility to choose primarily small-town stations. That's where its distribution strength lies. (See story, page 24.) ***

MR. SPONSOR

(Continued from page 10)

adaptable to his own advertising set-up. Orange juice concentrate not only had these qualifications, but the industry was a fast growing one with plenty of potential (85% of the market is yet to be reached).

At this point, Leigh is keeping his plans flexible. Much depends on the product's distribution and the company's over-all expansion. While Flamingo is distributed chiefly to the Eastern Seaboard area today, expansion plans call for eventual national distribution. Atlanta, New Orleans, and Louisville will be added next month.

Leigh was born in Aniston, Alabama, in 1910. At the early age of 23 he became famous for his Broadway spectacular signs. Since then, imagination and energy have sparked new ideas, now lead him along the path of a food producer. ★ ★ ★

TIMEBUYER CONFESSES

(Continued from page 27)

to love to drop in unexpectedly at the agency and snoop around behind the united front that agencies are supposed to present to clients.

Every now and then I would enter my office in the morning to find him waiting unobtrusively out of sight. "Sh!" he'd say, "The account executive doesn't know I'm here." Then we'd proceed to spend all the radio budget and as much of the newspaper portion as I could get my hands on before office gossip reached the account executive and he put a stop to our fun.

Later, I enlisted help in keeping the account executive out of my hair. The account executive used to like a whiskey sour around 10 in the morning, so a fellow timebuyer would lure him down for a quickie and keep him there until my clandestine meeting with the client could be completed.

Pretty soon, the media director, noticing his billing going down, got wise to our game and he and the account executive made it rough for us. They countered with psychological warfare and had reprints of all the client's ads plastered from one end of the agency to the other. The client had to walk past most of them to get to the radio and TV department.

YOU MIGHT GET A SIX-FOOT MOUNTAIN LION* —

BUT . . .

YOU NEED THE FETZER STATIONS

TO BAG WESTERN MICHIGAN!



AM or TV — the Fetzer Stations are *now more than ever* the most effective and economical way to reach the biggest audience in Western Michigan.

A comparison of 1946 and 1949 BMB figures shows that since 1946 WKZO-WJEF have increased their daytime unduplicated audience by 46.7% . . . their nighttime audience by 52.8%! In the Grand Rapids area alone, WKZO-WJEF have an unduplicated coverage of more than 60,000 homes. By projecting Hoopers you find that WKZO-WJEF get 57% more city listeners than the next-best two-station choice in Kalamazoo and Grand Rapids — *yet cost 20% less!* (Kalamazoo's population is now 51.5% greater than in 1940 . . . Grand Rapids' is 27.6% greater.)

WKZO-TV is Channel 3, basic CBS (via micro-wave relay). There are more than 90,000 television receivers within 50 miles of WKZO-TV . . . an area embracing *five Western Michigan and Northern Indiana markets with buying income of more than a billion and a half dollars!*

What other facts would you like? Your Avery-Knodel man has them!

* J. R. Patterson killed a 276-pound mountain lion at Hillside, Arizona, in March 1917.

WJEF top 4 IN GRAND RAPIDS AND KENT COUNTY (CBS)	WKZO-TV top 4 IN WESTERN MICHIGAN AND NORTHERN INDIANA	WKZO top 4 IN KALAMAZOO AND GREATER WESTERN MICHIGAN (CBS)
--	---	---

ALL THREE OWNED AND OPERATED BY
FETZER BROADCASTING COMPANY
Avery-Knodel, Inc., Exclusive National Representatives

We came back quite nicely, I think, with a catchy little jingle that was played continually over the station the client listened to most.

I have learned that since these days of the cold war between space and broadcasting, a new system has been set up. A plans board has been established composed of specialists from all media and now everybody knows what, where, and how much.

They say it eliminates inter-media scrapping and directs the energy to where it will do the most good—against the clients' sales problems.

Mebbe so, but I shed a tear for the good old days of gang warfare.

The text book says, "The procedure to follow in setting up a schedule is to request 'availabilities' from station representatives. The timebuyer and the representative, working in close harmony, discuss sales problems, coverage, distribution, and merchandising. In this way, a comprehensive advertising program is negotiated and the contract is signed."

Ha! Discussions: They were more like inquisitions. Coverage: the first thing I ever did, automatically, was to

take out a big red pencil and knock down at least half the area of the coverage map.

Availabilities: my standard procedure here, while looking the rep straight in the eye, was to pick up the availabilities sheet delicately with thumb and forefinger, as if it were a dead rat, and drop it in the waste paper basket.

Negotiation: all the negotiation that was needed was for me to wave a contract under the nose of a rep and say, "OK, get me some REAL time and we're in business." If I had performed my act right with the coverage map and availabilities, he would pick up the phone in a cold sweat and have his company TWX the station to have local accounts pushed around to make room for the time I wanted.

Incidentally, this technique is marvelous for working off the steam that all timebuyers accumulate from taking a lot of gaff from account men and clients.

Other times, when these Gestapo methods didn't work, I would start schedules and then throw a two-week cancellation at the station with the understanding that we would tear up the cancellation if we got better time during that period.

There were many times when it wasn't necessary to go through this act. This was when I knew that reps were bringing me their very best time and cooperating 100%. Unfortunately, the number of reps who are doing this is increasing and I don't see how timebuyers are going to justify their incomes if they aren't needed to brow-beat reps.

Because station reps love business, they shower an amazing amount of attention on a timebuyer. You have never heard anyone really *laugh* at your witticisms until you've heard a station rep laugh! They never act human and call you a jerk except in very rare and admirable moments.

It is surprising, therefore, that you actually become close friends with most of them. I guess it's because you realize that this is all part of their job. If you're smart, you'll gradually get them to can the malarkey and give you the straight scoop.

But no matter how square you may be with them personally, their expense accounts are always fair game. One of the most delightful and harmless sins is the art of obtaining free lunches

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

How Many & How Much?

1949 BMB Daytime	BMB Radio Families	Prelim. Reports 1950 U. S. Census	1949 Retail Sales
50-100%			
19 Counties	101,680	517,587	279,752
25-100%			
27 Counties	157,110	814,186	452,784
10-100%			
36 Counties	216,220	1,115,996	610,207

1949 BMB Nighttime			
50-100%			
10 Counties	72,050	360,853	232,657
25-100%			
22 Counties	128,350	654,711	373,006
10-100%			
31 Counties	188,540	972,052	538,598

*RETAIL SALES FIGURES, "000" OMITTED ARE FROM SM 1950 "SURVEY OF BUYING POWER"

The WDBJ listening habit began in 1924 — and has enjoyed continuous Columbia Network service since 1929.

WDBJ

CBS • 5000 WATTS • 960 KC

Owned and Operated by the
TIMES-WORLD CORPORATION

ROANOKE, VA.

FREE & PETERS, INC., National Representatives



above and beyond your normal weekly quota.

There are several well-tested techniques. My favorite was to call a rep for availabilities just before noon. I would ask a lot of tantalizing questions, but still act very secretive. Sniffing business, his most logical move was to ask me if I were free for lunch.

Acting pleasantly surprised (which didn't fool him a bit, I'm sure), my reply would be "Why, let's see . . . let me check my calendar pad here . . . say, that sounds swell, George!"

A cruder method is simply to refuse appointments with station reps until, exasperated, they finally ask if you're free for lunch.

This garnering of free lunches gets to be quite a contest among timebuyers. You should listen to them chortle as they parade over to the Press Box while a less fortunate brother heads down to Nedicks!

So there you have it. The life of a timebuyer is a fast, fascinating, and often a "sinful" one. Perhaps these "confessions" will help you to understand him. If so, this will help him in his eternal quest for better broadcast advertising, and the fun I've had in "telling all" has served a useful purpose. ★ ★ ★

MR. SPONSOR ASKS

(Continued from page 37)


writer's contention that his assumptions are not quite correct.

There is no question but that radio stations serving non-TV markets will be forced to increase their rates *provided* labor, production, equipment, and service costs continue to follow their current upward trend. The mere fact that television is not available in these markets should have no bearing on these rate hikes.


Operating a radio station is just as much of a business as operating a manufacturing plant or running the corner grocery store and certainly the investor is equally justified in expecting to receive a fair return on his investment.

In order to establish practicable rates, a number of factors have to be considered, but the basic consideration is the balance sheet. The balance sheet establishes the minimum rate at which the radio station can afford to serve the public and still remain in business. Where the rates go from this

IF TV



Pulls in Bloomington, it'll pull elsewhere



Station WTTV is located in Bloomington, Indiana, the smallest community in the nation with its own television station. Rates are naturally lower. That's why we suggest using WTTV as your test station. We're located in an ideal, true test market where you get balanced audience (rural, industrial and urban population) at LOWEST cost.

THE SARKES TARZIAN STATIONS

WTTS

WTTV

↓
BLOOMINGTON
INDIANA

Represented Nationally by
ROBERT MEEKER ASSOCIATES, INC.
New York • Philadelphia • Chicago • San Francisco
Los Angeles (Tracy Moore)

Here's Archer!



GENE ARCHER

WRC's Gene Archer, to be exact. Gene's delightful, hour-long mid-day program features the Cliff Quartette's individual music, popular records . . . plus Gene Archer's own brilliant baritone style.

Participation in this choice time period (12:30-1:15 PM, Monday through Friday) promises business in Washington. An impressive list of current national spots amply supports Gene's selling story.

Audience loyalty of "Here's Archer" offers an immediate association with a "Name Performer" in the Nation's Capital.

A few choice availabilities remain, contact WRC directly or NBC Spot Sales.

**IN THE NATION'S CAPITAL
YOUR BEST BUY IS**

FIRST in WASHINGTON

WRC

5,000 Watts - 980 KC

Represented by NBC SPOT SALES

minimum is determined by audience and competition.

These latter factors determine the margin of profit—and it is these factors which are of major concern to the radio advertiser.

Radio set ownership figures have gone up steadily since the end of World War II, and there is every indication that these figures will continue upward. While it is undoubtedly true that many of the new sets purchased within the past few years are replacements, it is equally true that many more of them represent a second, third, or even fourth set for the home. This enables more members of the family to be listening to more radio at the same time. Thus, the sets-in-use figures go up and there is an over-all increase in audience. As the individual station continues to get a larger share of this increased tune-in, the station may increase its rates.

There is really no hocus poeas about setting up rates on radio stations. They are determined through economic necessity. And just because television service is not available within a given area, it doesn't follow that radio stations will arbitrarily attempt to foist increases upon advertisers.

WILLIAM M. WILSON
Executive Vice President
William G. Rambeau Co.
New York



Mr. Jarman

I am reasonably sure that radio rate increases can be expected in non-TV markets in the months ahead, and while I feel that these increases are justified, I would not recommend a hasty decision.

Most radio stations, producing quality programs handled by efficient staffs, are experiencing an increase in over-all and program costs plus steadily rising payrolls. Conditions such as these are bringing about lower earnings at present time rates, and it is natural that station operators are beginning to think about adjustment.

To curtail costs, in most instances, would lead to a lower standard of programming and a poorer quality of staff members, something that a good operator does not wish to experience.

Manufacturers and service businesses all over the country have solved the problem of higher production costs by increasing the selling price of products and services, and certainly radio should have an equal right to get more for its time. There is, therefore, no doubt in my mind that increases in rates are justified, but I feel that such a move should not be made hastily.

Business in general on most radio stations is at a peak and advertisers are using more radio. It is reasonable to believe that this stems from the fact that they are sold on the medium and feel that radio can reach more people for less money. An increase in rates might change their way of thinking.

While other media steadily increase rates, radio might well consider holding the line which makes an excellent sales story for getting new business. A thorough study of unsold time might show that stepped up sales could take care of increases in operation costs and even the desired increase in earnings.

Before increasing rates I feel that careful consideration should be given to several other conditions that are closely related. Surveys should be closely checked to determine if listening has increased or decreased during the past few months. It is highly possible that surveys would disclose that rates should be increased in some time segments, but should be held or even adjusted downward in other parts of the day. Then again the competitive angle should not be overlooked, for a rate-cutting station in the same market would most certainly jump at the opportunity to slice rates and bring about a greater comparison with his competitors' increases. A condition of this kind would make a good sales story that would receive the consideration of rate-conscious advertisers.

Radio is a young medium but it has grown rapidly because of its fairness to clients. This is not the time to tear down all of the goodwill that has been built up over the years. While increases are justified, it is my feeling that any decision to raise the price tag on radio time should be made only after a careful study has been given all the angles involved.

J. FRANK JARMAN
Vice President &
General Manager
WDNC, WDNC-FM
Durham, N. C.

MEN, MONEY & MOTIVES

(Continued from page 6)

American Tobacco, the recurrence of these rumors is a matter of some embarrassment since no agency wants to seem even inferentially a friend of scuttlebutt.

Actually, not too many agencies are equipped to service an account of these dimensions and demands. Certainly it is not our impression that Luckies is apt to transfer out of BBDO. Earlier sponsor dissatisfactions have been assuaged. The impact of the Lucky copy has noticeably improved. Indeed, to pay a left-handed compliment, BBDO commercials lately have been qualitatively superior to the Jack Benny gags. (Parenthetically, if you don't already know, agency prefers the abbreviation of BBDO. BBD&O too much like a railroad.)

* * *

But of course the great men, money, and motives story of right now is the struggle of the television titans as to color. You have a ringside seat at a championship event. Both sides are throwing in everything but the sponge. The high Federal judiciary is ensnared in this fight to control the means and the timing of the next great bonanza in parlor furniture and popular entertainment. Can there be any question that the dominant decisions of broadcast advertising, plus phonograph records, plus films will follow the ultimate verdict? ★ ★ ★

PAL BLADES

(Continued from page 25)

being supported properly by the ad department.

With a broad smile, Kushell says, "Our sales department is very happy about the whole thing. Many Pal salesmen have commented that their customers, both retailers and wholesalers, are avid weekly listeners to the *Rod and Gun Club*."

One indication of the healthy listening reaction are the three to four thousand questions sent in by listeners every week. With the confidence of its salesmen established and listener enthusiasm indicated, Pal feels that it now has a firm radio base to build on. (Next step: an extensive and fully integrated merchandising program.)

Pal knows the hunting and fishing field is wide open for them. Mutual's *Rod and Gun Club* is the only net-

Here's the Sensational LOW-PRICED WESTERN

That Should Be On Your Station!

MODEL DAIRY REPORTS...

300%
SALES INCREASE
WITH



SENSATIONAL PROMOTION CAMPAIGN

... From buttons to guns
—is breaking traffic records!

LOW PRICED!

1/2-Hour Western Adventure
Program . . . Available:
1-2-3 times per week. Trans-
scribed for local and regional
sponsorship.

Model Dairy, of Owensboro, Kentucky, hired "Cisco Kid" as a milk-products salesman. Against tough competition—in three months—their sales showed a 300% increase! "Cisco Kid's" merchandising program pulled over 7,000 requests for Model Dairy in a few weeks' time! Dealers phoned . . . demanding Model Dairy milk! Youngsters crowded the company's office for "Cisco Kid" giveaways.

"Cisco Kid" can do a great selling job for your sponsor. Write, wire, or phone for details. It's a TERRIFIC story!



TAP



KANSAS' GOLDEN MARKET

WREN

**SATURATES THE LISTENING AUDIENCE
IN FABULOUS EASTERN KANSAS**

"FIRST ALL DAY"

ABC

5000 WATTS

TOPEKA



WEED & CO. NATIONAL REPRESENTATIVES

**AMERICA'S NEWEST AND TOPMOST WESTERN
SINGING GROUP**

FOY WILLING and the RIDERS OF THE PURPLE SAGE

now starring in Roy Rogers moving pictures. . . . This truly fine singing group, using musical arrangements that are unsurpassed, will corral that receptive Western Music audience for you.

The following transcribed shows now available:—

- | | |
|---|--|
| • RIDERS OF THE PURPLE SAGE
156 15-Min. Musical Programs | • STRANGE WILLS
26 30-Min. Dramatic Programs |
| • JOHN CHARLES THOMAS
156 15-Min. Hymn Programs | • MOON DREAMS
156 15-Min. Musical Programs |
| • DANGER! DR. DANFIELD
26 30-Min. Mystery Programs | • BARNYARD JAMBOREE
52 30-Min. Variety Programs |
| • STRANGE ADVENTURE
260 5-Min. Dramatic Programs | |

Send for Free Audition Platter and LOW RATES on any of the above shows to:

TELEWAYS

RADIO PRODUCTIONS, INC.

CHARLES A. KENNEDY, President

8949 Sunset Blvd., Hollywood 46, Calif.
Phones CRestview 67238—BRadshaw 21447

work show for 30,000,000 licensed hunters and fishermen in the U. S. (Add two or three million who don't bother with licenses.)

The format of the program shakes down like this.

A panel of experts discuss queries sent in by listeners. Awards are given for questions used, as well as for audience contributions on favorite fishing spot; the most interesting letter of the week; the biggest whopper of the week.

The panel, sometimes supplemented by guests, includes VanCampen Heilner, associate editor of *Field and Stream* magazine; Larry Koller, sports lecturer and author; Guy Kibbee, Hollywood actor who provides a light touch; Milo Boulton, Broadway and radio personality who serves as m.c.

To show the kind of interest the *Rod and Gun Club* arouses, Raymond Nelson, producer of the program, told SPONSOR the unique incident of the fur-bearing trout and its aftermath.

"The fur-bearing trout lives in an iceberg lake," a Montana fisherman wrote into the show, "where the water is so cold that you have to heat the hook. Otherwise it will shatter as it hits the water."

"There is only one way to catch this critter. The fish is attracted by music. Bring a portable phonograph near a hole in the ice and play love music. This brings him to the surface. Change the records to swing tunes and the fish shakes himself to death. When it is pulled out of the water, the change of temperature causes an explosion and the fur-like beaver flies off."

After this letter was read on the air, hundreds of letters were received from fishermen who testified that they *had* caught such a trout. (One expert's explanation: some fish have a fungus growth that may look like fur.)

The show goes outdoors every three or four weeks for on-the-spot broadcasts. This is one of the big changes made in the program since it was called *Fishing and Hunting Club of the Air* (SPONSOR, June 1947).

One week the panel will make a junket to the International Tuna Cup Matches in Nova Scotia. On other occasions, it's game fishing in Bermuda, or pheasant shooting at Gales Ferry, Conn. Transcribed broadcasts coming up include the light tackle sailfish tourney in Palm Beach and a trip to Hawaii in the spring.

The panel is usually accompanied on its journeys by Robert Misch, Al

Paul Lefton account executive, Nelson, and Kushell. They assist in the production and find time for some fishing and hunting themselves.

Paul recently tried a contest to stimulate added interest in the product. The audience was asked to finish the statement, "I listen to the *Rod and Gun Club of the Air* because."

A trip to Bernuda was one of numerous prizes but results were only fair. Too quick a buildup was the cause, it is believed.

Few shows on the air have the *Rod and Gun Club's* merchandising potentialities and Pal intends to exploit them fully. Sponsoring a program devoted entirely to an important hobby of over 30,000,000 people opens possibilities that could never be feasible with a boxing show, for example, or a song and dance variety show. Pal's efforts are on two levels—trade and consumer.

Jobbers, chain stores, and other retailers are told about the show in trade-paper ads. Since blades are sold in a wide variety of outlets—tobacco, hardware, drugs, grocery and variety stores—this meant a sizable effort.

Posters and window streamers were placed in all stores where blades and hunting and fishing equipment were sold in addition to public spots where sportsmen congregate. Salesmen from both Mutual and Pal spoke to local retailers and jobbers urging them to stock up on the product.

"We found that many people in the trade from the heads of large chains and down were hunting and fishing enthusiasts who liked the *Rod and Gun Club*," Misch said. That helped arouse interest.

Next year the sponsor plans such ingenious moves as a service for registering serial numbers of guns and fishing rods. Members who lose such equipment will notify the *Rod and Gun Club*, giving numbers of the missing equipment.

To join the club, listeners will send in Pal box tops. Members will receive a regular bulletin on conservation and other information for sportsmen. Tall stories will be distributed in printed books, too.

All of the present emphasis on radio is a turnabout for Pal. Pal's chief promotional weapon during the early days of its brand advertising was newspapers. A big salvo in the local paper was one of the highpoints in the firm's technique for opening new markets.

Detail men would contact jobbers

and retailers about the company's promotion plans in each new community. They would be followed in turn by uniformed girls distributing samples on the street. Then newspaper ads would climax the infiltration.

Eventually Pal reached out into other media. Small insertions in national magazines were used. Then, five years ago, the firm had its first encounter with radio. The reaction was like shaving with a blade that had never been honed. A spot campaign using jingles with a Mr. Gallagher and Mr. Shean

theme was tried. It cost about \$50,000 and flopped. One good reason for the flop: Gallagher and Shean are practically forgotten, and the takeoff probably had little impact.

Last year, Pal decided to try the air again. This time it was TV. The Al Paul Lefton Agency heard that the March of Time was producing the *Crusade in Europe* series. Shrewdly, they guessed that the film would conform to the usual March of Time length, 20 minutes. Allowing another five minutes for the commercial would still



RADIO IS STILL "BOSS" IN BIG AGGIE LAND

Within the boundaries of Minnesota, the Dakotas, Nebraska and Iowa lies a 267 BMB-county area known as Big Aggie Land. It's a major market with an after-taxes buying income of \$3.9-billion—greater than San Francisco, Philadelphia or Washington, D. C. Retail sales in this richest of all agricultural areas run to \$2.9-billion—greater than Los Angeles, Detroit or St. Louis.

Radio is still "Boss" in Big Aggie Land. Listening is at an all-time high. A 1950 diary study shows average sets in use between 7 A.M. and 10 P.M., Monday through Friday, is 47.6%. The Monday-through-Friday average daytime rating on WNAX is 13.7. Virtually immune from the inroads of video, to Big Aggie Land TV means "Tain't Visible."

WNAX has a list of sales success stories as long as your arm. Most likely there is one for your type of product or service. Your nearest Katz man will show you how WNAX alone can sell for you in Big Aggie Land. Call him today, sir.

WNAX-570

YANKTON - SIOUX CITY

570 Kc. - 5,000 Watts
REPRESENTED BY KATZ

A Cowles Station
AFFILIATED WITH A.B.C.



To One Million People CBS Means WDNC

DURHAM,
North Carolina
5,000 WATTS
620 K.C.

PAUL H. RAYMER, REP.



leave time for a five-minute spot, it was reasoned.

Getting the jump on other advertisers, the agency sold the idea to the sponsor and a series of five-minute spots based on the personalities in the Eisenhower story were prepared. One-and-a-half minutes were devoted to straight commercials.

The series was carried in 13 markets for 26 weeks. Although this promotion, aimed at larger cities, did not fit in with the usual Pal promotion, Kuschell considers it a good, opportunistic buy that helped educate metropolitan centers on the product.

This summer Ray Nelson thought that his fishing and hunting show would be a natural for a blade advertiser like Pal. Time was available. Mail Pouch, which had long been one of the most important advertisers on the five-year-old program, bowed out in June. During the spring the tobacco firm, buying time on 90 stations, was one of 57 sponsors using the show.

The lively radio producer had never been much of a wildlife enthusiast until he took over the program last year. He caught the fever from his audience. Now he can match fish stories with the old timers.

He presented the idea to Misch at the Al Paul Lefton agency, who in turn brought in the Pal officials. They were quick to see the possibilities and another network sponsor was born. ★★ ★

TIMES HAVE CHANGED!

(Continued from page 35)

ness necessity may encourage acceptance of some products. Just as many magazines and newspapers find it expedient not to examine advertisers too meticulously, so some stations find themselves in the same predicament.

Here are some of the ways in which persistent advertisers, often with the help of cooperative radio and TV stations, have gotten on the air.

The recent revolution in the uplift division (engineered by Exquisite Form and ABC) is one of the best recent illustrations of how a ticklish product can be handled tastefully. ABC had successfully developed an acceptable format for Flexee bra commercials over a year ago. Flexees, however, is done on film, while Exquisite Form is the first live commercial with a model.

Frances Pinkett of Brandford Advertising, Inc., producer Burke Crotty of

ABC, director Babette Henry, and ABC's Grace Johnsen worked out several ideas before settling on the final format.

Viewers of the Exquisite Form premiere saw an above-the-waist close-up of a pretty model. Lighting was soft and there were other safeguards against bad taste. For one thing, the model was not to walk around, nor was she to move her body more than was absolutely necessary to show the garment. Finally, a swath of light tulle was draped over her shoulders as if it were part of an evening dress. To give the entire commercial a classical tone, Conover model Elaine Stewart poses before ivy-covered trellises, Grecian columns, and the like. Meanwhile the woman announcer says:

"There must be a reason why so many women prefer an Exquisite Form bra! If you'll look at our lovely model, you'll see not one but many reasons for the popularity of Exquisite Form: truly the bra beautiful! Exquisite Form is a miracle of *perfect fit*. Exquisite Form lends youthful uplift . . . to every type of figure!" The commercial goes on to describe the particular bra being featured that night, gives sizes, colors, price.

John Crosby, radio/TV columnist with the N. Y. *Herald-Tribune*, described bra model Elaine Stewart's performance this way: "Somebody who realized that this form of witchery is a rather delicate thing to sell on television, has carefully instructed the model who displays the HI/low etc. to stand very, very quietly during the commercial pitch. She does, too, but this just accentuates the-uh-positive, if I make myself clear, and I'm afraid I do. Her lips twitch from time to time. Her eyes roam the ceiling; then, when they exhaust that area, she glances roguishly at the camera, which is to say, you. Meanwhile the sales pitch goes on and on. I don't know how the girls behave on the block of an Arabian slave mart, but it must be something like this."

Exquisite Form and its agency, Brandford Advertising, have put the show on ABC-TV affiliates in Baltimore, Chicago, Detroit, Los Angeles, San Francisco. The show, which originates from WJZ-TV, is called *Robbins' Vest* (11:00 to 11:15 p.m. Friday). Other brassiere manufacturers, caught with their uplifts down, are reported to be conferring earnestly with TV stations, have hopes of success.

No TV director has yet figured a way to do for the lower half of women's undergarments what has been done for the upper half. Panties, however, are sold on AM in 19 cities by Blue Swan Mills, a division of McKay Products Corp. Over all but one of these stations, Blue Swan Suspants participate on women's programs like *Mary Margaret McBride* (WJZ, New York), *Ruth Crane* (WPTZ, Washington), and *Lady of Charm* (WXYZ, Detroit). Only exception is a male disk jockey on KRMT, Los Angeles.

One script plugging Suspants (written by the Lawrence Boles Hicks, Inc. agency) goes like this:

"You know, there are people who will always do things the hard way. For instance, how many women do you know who still wear garter belts or bands of tight cutting elastic around their thighs or even girdles just to keep their stockings up?

"Today, smart women wear Suspants, the undie made with garter tabs and created by Blue Swan, one of the nation's largest manufacturers of lovely knit lingerie. . . ."

Blue Swan coordinates its radio participations with heavy magazine advertising by calling attention over the air to full page ads in current magazines like *Life*.

Although the secrets of how underwear engineers give women their charm have been poorly kept on radio and TV, the physiology of women remains hush-hush. Feminine disinfectants are universally avoided, as are almost all medicines designed to ease menstrual distress. Only one principal exception is made, and this one to venerable Lydia Pinkham and her wonder-working vegetable compound. But the very brief Pinkham transcriptions are so vague a listener would have trouble finding out what the compound is for.

KHJ, Los Angeles, for example, carries the following Lydia Pinkham copy with the bracketed portions omitted:

Man: Young ladies entering womanhood should be thankful for this name—Lydia Pinkham's Tablets.

Woman: Yes, a woman goes through many changes each lunar month which often cause most women to suffer nervous irritability, tense emotions, strange restless feelings [*on certain specific days.*]

2nd Woman: So girls—if you suffer this way—[due to this simple cause]—start taking Lydia Pinkham's Tablets to relieve such symptoms.

Sanitary napkins have had no success at all in working out acceptable radio or TV copy. Personal Products, Inc. has been unable to use the air for Modess, though it has several other tissue products on radio. Their agency, Young & Rubicam, made a brief offer over a Texas station about a year ago. Teen-age girls were invited to write in for a Modess booklet explaining feminine hygiene, but results were disappointing. No further attempts

have been made since then, although Y & R copywriters haven't given up the search for a non-objectionable approach.

Another class of delicate products which have gradually gained acceptance, are those which seek to improve on nature's chemical processes: laxatives, body deodorants, and breath sweeteners.

One of the oldest laxatives on the air, Phillips Milk of Magnesia (20

SOMETHING EVERY SALES MANAGER SHOULD KNOW—

A Station Is Known by the Audience It KEEPS!

A long time ago KRNT, DES MOINES, got the audience. A close friendship was established that remains loyal and unbroken. The Hoopers show that, and they also show that KRNT continues to add to its immense family of listeners.

Any advertiser who insists upon a successful radio campaign in the rich, ripe and ready CENTRAL IOWA market MUST call on KRNT to get the job done.

To substantiate that fact, KRNT has scores of success stories or—take a look at the latest C. E. Hooper Audience Index, Des Moines, city zone, for May-thru-September, 1950. You'll see—

K R N T L E A D S
IN EVERY TIME PERIOD!

And . . . THAT'S Something Every Sales Manager Should Know!



The station with the fabulous personalities and the astronomical Hoopers

To Cover
the Greater
Wheeling (W.Va.)
Metropolitan
Market
you need...

WTRF
AM-FM

High Hoopers (Avg. 24.5)
Low Cost
The ECONOMICAL way to
SELL
The Wheeling Market
Check
THE WALKER CO.




THAT HAPPY SMILE

—Is the smile of the victor!
HUNTER HANCOCK'S
"HARLEMATINEE"
—by popular vote of the half-million
negro population of Los Angeles
ranked tops by nearly 2 to 1 over
the next closest in the Los Angeles
Sentinel's 1950 Disc-Jockey poll.
—And that smile is reflected by
"Harlematinee" sponsors daily on...

5KW
1020 KC **KFVD** LOS ANGELES
THE CENTER OF YOUR RADIO DIAL

years). has a copy pattern which is typical. Symptoms are never mentioned; instead the "positive" benefits of Phillips are cited. Explains George Tormey of Dancer, Fitzgerald, Sample, the firm's agency: "We test our copy beforehand to make sure it is in good taste. Then our appeal is varied for daytime soap operas like *Stella Dallas* and *Young Widder Brown* and nighttime shows like *Mystery Theatre*, *Mr. Chameleon*, and *American Album of Familiar Music*. On the daytime programs, we appeal to mothers to guard the health and comfort of their children. At night, we stress relief from over-indulgence ('antacid condition'). Our main point concerns the proper dosage of Phillips necessary for the user to get up feeling fine the next morning."

Body deodorants have similarly been forced to avoid negative appeals in their copy, or else to tone it down. Arrid, big-seller for Carter Products, uses the slogans: "Use Arrid, to be sure . . ." and claims that the product "protects you from offending." Sullivan, Stauffer, Colwell & Bayles, Carter Products advertising agency, frankly plugs the fact that Arrid stops perspiration and prevents underarm odor. Many stations are leery of such straightforward copy; it was only recently that CBS allowed Arrid on.

Though breath sweeteners (like Sen Sen) are not recent innovations, a new impetus has been given the industry by introduction of chlorophyll-containing tablets. (Stoppers, a chlorophyll product, was tested beginning 15 September of this year in Connecticut: in three weeks, 75,000 packages were sold through 1,000 outlets in the New England area.)

Stoppers officials say it is the only chlorophyll breath sweetener whose copy has been cleared by the Federal Trade Commission and approved by *Parents* magazine. The Stoppers agency, Walter Weir, is using newspapers, radio, and some TV announcements. Newspaper copy has been mainly negative: "Stoppers stop bad breath in seconds for hours." There were no complaints from the printed media, but some radio stations, notably WQXR, objected to the term "bad breath." So Walter Weir switched to a positive appeal instead: "Stoppers freshen your breath." The company and agency feel that taboos on saying bad breath are rather ridiculous; they think they should be able to say anything on ra-

dio that is allowed in newspapers, arguing that there's nothing shameful in the fact that people have bad breath.

Stoppers will go national after Christmas, has announcements so far on WNBC, WCBS, WNEW, WMCA, WQXR (all in New York), and TV spots on WNHC-TV, New Haven. Slides are used at present on TV, but plans are underway for films which are to be used in an enlarged TV schedule.

Laxatives, deodorants, and breath sweeteners are gradually pushing their way into more and more stations. But many other products are still fighting hard just to get a foothold. One of the toughest things to get on the air is cemetery advertising.

It is more than just concern over good taste that prompts most stations to turn down cemeteries. The problem is that it is hard to prevent some unpleasant reaction from spreading to adjacent entertainment from the cemetery commercial—and entertainment is the business of radio/TV.

Conestoga Memorial Park is reportedly successful with its announcements on WGAL-TV, Lancaster, Pa. And several California TV stations are also accepting cemetery advertising when it is tastefully done. KFI, Los Angeles radio station, carries Forest Lawn cemetery commercials (but it will not take laxatives).

Liquor, too, has had its advertising problems, so much so that most distillers have long ago given up the possibility of air advertising. Small wonder when groups of militant prohibitionists periodically assail distillers, the media which carries their advertising, and the government agencies which "permit" the advertising. Most recent outburst was the National Assembly of the United Council for Church Women in Cincinnati. Members complained of being assailed by "frequently lurid" beer commercials, went on to insist that all advertising be eliminated on radio and TV (and be replaced by taxation).

National liquor advertising is, of course, out of the question. The country's crazy-quilt of wet and dry states and counties would make it impossible. Many stations, though they are in wet states, have their own anti-alcohol rules.

Most recent of the "unmentionables" to make headway is the Clara Lane organization. Clara Lane is a white-haired, plump matron who owns 17 Friendship Centers around the country. After 12 years of building up a serv-

ice which has brought together 200,000 people, the Clara Lane Friendship Centers are going into TV. First step was a Saturday evening program at 11:15 p.m. on WPIX, New York, called *Your Saturday Night Date*. Listeners are invited to write in telling why they are lonely. Best letter writer has a love song dedicated to him the following week and goes out on a date with a celebrity of the opposite sex. Winners have taken people like Carol Bruce, Arnold Stang (radio comedian), Cliff Edwards, Norman Brokenshire to night clubs—all at Clara Lane's expense.

With New York under their belt, the Friendship Centers next tackled Baltimore, lined up WBAL; also have Chicago, Los Angeles, and San Francisco stations negotiating.

Not every station has been sympathetic; many class Clara Lane with so-called Lonely Hearts clubs which circulate mailing lists and photographs. But there's a difference. When a new member joins one of the Clara Lane Friendship Centers he must fill out a detailed form giving his marital background, business, and likes and dislikes. No married people are accepted and every applicant is checked to see whether he lives and works where he claims to. Then, on the basis of religious and social background, men and women are matched up and introduced by a chaperone.

It is this careful selection process which the Clara Lane organization feels entitles them to be considered a public service rather than a straight "Lonely Hearts" club. They claim 40,000 people have been married through introductions from the Friendship Centers, with only three percent of the marriages ending in divorce.

To convince TV stations that their advertising should be accepted, Clara Lane's ad agency, William Warren, Jackson & Delaney (New York) sends along copies of the Clara Lane commercial films. The films are roughly 10 minutes long and are done in a documentary style. (One has been cut down for use as a one-minute announcement.)

One film shows a lonely boy and a lonely girl, both "adrift" in New York City. Finally, through a Clara Lane Friendship Center they are brought together and marry. The other starts with a scene in which a husband is bringing home 11 roses to his wife on their 10th wedding anniversary. The 11th rose is for Clara Lane who

WOC

FIRST in the QUAD CITIES

In Davenport, Rock Island, Moline and East Moline is the richest concentration of diversified industry between Chicago, Minneapolis, St. Louis and Omaha. The Quad Cities are the trading center for a prosperous two-state agricultural area. Retail sales, total buying and per capita income rate higher than the national average, according to Sales Management.

WOC-AM 5,000 W. • **WOC-FM** 47 Kw.
1420 Kc. 103.7 Mc.

WOC delivers this rich market to NBC Network, national spot and local advertisers . . . with 70 to 100% BMB penetration in the two-county Quad City area . . . 10 to 100% in adjacent counties.

WOC-TV Channel 5
22.9 Kw. Video • 12.5 Kw. Audio

On the Quad Cities' first TV station NBC Network (non-interconnected), local and film programs reach over 27,900 Quad Cities' sets . . . hundreds more in a 75 air-mile radius.

Basic NBC Affiliate
Col. B. J. Palmer, President
Ernest Sanders, General Manager








DAVENPORT, IOWA
FREE & PETERS, Inc.
Exclusive National Representatives

Promotionwise

**There's ALWAYS Something
Going On at WSYR**

Without a penny of added cost to the advertiser, WSYR's radio shows get the full promotion treatment:

-  18,073 lines of newspaper advertising each month
-  Full schedule of courtesy announcements
-  Lots of direct mail
-  Frequent contests and other publicity stunts
-  Merchandising counsel and service

**You want your program to be heard, don't you?
So—you put it on WSYR**

WSYR ACUSE
AM • FM • TV

**The Only COMPLETE Broadcast Institution
in Central New York**
NBC Affiliate • Headley-Reed, National Representatives

Across the Mississippi and Into the Money

This is my first and best and true and only station, thought William Quarton as he cast an appreciative eye along neat rows of high readership ratings. She is a little heavy with Godfrey, thought Bill, but she delivers an audience good.

A pair of Cadillacs honked at each other across the Cedar Rapids street, their radios set at 600. "A lovely market," mused Bill. He shuffled through program records, looking for an availability.

His secretary came in, flushed with the burden of the morning mail. "Shall I open this package which probably contains orders from our sales representative, the Katz Agency, first, which is merely exciting, or shall I shuck this ear of corn sent in by an admiring listener?"

"Let's open the package," said Bill. He reached for the string, slit it sharp and hard and clean with a pocket knife which read Souvenir of WMT, Cedar Rapids. "Iowa is a good place, Daughter, and we have a capital per capita, and half of the state's income is industrial and half comes from the fat of the land."

"I am going to give you my portable," the girl answered, "so that when you walk from the car to your office you can hear the Columbia Broadcasting System's exclusive outlet in Eastern Iowa. Tell me what the Katz Agency sent, but leave out the rough parts." She raised a window and the Iowa air, clean as your grandmother's bobby pin, floated in.

"They have sent us a new time-stretcher. Thank G--! Now we can make room for all this other business."

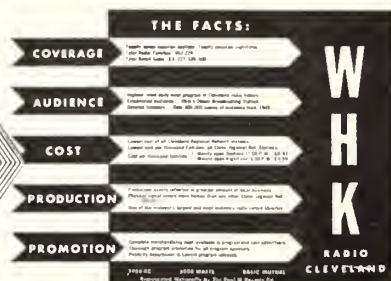
5000 WATTS, 600 KC



DAY AND NIGHT

BASIC COLUMBIA NETWORK

making a
nerve-racking job
easier for
spot time buyers



Selecting stations is a nerve-racking job for any time buyer, when he can't get the station information he wants. Or when it takes too long to get it.

Many stations are making it easier by running Service-Ads that supplement and expand their STANDARD RATE listings. The Service-Ad shown here, for instance, indexes useful information on Station WIIK's coverage, audience, cost, production quality, and program promotion.

The issues of SRDS Radio Section average over 50 pages a month of such additional buying information. That's why, when you're working with SRDS, or with SRDS CONSUMER MARKETS, it pays to check the Service-Ads as well as the listed data.



STANDARD RATE & DATA SERVICE

The National Authority / Walter E. Botthof
Serving the Media-Buying Function / Publisher
333 North Michigan Avenue, Chicago 1, Illinois
NEW YORK • LOS ANGELES

brought them together. Dwight Weist does voice-over narration for the films.

Live commercials are now used on WPIX; one goes like this:

"Although New York is the largest city in the world, it is also the loneliest. Thousands and thousands of single people, through no fault of their own, have not been able to meet congenial friends. They go through their lonely hours, alone, always hoping by some miracle the right person will come along. But it takes more than dreaming and hoping, and that's why Clara Lane Friendship Centers have been such an important public service during the past 12 years."

The rest of the commercial describes the scientific way in which people are sorted out and brought together. Listeners are also invited to write for full information and a reprint of Clara Lane's feature article in the *American Magazine* titled "Cupid Is My Business." They also get another booklet called *Cupid's Digest*. Weekly response to this offer on WPIX has been about 100, with many of the listeners becoming members, at a substantial fee.

Paradoxically, although some New York papers will not accept Friendship Center ads from Clara Lane they will sell space to publicize the TV show.

So far, no Clara Lane competitor has been able to break up TV station schedules—though they've tried.

Clara Lane's endeavor to get on TV points up one of the most important things about "acceptability" standards: every product or service should be judged strictly on its own merits. The fact that she was typed as just another Lonely Hearts operator hurt Clara Lane's plans for expansion. Careful investigation is a favor stations owe clients they consider dubious. Fortunately, most stations try to consider a prospective advertiser's case carefully before deciding either way. And, as the country's attitudes change, so too do the stations' standards. ★ ★ ★

TRANSCRIPTIONS

(Continued from page 23)

300 by the end of the year, according to the agency. O'Neil, Larson and McMahon.

Dr. Kildare is one of eight shows in the MGM Radio Attractions series. MGM entered the syndicated radio

transcription field with programs featuring MGM stars a little over a year ago. Music Corporation of America is the sales agency for MGM Radio Attractions. The Ayres-Barrymore series, first made famous by the movies, is a half-hour show planned for broadcast once a week.

The pictures on these pages indicate the variety of transcribed programs available. There's everything from kid strips to soap opera type serials. The variety enables a sponsor to select program types of known appeal to all kinds of audiences. Quarter and half-hour lengths naturally predominate, though a few one-hour lengths are available.

Two Nash automobile dealers in New Brunswick, N. J., wanted an honest hour for their *Nash Hour* over WTTC, so they put two Charles Michelson half-hour shows (*The Sealed Book*, *Musical Comedy Theatre*) back to back. These shows had previously been okayed for cooperative advertising by Nash Motors. Most firms which make cooperative advertising allowances to dealers make no distinction between live and transcribed programs. But before okaying a transcribed series they do want to know that it's up to the mark production-wise and that there are enough episodes already on wax to insure continuity of the program.

This is a point occasionally overlooked by an unwary sponsor. It's easy to invest a few thousand dollars in producing a transcribed show; but if additional episodes depend on selling the first ones to enough stations or sponsors, the end can come swiftly. That's why the mortality among newcomers to the field of syndicated transcriptions runs about 98%.

If a sponsor wants to plan for long-

range use of a series, he can ascertain the number of programs already cut. Famous shows like *Boston Blackie*, *Guy Lombardo*, *Cisco Kid* (Ziv) have a backlog of several years' programs—five years for *Boston Blackie* and three years each for the two latter. New disks are cut periodically for active programs as the need arises.

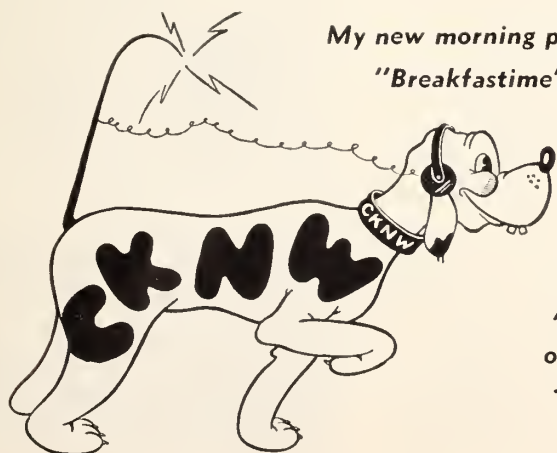
For a national advertiser, most of the stars on transcribed programs are willing to cut commercial lead-ins. This is important. It is especially important where a star has been on the air long enough to develop a devoted following.

This angle of linking the talent with the product was utilized by Pepsi-Cola in a test of the Transcription Sales feature *Golden Gate Quartette*. The Quartette did a custom-built jingle for Pepsi on their show. The experiment was so successful that the local Coke bottler bought a local live show to compete.

Pepsi is replacing their current radio jingles with the new *Golden Gate Quartette* commercial. They are also being used on the Faye Emerson television show, and will be featured on a new network radio show now in the works.

Syndicated program talent are seldom in a position to make personal appearances even for a national sponsor (an advantage that local talent is able to exploit); but occasionally special deals can be worked out when the number of markets bought is large enough and when the cycle is long enough. This possibility applies particularly to musical talent.

For example, it is possible to arrange now for the first time a free personal appearance of the *Golden Gate Quartette* in each market at some time within 52 weeks of the starting



My new morning program
"Breakfasttime"

is
the
ONLY
live-talent
A. M. show
on the coast
TOP DOG!

Merry Christmas to all from the Xmas Tree Country

The Art Mosby Stations



KGVO-KANA

5000 Watts
Night & Day
MISSOULA

250 Watts
Night & Day
ANACONDA
BUTTE

MONTANA

NOT ONE, BUT SEVEN MAJOR INDUSTRIES

A B C
AMERICAN
BROADCASTING
COMPANY
IN LOUISVILLE

WKLO
1080
Kilocycles

5000
WATTS-DAY

1000
WATTS-NIGHT

WKLO

Louisville, Ky.

JOE EATON, MGR.

Represented Nationally by
JOHN BLAIR & CO.

BMI

SERVICE

Service is one of the basic theme songs of BMI. Broadcasters in AM, FM and TV are using all of the BMI aids to programming . . . saleable and useful program continuities, research facilities, expert guidance in music library operations, and all the other essential elements of music in broadcasting.

Along with service to the broadcaster, BMI makes available to its 2,800* licensees a vast and varied repertoire ranging from be-bop to the classics. BMI is constantly gaining new outlets, building new sources of music and constantly expanding its activities.

The BMI broadcast licensee can be depended upon to meet every music requirement.

*2,802 as of November 29, 1950

BROADCAST MUSIC, INC.
580 FIFTH AVE., NEW YORK 19
NEW YORK • CHICAGO • HOLLYWOOD

GROWING GROWING GROWN

Now First in Mobile

MORNING PERIOD*

PLUS...

a 14.8 Over-all Audience
Increase Since 1949

ANOTHER BONUS FOR ADVERTISERS...

Special merchandising
department for extra
promotion of sales.

*January, February, 1950 Hooper

WABB AM 5,000 Watts
FM 50,000 Watts
**AMERICAN BROADCASTING
COMPANY**
OWNED AND OPERATED BY
THE MOBILE PRESS REGISTER
NATIONALLY REPRESENTED BY
THE BRANHAM COMPANY

date of their transcribed program. General Foods recently arranged to take advantage of this deal when they bought the *Quartette* for Swans Down products in a group of Texas markets and for other markets yet to be announced.

Golden Gate Quartette will deliver a finished commercial jingle for \$275, including the arrangement. Client furnishes the lead sheet and lyric copy and pays the mechanical costs. The commercials may then be used on any program in any market where the client is sponsoring the *Quartette*, as long as the sponsorship is in effect. Though similar arrangements can be worked out with musical and other talent, it is the exception rather than the rule that talent will cut commercials.

A singing commercial may have lots of sell and still lack the peculiarly personal endorsement angle that goes with a non-musical message. But commercial lead-ins can provide a powerful association with the product even without the direct endorsement implied in the commercial itself.

When Edward MacHugh says "Good morning, friends . . . on behalf of my sponsor Dolcin and myself. . . I appreciate your many kind letters . . . before our first hymn . . . here is a message of importance from Dolcin," when MacHugh says that, lots of people just naturally take it that he wants them to consider favorably what the announcer is about to say. A woman in Burbank, Calif., wrote that she buys a \$2 bottle of Dolcin, an arthritis analgesic, every week in appreciation of MacHugh's morning hymns.

There are good reasons for finding top talent on most syndicated shows. First, the difference in cost between the best musical groups (and individuals) and other musicians today is very slight because of high union scales. The same generally is true of other performers except for those whose Hollywood eminence earns them a premium rate. Most performers have scored successes before going on transcription; they either have an exploitable name or a proven record of showmanship.

Thus when Taylor Productions completed 156 15-minute music and patter programs a few weeks ago, they had on wax the same Tom, Dick & Harry whose cheerful, homey appeal for years had been familiar to thousands of listeners to the Brown & Williamson Tobacco Co. radio programs (and others

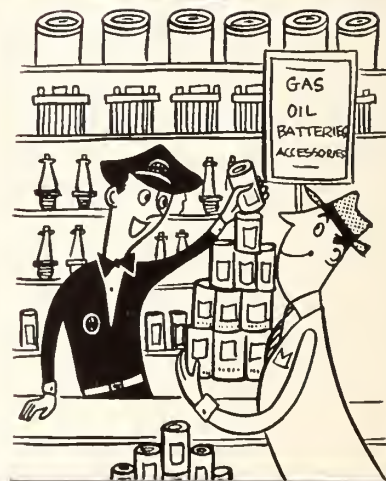
including Fels-Naphtha Soap, Armour & Co., and Household Finance).

Some artists own their shows outright, allowing a transcription firm to act as sales agent, or own a substantial share in it, thus enabling them to distribute earnings over a period of years. This and other advantages from the arrangement is convenient for tax purposes.

Because they can thus earn many times AFRA scale, artists can afford to waive salary without infringing the AFRA code. This is good for advertisers, too; where the cast doesn't draw salary either for original or repeat broadcasts in the same market (AFRA requirements where cast are non-owners), the show may be sold more economically.

There was a time, in the years before 1929, when tailor-making a show to an advertiser's order was a very frequent practice. But as the business of syndicating transcribed programs grew, advertisers found they could fill most

LANG-WORTH
FEATURE PROGRAMS
SELL
GAS & OIL!



LANG-WORTH
FEATURE PROGRAMS, Inc.

113 W. 57th ST., NEW YORK 19, N. Y.

Network Caliber Programs at Local Station Cost

of their recorded spot program needs from the growing lists of regular productions.

There were a few exceptions. Chevrolet in 1937 commissioned the World Broadcasting e.t. firm (now part of the Ziv organization) to tailor a program called *Musical Moments*. Some 450 stations carried the show which featured Rubinoff and his violin.

Custom-made e.t.'s were used by some sponsors to introduce new products, do special market promotions, etc. C. P. MacGregor tailored the *Skippy Hollywood Theater* for Skippy Peanut Butter, a show which was the basis of the campaign that made Skippy a national name. MacGregor applied the same idea of using a new Hollywood star for each program in a *Hollywood Star Theater* series which became the *La Rosa Hollywood Theater of Stars* when national sales manager Nat V. Donato sold the idea to V. La Rosa & Sons, Inc., New York (macaroni products). The half-hour show is on five times a week. With the show starting on six and later expanding to 14 Eastern stations (New York, Massachusetts, Rhode Island, Connecticut, Pennsylvania), La Rosa climbed from just

another macaroni maker to a regional leader in the business of macaroni.

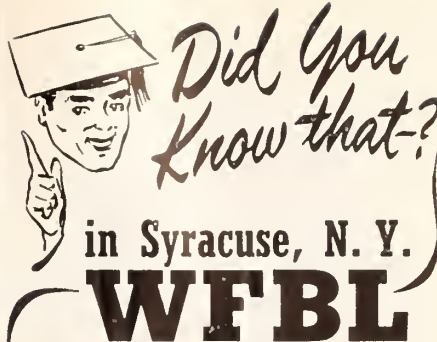
The *Star Theater* is sponsored by other advertisers (Chesebrough, Plymouth dealers, etc.) in other areas.

A syndicated show is no exception to the general rule that the longer a program plays, at the same day and hour, the better its rating tends to grow—if it has been spotted at a time when there is a logical audience available. Competition naturally affects ratings, regardless of the show. But you would expect as a general rule that a syndicated production with top-notch talent would fare well in the battle of the ratings. And they do.

An interesting illustration of faith in the economy and pulling power of a well-produced e.t. series is the recent action of WBBM, Chicago (CBS), which was losing an uncomfortable share of audience between 10:30 and 11:00 p.m. WBBM bought a half-hour mystery-adventure series, *The Avenger* (Michelson), to put in the slot. WFIL, Philadelphia (ABC), bought a group of 12 e.t. productions for use in class A nighttime periods. Within two weeks they sold 11¾ of all available commercial time for one-minute spots.

Up until about three years ago many regional and national advertisers had to be sold hard on the idea of e.t. radio shows, despite their use by a few of advertising's giants since the early days. But the war did a lot to change that. Now regional sponsors are beginning to make up a more substantial proportion of the total numbers of sponsors using e.t.'s. Practically no type of advertiser is unrepresented. There was a time when it was hard to convince a manufacturer of work clothing that radio was for him. Now Williamson-Dickie Mfg. Co., Ft. Worth (and a lot of others like him), have been talking to people for three years via *Riders of the Purple Sage* (Teleways) on the merits of their work clothes and uniforms. Clothes are clothes, McGaugh Hosiery Mills, Dallas, figured, and upped sales of Air-maid Nylon Hose 20% within less than a year after sponsoring Frank Parker (Teleways) over Southern and Southwestern stations.

There aren't as many new shows being produced now as there might be, despite the variety available. The reason isn't alone that producers are being cautious about investing freely in new radio properties until they can see a little further into their own future



Now delivers more listeners DAYTIME, morning and afternoon, than the next two stations combined! You get over 40% of the daytime audience on WFBL.

Call FREE & PETERS for Availabilities

WFBL

SYRACUSE, NEW YORK



Mr. Bill Lloyd
Young and Rubicam, Inc.
New York City
Dear Bill:

Randy tells me thet yore takin' up whar she left off now thet she's done gone and got hitched ter Ted McDonald. Waal, yuh wants ter mark WCHS right at th' top uv yer list! Bill, this here town uv Charleston, West Virginny, is one uv th' best durned markets in th' country, an' WCHS is far an' away th' best buy in town! See thet sign on my pants? Well, thet's true, Bill. WCHS gits yuh twict as much fer yer money as effen y'd buy all th' other four stations in town! Thet's sumthin' worth 'memberin'!

Yrs.
Algy

WCHS
Charleston, W. Va.

Selling Power

PROVEN BY ARBI

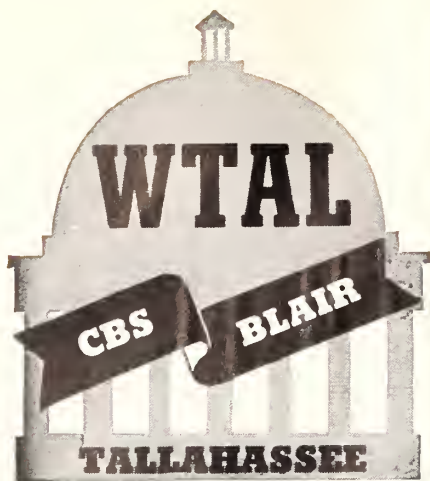
The XL Stations
of the Pacific Northwest

- **WASHINGTON**
KXLY—Spokane
- **OREGON**
KXL—Portland
- **MONTANA**
KXLF—Butte
KXLJ—Helena
KXLK—Great Falls
KXLL—Missoula
KXLLQ—Bozeman

Pacific Northwest Broadcasters

Sales Managers

Wythe Walker Tracy Moore
347 Madison Avenue 6381 Hollywood Blvd.
New York 17, N. Y. Hollywood 28, Calif.



5,000 Watts Full Time

John H. Phipps, Owner
L. Herschel Graves, Gen'l Mgr.

FLORIDA GROUP
Columbia
Broadcasting
System

National Representative
JOHN BLAIR AND COMPANY

Southern Representative
HARRY E. CUMMINGS

First TV
Station in the
Mountain West



KDYL-TV
NBC NETWORK
CHANNEL 4
Salt Lake City, Utah

National Representative: Blair-TV, Inc.

as television packagers; the unions are a problem as well. A committee representing the transcription industry is now negotiating with AFRA (American Federation of Radio Artists) over terms of a new pact. Leaks have it that AFRA is holding out for increases topping 100%. The point at which they will compromise will be a major factor in determining future production plans of most e.t. firms.

Despite the temporary slackening of new production, most advertisers are far from having tapped the full resources of e.t. talent as a means of influencing customers.

Have you tried your luck with wax?

★ ★ ★

RADIO FIGHTS BACK

(Continued from page 23)

by its own comedians, has hit a low point in public prestige.

And television is not altogether to blame. Radio may be reaping the reward of having ignored its critics for these many years of stale jokes about network vice presidents.

Critic Crosby, however, is a bit too cute for us at the moment when he says that "radio sold its beautiful white body to the advertiser before it was old enough to know what it was doing." Conditions aren't quite *that* bad, John. For one thing, the networks have been building their own radio shows in increasing numbers of late. For another, advertisers are willing to listen to reason. Like smart gamblers, sponsors will ride a programming trend once it gets rolling, even if it's a wholesome trend. And because they have the power to start trends, by building and selling their own packages, the networks can still shape programming (for good, or bad).

Getting back to point 1 of our fight-back strategy, we suggest, then, that the networks provide aggressive programming leadership. Critics have slashed at the supposedly low level of soap operas; advertisers have merely shrugged their shoulders because the programs sell. Fine. Let the advertisers continue bankrolling *The Perils of Amnesia Lil*. At the same time, how about the networks trying to develop shows based on more solid stuff? Let one or two dramas about reasonably real people click as sustainers and sell to sponsors—then all the soap operas will lift up a notch or two. It's the

old joke-stealing principle on another level. This can work in other programming categories as well.

A few days ago, WSTC, ABC affiliate in Stamford, Conn., put a new afternoon program on the air called *The Housewife's Bookshelf* (1:30 p.m.). It features readings from great novels and short stories. Said the station's general manager, Julian Schwartz: "There is a large group of daytime listeners who are seeking something more than the usual radio diet of quiz programs and soap operas." That's the group Schwartz is gunning for with this show, though the station will continue presenting its usual quota of quiz shows and soaps. It's this kind of move which has to become more frequent throughout the industry.

Point 2, the promotional side of our strategy, doesn't have to wait until soap opera comes out sparkling clean and free of heroines with galloping hysteria. Radio has got plenty to promote right now. There *are* shows to please the highbrows, even though they're few in number. There *are* shows, in larger number, which can pass the critical survey of middlebrows. The problem is that the great, overwhelming impression people have built up about radio is based on its programming for lowbrows.

This has an unhealthy public relations result, *even among lowbrows*. Visit a few homes during an afternoon and you'll see what we mean. Even if the lady of the house is a soap-opera fan, she's likely to say, "Oh, I don't always listen to this." Or, "I just turn it on out of force of habit. I hardly hear a word they're saying."

IN DANVILLE, VA.

BUY THE

OLD ESTABLISHED

ESTABLISHED 1930

HIGHLY RATED

46.0 HOOPER
AVG. 5 PERIODS, WIN. 1950

ABC STATION

WBTM

HOLLINGBERRY

American women, no matter what their true tastes, traditionally are easily influenced by uplift movements. The movement to uplift soap opera is no exception and it has left a deep imprint on the minds of women.

Promoting radio's best shows—through newspaper ads, radio announcements, and even TV announcements—would help to wipe out the public impression of radio as a low-brow medium. *It would help make lowbrows more comfortable with frankly lowbrow radio entertainment.* Before you laugh that one off, take a look at what the television industry has been doing in its current "television Christmas" campaign. The ads stress educational shows, though they're few and far between on TV right now. Why? We think it's because the strategists up at Ruthrauff & Ryan have recognized the great urge of the American public to be associated with the high-toned and wholesome. It's the same urge that makes laborers buy the "Book of Knowledge" from

door-to-door salesmen—"for the kids." The kids may not need a reference work of this type because they're too busy putting slugs in the corner slot machine, but the "Book of Knowledge" is on the shelf just in case.

That's our thinking on the effect strong-selling promotional copy about radio's higher-level programing might have on one segment of the population. The principle is basically the same for even the loftiest intellectuals. Give a college professor new respect for radio by showing him its better side, and he'll develop a friendlier feeling for radio as a whole.

The late President Roosevelt read mystery stories to relax. Other important personalities enjoy mysteries. It should follow that such well educated intellectuals might enjoy some of radio's mystery dramas. But you won't get the intellectual to even turn on a set regularly till he regards the medium as a whole with some warmth. There are fads in every circle. Till now, hating radio has been one on some levels. The sad part about it for radio is that these are the very same levels where opinion is shaped in this country. The authors, the columnists, the magazine writers, even gag writers, belong to intellectual circles where radio is almost a dirty word.

The promotion we have in mind should be hard-hitting and dramatic. It's the kind of promotion which is best done on an industry-wide basis. Programs promotion ads by stations on the radio page won't tell this story. It's more the full-page newspaper ad approach we're driving at.

Radio announcements, too, would fit into an important place in our scheme; and television plugs. There's no reason why radio can't carry the competition right to television's own audience, paying for TV time as it goes.

Promotion is a flimsy thing, of course, without the goods to back it up. While radio is telling the story of its better side, the networks and individual stations will have to bear down hard to improve old types of programing and open the doors to new types. The virtue of the kind of campaign we have in mind is that its effects can pervade an industry. Get the public talking about how much improved radio is and it becomes the fashion for radio's idea men to think about improvements. This is what you might call the get-the-ball-rolling principle.

"TAYLOR-MADE" Singing Jingles

Contact us RIGHT NOW! for information on jingles professionally written and performed for *you* at a surprisingly low cost. We'll send you a free audition disc of TAYLOR jingles that are selling merchandise now . . .

**These transcribed shows
available for lease or
outright sale:**

TOM, DICK & HARRY—Happy chatter and novelty songs. A new show.
156 15-min. shows.

CHUCKWAGON JAMBOREE—Star Ken Curtis and the Novelty Aces in a Western Musical.
131 15-min. shows.

TAYLOR PRODUCTIONS, INC.

6700 Sunset Blvd.,
Hollywood 28, Calif.
HUDSON 2-1089

SHOOTIN' THE WORKS ON SLAUGHTERS (Ky.)?

Why fire advertising ammunition at Slaughters (Ky.)? With WAVE you can probably hit this State's sales mark around Louisville alone. . . .

We lay our sights on just one target—the 27-county Louisville Trading Area. We score bull's-eyes with 215,000 radio families who are really worth hitting—people who buy nearly as much merchandise as *all the rest of Kentucky combined!*

Aim to kill, boys. We'll do a bang-up job, without crippling your budget. Ask us or Free & Peters for all the facts.

**LOUISVILLE'S
WAVE**
NBC AFFILIATE . . . 5000 WATTS . . . 970 KC
FREE & PETERS, INC.
National Representatives



The client who bought KQV's November election package wrote:—"You did an outstanding job. Please give us an option on the service for next year!" We enjoy taking the bow, but must in turn doff our hat to our web, the Mutual Network, which contributed a remarkable job of reporting.

KQV

Pittsburgh, Pa.

MBS — 5,000 Watts — 1410

Recently, NBC got the ball rolling for radio again all by itself when it launched *The Big Show*. *The Big Show* is a bold departure from the usual because of the length of time on the air (90 minutes) and the tremendous dollar value of the talent used for each program. It's a show made up of enough guest stars to keep the rest of radio going for a week. The very fact that NBC has made such an investment in its radio schedule is enough to get people buzzing again about the AM medium. It's just this kind of stimulation that radio needs. And some kind of concerted, industry-wide promotion, coupled with new programing developments, has an even better chance of recapturing the imagination of the American public.

Another phase of radio's self-promotion effort, as we see it, should be given over to a constant drumming away at the advantages radio comes by naturally. The biggest one of these is, simply, that there's nothing to look at

on radio. Is that good? On a considerable number of occasions, yes. We don't just mean when the Mrs. is ironing poppa's shirts. The fact is that there are times when anyone wants to relax and only listen. TV won't let you do it.

That this is the case has often been discussed in the trade press. But no one's told it to the consumer. He's left alone to be mesmerized into looking at the television set—because it's a new thing and glamorous, and he hasn't quite figured out how to take it or leave it alone. What about a full-color magazine ad of a pretty gal curled up in a sofa and saying, "There are some times when a gal just feels like listening to her favorite programs." (Small, personal set in evidence, of course.) Advertising like this could accelerate discovery by listeners that radio still has this important place in their lives.

Another advantage that sightless radio possesses is that it draws on the resources of the mind. A drama on radio can be a moving and fascinating theatrical experience because it stimulates imagination, gets the listener to fill in scenes in a manner satisfactory to his inner self. Television has some superlative dramatic shows, but the run of the mine TV drama is an imperfect thing. Its scenery gets the shimmies at moments of crisis; its actors flub. There's where radio has an opportunity to compete. A smooth, well scripted, well rehearsed drama playing on radio the same hour as a low-grade television drama should be able to pull audience from the TV show. But the audience has to be sold on that idea. ("What? Me listen to radio when there's a television play on?" Yes, Buster, once you get thinking in that direction again.)

An opportunity to see how this competitive situation works out was provided a few months ago when Moliere's "Doctor in Spite of Himself" was televised one evening, then broadcast on radio a few weeks later.

The TV production, as it happened, was poor. Several of the performers gave it the borsch-circuit touch. One of them had a lot of trouble remembering his lines—and the lines come fast and furious in this show. The sight of a borsch-circuit comedian dressed in a period costume, and flubbing lines was more disturbing than entertaining.

It turned out the radio production was on a far higher level. The voices

caught just the right mood, without benefit of scenery, or costumes.

We might add that the cost of producing a witty Moliere hour on radio was probably a fraction of what the elaborate TV production came to.

So, advertise. That's the advice radio has been giving manufacturers for years. It's our advice to radio. And don't forget that the big key is programs—and the way they're "sold" to the public. ★ ★ ★

510 MADISON

(Continued from page 7)

FARM DIRECTOR

Please send me a copy of the 9 October issue. I am positive that the article, "The farm director: what a salesman!" will be of great value to me in selling time on our farm program.

I hope that you are able to publish more articles of this type.

JOHN TURREL
Farm Director
WBUT
Butler, Pa.

AD MAN'S BOOK SHELF

I was especially interested in your article in the 6 November issue of SPONSOR about recommended books for ad managers.

To your list I would like to add a

ADVERTISING, PUBLIC RELATIONS EXECUTIVE AVAILABLE

Former New Yorker, seasoned Account Executive, with 10 years of diversified advertising, public relations experience, desires to relocate. At present, owns and operates small recognized agency,—planning, preparing, placing campaigns in all media. Excellent radio background. Thoroughly grounded in all agency operations. Expert of spoken and written word. Wishes to affiliate with organization which offers greater opportunity leading to top-notch executive position. Age 38, college graduate, married, mature, adaptable. Free to go where opportunity exists. Excellent references.

BOX 22, SPONSOR



only

Rochester
STATION
GAINING

- in AUDIENCE
- in TIME SALES

And Our Low Rate Card Remains Unchanged

1280 KC 5000 WATTS

WWVET
MUTUAL

IN ROCHESTER, N. Y.

Represented Nationally by
THE BOLLING COMPANY

half-dozen from my own bookshelf—all of which I strongly recommend as important reading material for any advertising man: "How to Develop Profitable Ideas," by Otto F. Reiss; "A Technique for Producing Ideas," by James Webb Young; "My Life in Advertising," by Claude Hopkins; "Understanding Human Nature," by Alfred Adler; "The Art of Readable Writing," by Rudolph Flesch; "Social Class in America," by Warner, Meeker, and Eells.

GORDON A. HELLMANN
Manager
TV Sales Presentations
CBS-TV
New York

● Reader Hellmann's list is a stimulating one. What are some of the books you've found useful? Send a list of your favorite books along and we'll let everyone in on them in a future issue.

LOOKING vs. LISTENING

(Continued from page 30)

radios, etc. It does include listening to personal sets.)

You can't conclude from these figures that it will always be this way. Fact is that television programing has not yet hit a plateau. It's been going up both in quantity and quality over the past 18 months. Inevitably, that would tend to keep refreshing the interest of viewers. Actually, you can speculate that when the time spent in viewing is approximately the same now as it was 18 months ago, that represents a drop in interest. With so many more good shows to watch, each viewer might have been expected to look in longer each day.

Fully conscious that TV trends are in a state of flux, Advertest will repeat the looking vs. listening survey at intervals over the next few years.

The highest change in listening pat-

tern among any age group was among women over 60. Where the elder-aunt-and-grandma group had been listening to radio for 2.6 hours daily 18 months ago, the figure now is down to 1.1. Advertest's interpretation is that daytime TV "has drawn the older group away from their radios." Younger women, as was mentioned above, show just the reverse trend.

While the average amount of time spent with TV per person declined from 2.9 to 2.3 hours between the two surveys, the average time sets were on during a day increased slightly. The figure was 4.48 hours per home each day in May, 1949, 10 minutes longer in 1950. This is the breakdown by hours per home: one hour, 2.7% of the homes; two hours, 7.2%; three hours, 17.2%; four hours, 22.5%; six hours, 13.9%; seven hours, 6.4%; over seven, 3.4%.

The time TV sets are turned on and off has been changing. Sets aren't going on quite as early, but they are staying on later. Here's the complete breakdown on turn-off time:

Time	May 1949	November 1950
8-8:59 p.m.	1.6%	1.8%
9-9:59	13.8	6.4
10-10:59	7.3	23.4
11-11:59	2.3	41.1
Midnight and after	....	27.0

There is a shift to early-morning radio listening. This has been predicted by a number of advertisers who reasoned that viewers go to bed with their craving for news programs left unsatisfied by TV. "In May, 1949," says Advertest, "the largest number of radios first went on between 8 and 10 a.m.; now the largest number of radios go on first between 6 and 10 a.m."

Another change that took place in radio listening over the past 18 months involves program type. "Radio news listening in TV homes has more than doubled in the past 18 month (i.e. the percentage of homes still listening to news programs regularly). This category is far ahead of all others as the type of program listened to regularly."

Other program types which are listened to regularly include: music, 41.4% of homes listen regularly; serials, 17.2%; drama, 9.8%; sports, 3.2%; variety, 7.2%; mystery, 6.4%; quiz, 5.3%.

This is what the Advertest report says about evening radio programs. "Whereas in May of 1949 top evening radio programs were still being listened to in TV homes, it is interesting

to note that only one evening program remained on the list in November of 1950 (*Lux Radio Theatre*, and this program showed a loss of 7.0%). Those showing the heaviest loss during the past 18 months include Jack Benny, Bob Hope, Bing Crosby, and Walter Winchell."

The top 10 radio programs listened to regularly in the TV homes were: Godfrey's CBS morning show, 14.5% listen regularly; WNEW *Make Believe Ballroom* at 10 a.m. 3.4%; WOR news at 7 a.m., 7.8%; ABC *Breakfast Club*, 6.4%; WOR news at 8 a.m., 5.5%; WOR news at 6 p.m., 5.1%; John Gambling on WOR mornings, 4.5%; NBC news at 7:30 a.m., 3.5%; *Lux Radio Theatre* on CBS at 9 p.m., 2.9%; Lowell Thomas on CBS at 6:45 p.m., 2.9%.

"All but one of the top 10 radio programs listened to in TV homes," Advertest points out, "are presented before 7 p.m., and seven of the top programs are presented before noon."

Advertest found that the average number of people listening to a radio program in its sample TV homes increased almost 12% since May of 1949. But the figure was still below the pre-television figure of 2.98 listeners per program. The current figure is 1.93 listeners per radio program.

Here's why the number of listeners per program took a jump. In May of 1949, 13.3% of the TV homes reported no regular radio listening. But only 7.2% reported this was the case in the current interview. The 6.3% of families who have gone back to radio listening contributed to the higher average number of listeners per set.

There you have it, a picture of changing conditions as TV and radio find their own levels. Many forces are at work now. There's the effect of improved TV programing to be considered: the possibility that TV programing will get static and cliched; the chance that radio programing may take on new sparkle as the competition gets keener.

Whatever happens, Advertest researchers will be out again in months to come covering their story of the evolving listening vs. looking pattern. At that time, SPONSOR will again bring its readers an over-all digest of the Advertest results. And before then, you'll be reading the results of several surveys SPONSOR inspired at research-minded universities in several sections of the country. ★ ★ ★

JOE ADAMS
REACHES ALL
NEGROES
IN LOS ANGELES
KOWL 5600 WATTS
CLEAR CHANNEL
LOS ANGELES - SANTA MONICA, CALIF.

IDAHO'S
MOST POWERFUL
10,000 WATTS
K G E M
BOISE, 185,000 CUSTOMERS



How big is radio?

Advertisers will welcome the request made by the NAB Board to Broadcast Advertising Bureau, Inc., "to undertake a study into the growth of radio as evidenced in expanded coverage and the enlarged impact of the medium."

The action, one of the first to be undertaken by the enlarged BAB, came about through a resolution by the Board. The study will be made by the NAB sales or promotion staff in New York (to be absorbed into the million-dollar BAB) for presentation at the NAB 1951 Convention in mid-April.

A scientific, dispassionate measurement of the dimensions of radio will be particularly well received at this

juncture. The cross-currents of events, the confusions due to conflicting measurements, TV, subtle attacks by other media, are severely undermining a medium that doesn't even know its own strength.

If some advertisers have been repelled by radio's jig-saw complexities, it's only natural. Why worry about something you can't understand? There's always another advertising medium that makes life much simpler.

It will help all broadcasters to remember that the account man at J. Walter Thompson or Y&R, the vice president in charge of advertising at Standard Brands, Buick, or Pepsi-Cola, is human, too.

Despite the talk about reducing radio rates, advertising buyers are anxious to be shown. If radio can prove to them that they're getting enough for their money, everything will be hunky-dory. But they need more than generalities.

In doing this overdue study, SPONSOR recommends to BAB . . .

1. Keep it factual and down-to-earth. Generalities alone won't do the job.
2. Keep it simple.
3. Be conservative. Radio's story is strong; it can afford to lean over backwards.
4. Don't overlook out-of-home listening.

5. Don't overlook personal-set listening (the big trend).
6. Don't overlook return of radio listening in TV homes.

Gene Autry: businessman

Like Bing Crosby, Gene Autry is throwing his lasso around more stray projects than a cowpoke can sight in a year on the lone prairie.

Of course, everyone knows that Gene has done well with the prize critter in his stable, "Rudolph, the red-nose reindeer."

But did you know about his TV enterprises?

His real activities?

His radio stations?

His oil wells?

His endorsed toys, clothes, shoes, etc., etc., etc.?

Oh, well, what we started to say was that Gene is now going into the processed food field. Under his name a flood of jams and jellies, fruit juices, dairy products, popcorn will soon hit the TV screens.

Seems like Gene is about ready to rival Sears & Roebuck in variety and scope. Unfair competition, we call it. For it wasn't many years ago (when we first met Gene) that it was Sears that paid the groceries for the Autry family by sponsoring him six mornings a week over WLS.

Yép. Smiley was there, too.

Applause

This issue we extend congratulations to . . .

Ben Grauer, radio announcer, bachelor, and bibliophile, whose first 20 years of radio have been marked by a throng of happy sponsors, a happy disposition, and a growing disposition to render public service.

J. E. Murley, head of Broadcast Advertising Inc., Boston, whose common-sense merchandising has paved the way to bigger and bigger air successes for clients of his *Marjorie Mills* and *Yankee Kitchen* programs.

P. A. Sugg, general manager of WKY-TV, who personally led a seven-man crew of interviewers into Enid, Oklahoma, and learned what viewers 65 miles from the nearest transmitter say about TV, what they like, how well

they see. His findings add substantially to knowledge of TV coverage.

Grocery Manufacturers of America, Inc., who honored these women broadcasters for contributing an understanding of America's food production and distribution problems to their listeners: Mrs. Heloise Parker Broeg, WEEL, Boston (first place); Miss Jane Weston, WOWO, Fort Wayne (first honorable mention); Mrs. Frances Jarman, WDNC, Durham (second honorable mention).

G. M. Philpott, vice president and advertising director of Ralston Purina, who last week in Chicago said this to the Farm Directors of America: "The Farm Director can be one of the most important men at any radio station by making his management conscious that he has the most valuable audience on that station."

Gunnar Wiig, WHEC general manager, whose pertinent, down-to-earth, and inspiring editorial columns paid for in the local newspaper have become a Rochester institution.

Harold W. Baker, WOW, Omaha, whose standout radio news coverage was commended by the National Association of Radio News Directors; Richard Oberlin, WHAS-TV, whose local TV reel coverage was judged best.

WFBL, and especially Bob Soule, Jr., whose unique rotating merchandising plan won the acclaim of New York advertising men in November.

WTIC, WSJS, WNAX, WIBX, KUOM, KUSD, who this year won the National Safety Council's Public Interest Award for Exceptional Service to Farm Safety.

** Say it with...*

SPONSOR

a meaningful gift for all your radio
and television friends and associates



They'll appreciate your selection of a gift so completely suited to their every day needs. Here is a quick, easy and highly satisfactory way to solve your Christmas gift problem . . . at special low gift subscription rates. Just make up a list of those of your friends who are sponsors, advertising prospects, agency executives, broadcasters or business associates. Few gifts, however costly, could be more useful to radio and television interested friends. So why not do your Christmas shopping NOW while it's on your mind. Airmail your list of names promptly to enable us to acknowledge your gift subscriptions on the beautifully-designed card illustrated on the left.



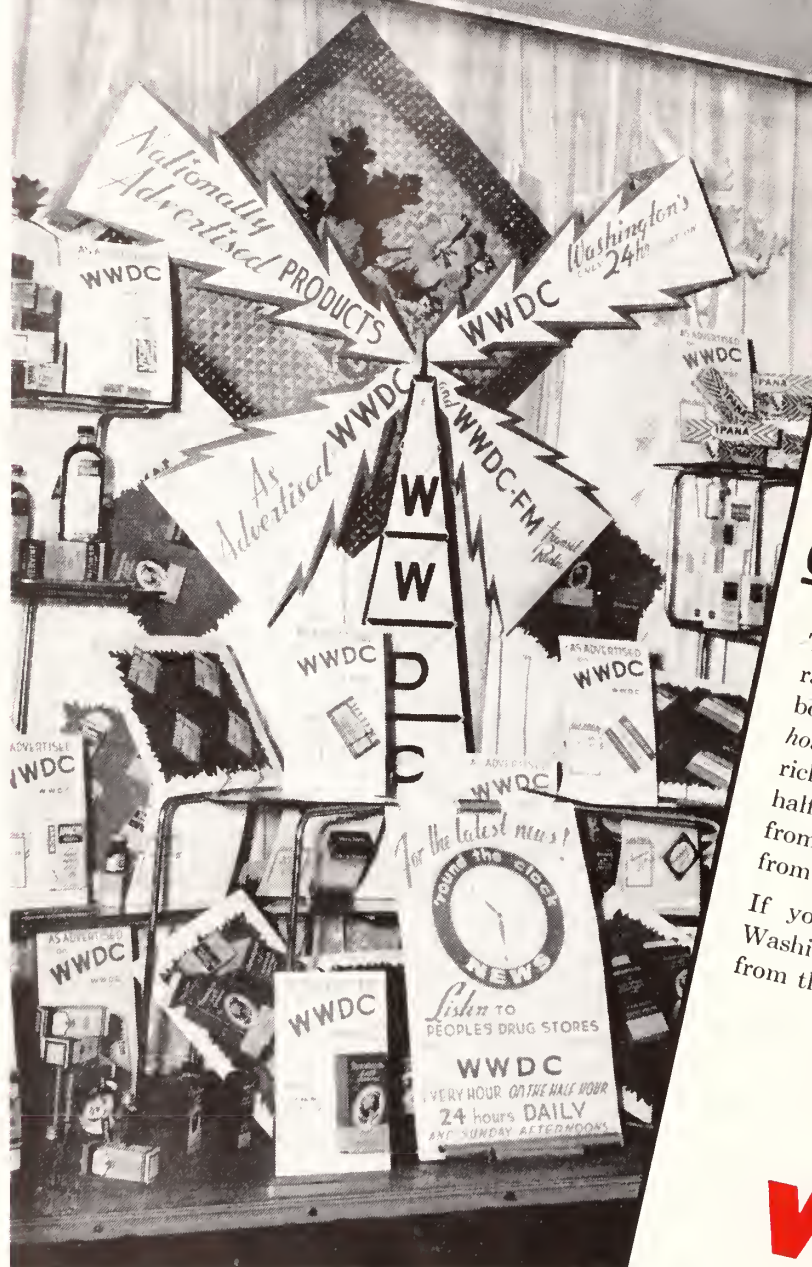
SPECIAL LOW CHRISTMAS GIFT RATES

Your own subscription, new or renewal..... \$8
Each additional subscription..... \$5
In quantities of 25 or more gift subscriptions cost is only \$4 each.

Shortest distance between buyer and seller

510 MADISON AVENUE, NEW YORK 22, N. Y.

PEOPLES DRUG STORE



EXCLUSIVE

PEOPLES DRUG STORES

—one of America's
foremost drug companies

buys

WWDC

exclusively in Washington!

This great drug company knows a great radio buy when it sees one. And so Peoples bought news broadcasts on WWDC 24-hours a day—the only buy of its kind in the rich Washington market. Every hour on the half hour, Washington gets all the news from WWDC, and good, selling messages from Peoples.

If your business needs a real boost in Washington, get all the facts about WWDC from the Forjoe man.

WWDC
WASHINGTON, D. C.

WWDC-FM—Washington's Transit Radio Station
H-R Representatives, Incorporated

SPONSOR

For buyers of broadcast advertising

The glamour boys of
bigtime advertising—p. 28

UNITED
BALTIMORE
MD.
2 CENTS 2

SP 10-49 1-27-51
MISS FRANCES PRAGUE
NATIONAL BROADCASTING
30 ROCKEFELLER PLAZA
NEW YORK 20 N.Y.

RECEIVED

JAN 19 1951

NBC GENERAL LIBRARY

Senator Dudley Le Blanc
spearheads Hadacol's
Christmas parties See p. 24

Reports

page 1

Men, Money
and Motives

page 6

Mr. Sponsor:
William
Wright

page 8

Spot:
Local Shows

page 21

Hadacol
Packs 'em in

page 24

M-Day for
Sponsors

page 26

Glamour
Boys of
Advertising

page 28

Margarine's
Problem

page 30

TV Writer's
Importance

page 32

Mr. Sponsor
Asks

page 34

Radio
Results

page 38

Roundup

page 42

Sponsor
Speaks

page 72

Applause

page 78

AM or TV...

newscasts in the WHAS tradition!



50,000 WATTS ★ 1A CLEAR CHANNEL ★ 840 KILOCYCLES

*The only radio station serving and selling
all of the rich Kentuckiana Market*

Television in the WHAS tradition

WHAS-TV
Louisville, Kentucky



VICTOR A. SHOLIS, Director • NEIL D. CLINE, Sales Director

REPRESENTED NATIONALLY BY EDWARD PETRY AND CO. • ASSOCIATED WITH THE COURIER-JOURNAL & LOUISVILLE TIMES

SPONSOR

510 MADISON AVENUE, NEW YORK



NETWORK RADIO HEADS BIG ADVERTISER BUDGETS—Survey made for Printers' Ink of top-25 advertiser spending from 1935-49 reveals that network radio was dominant first with 39%. Other rankings were: magazines, 28%; newspapers, 27%; Sunday magazine supplements, 4%; farm papers, 2%. Network radio (national spot was not tallied) ranked first with 14 advertisers.

LIBERTY VS. PROGRESSIVE—Much speculating going on these days as two newest national networks, Liberty Broadcasting System and Progressive Broadcasting System, jockey for position. Liberty, backed by theatre-wealthy McLendon and already established with many independents as No. 1 sports re-creation specialist, has lead in outlets. Progressive, headed by promotion-minded Larry Finley, countering with Hollywood-starred productions beamed at women and roster of well-known radio know-how executives like Homer Griffith, Miller McClintock, Don Withycomb, Kolin Hager, Ed Twamley, Bob White, Wade Crosby, Morgan Ryan.

QUIZ SHOWS POPULAR ON TV—Television sponsors are discovering that quiz shows go big visually. Types that get best viewer reaction still not fully known, but many stations now experimenting. Second week of "TV Giveaway," offering cash wards for identifying WWJ-TV (Detroit) personalities from air clues, brought nearly 3,000 postcards and letters.

MULTIPLE-SET AND OUT-OF-HOME RADIO STUDIES PLANNED—The big audience plusses to radio advertisers (multiple-set listening inside the home; listening out-of-home) will come in for increased research during 1950. Pulse out-of-home studies, conducted for such stations as WNEW and WOR, and now being made in several markets, will be greatly expanded. Ohio Broadcasters' Association is undertaking analysis for Ohio with assistance of such schools as Ohio State University. Some observers believe, however, that personal-set trend within homes is even more important (though less appreciated) plus. WHO, WIBW (through Forrest Whan) have done work in this direction. Broadcasters, urged to reduce rates, want to analyse what they actually give advertisers before reaching decisions. All media but radio and TV carefully tally full circulation.

TV PROBLEM #1: WILL SETS BE AVAILABLE?—While some TV markets have as much as 50% TV-homes (Cincinnati, Philadelphia, Baltimore, for example), newest areas like Nashville have meager percentage. Broadcasters in such areas worried that government requirements will hold set supply down while operation cost stays up.

SPONSOR REPORT for 18 December 1950

ADVERTISING COUNCIL SOON TO BE RADIO-ACTIVE—Executives of Advertising Council, puzzled that government has been slow in asking for air assistance, will shortly have its hands more than full, particularly with radio and TV requests. Government agencies much impressed with (1) importance of radio and TV in getting people to act, (2) efficiency and cooperation of Advertising Council.

TAPE RECORDING GAINS RADIO FAVOR—In past few years, most stations have purchased sound recording tape equipment; many network and spot shows are being taped. Changeover from disk to tape has come about almost without notice. Recent survey by BBDO reveals 95% of stations have tape recording equipment, as have many agencies. Survey reveals that radio commercials, open-end transcriptions, and transcription libraries may fall into tape recording orbit when technical problems are licked. Advantages of tape are ease in editing, elimination of line charges, "on spot" recording, easy portability. Disadvantages are cueing, tape breakage, difficulty of using on short material like commercials, variation of speeds between different recorders, time needed to rewind.

SKOURAS: "THEATRE TV IS OUR ANSWER"—Growing sentiment in motion picture industry circles for widespread theatre TV. Spyros Skouras, president of 20th Century-Fox, believes it best answer to key theatre problem, TV. Phonevision difficulty in getting suitable first-run films stems from dilemma movie magnates currently face. 16 theatres now have TV; more are planned.

RADIO IS GETTING BIGGER—At time when nighttime radio is under fire more evidences of daytime and rural radio power piling up than ever before. Hadacol and D-Con putting unprecedented amounts into medium and getting unprecedented results. WCKY, Cincinnati (which sells only on per-inquiry basis from 8 pm to 6 am, estimates station earning twice card rate during November-December. Cowan & Whitmore, card rate mail-order firm, plunked \$40,000 into 2-week campaign on 50 stations for Christmas item. Returns hitting \$150,000. Featuring Christmas tree ornaments, C&W put \$100,000 into 100 stations for 2-week campaign and sold \$500,000. Both items radio-only, although pre-test in newspapers tried, but failed. Some top-pulling C&W stations, reports agency, are WSRS, Cleveland; WIND, Chicago; KYA, San Francisco; KLAC, Los Angeles; WAAF, Chicago.

NORTHWESTERN UNIVERSITY'S RADIO/TV ALUMNI DIRECTORY—If you're a Northwestern U. alumnus, and work in radio or TV, Don Feddersen of that school wants your name and occupation. Directory to be published in January, 1951 may serve as model for other colleges.

WLW EDUCATING ADVERTISERS TO FARM RADIO ADVANTAGES—In recent months WLW, Cincinnati, has quietly added farm-sales specialists to New York and Chicago staffs. Results, in terms of sales, far exceeded expectations; many advertisers amazed at story farm radio has to tell. Over 50 sales recorded by Chicago man in last 3 months. WLW plans to extend farm sales activity to consumer-advertiser field, too.

WDAY IS AS POPULAR AS SANTA CLAUS!



BMB, Hooper and independent surveys all show that WDAY is the pet of almost *everybody* in the Red River Valley—one of the nation's top income groups:

- (1) For the second consecutive year WDAY got the *highest Hooperatings* among all NBC stations in the nation!
- (2) According to a 22-county survey made by students of North Dakota Agricultural College, WDAY is preferred by 78.6% of all families interviewed—the *next best station* by only 4.4%.
- (3) BMB Study No. 2 credits WDAY with a Daytime Audience of 201,550 families—77.7% of whom are *average daily listeners*!

Get all the facts today about fabulous WDAY.
Write us or Free & Peters!



FARGO, N. D.

NBC • 970 KILOCYCLES • 5000 WATTS



FREE & PETERS, INC.
Exclusive National Representatives

SPONSOR

VOLUME 4 NUMBER 26

DIGEST OF 18 DECEMBER 1950 ISSUE

ARTICLES

Local show roundup

SPONSOR surveyed stations around the country, gathered new evidence of ways in which national advertisers are cashing in on local programing

21

Hadacol packs 'em in

Story of a modern medicine man who spearheads his promotion with radio. He's got five million dollars to spend next year

24

M-day for sponsors

Sponsored programs must join the battle of ideas. A proposal for hard-hitting use of advertising in crisis days ahead

26

The glamour boys of bigtime advertising

Here's what agency brass are really like; a light-touch account that sifts fact from fiction, adds a few hilarious true stories to ad lore

28

Margarine has a problem

Bonanza expected when Federal tax was lifted hasn't fallen into the tills of margarine producers; price deals stressed, not hard-hitting advertising

30

How important is the TV writer?

Even more important than dramatists in other media, a SPONSOR study shows. Writer's skill can make big difference in production costs

32

COMING

Candy manufacturers on the air

How and to what extent do they make use of the broadcast media to sell their sweets? A SPONSOR roundup complete with strategy, case histories

1 Jan.

Alka Seltzer: 20 years of air success

SPONSOR is looking into Miles Laboratories' broadcast advertising philosophy which has helped make Alka Seltzer a household word

Automobiles on the air

How active has the auto industry been on radio/TV? What are they planning in the face of cutbacks, shortages? SPONSOR is busy finding out

DEPARTMENTS

MEN, MONEY & MOTIVES	6
MR. SPONSOR: WILLIAM WRIGHT	8
NEW AND RENEW	13
P. S.	16
MR. SPONSOR ASKS	34
RADIO RESULTS	38
QUERIES	40
ROUNDUP	42
SPONSOR SPEAKS	72
APPLAUSE	72



COVER: Jovial Santa Claus is Dudley LeBlanc, president of firm that makes Hadacol. His current gimmick: a Christmas party set up in movie theatres by stations carrying Hadacol announcements (see story, page 24).

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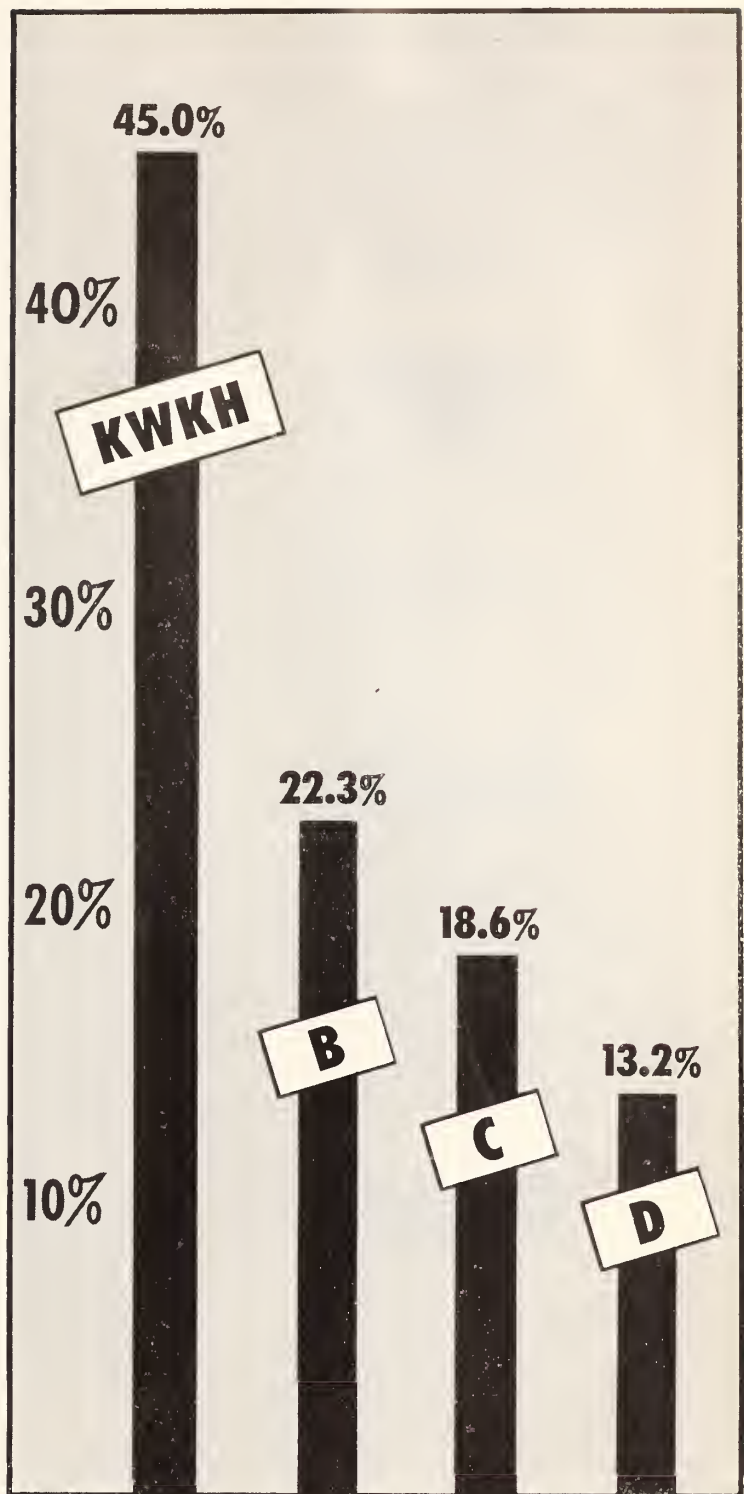
**IT'S EASY,
 WHEN YOU
 KNOW HOW!**

KWKH and "radio Know-How" are practically synonymous here in our rich tri-state market . . . and the chart at the right proves it.

The most recent five-month Shreveport Hoopers show that on Weekday Mornings (8 a.m.—12 noon) KWKH gets a *101.8% greater Share of Audience than the next station*. Even for Total Rated Periods, KWKH's share is 72.4% greater than Station B!

BMB Study No. 2 reveals that KWKH gets a Daytime Audience of more than 300,000 families in 87 Louisiana, Arkansas and Texas counties. 227,701 (or 75.9%) of these families are "average daily listeners" to KWKH!

Any way you look at it, KWKH is the outstanding radio value in our area. Write direct or ask The Branham Company for *all* the proof!



KWKH

SHREVEPORT

The Branham Company
 Representatives

Henry Clay, General Manager

Texas

LOUISIANA

Arkansas

50,000 Watts • CBS •

Tops in

Tops in Birmingham among all women's programs! That's what Hooper and Pulse* both reveal about "Moments with Mimi," WAPI's daily women's show starring Mimi Dennis.

town,

Town housewives, who listen to Mimi more than to any other women's show, have more to spend than ever, too, because Birmingham is *booming* with business and industrial activity.

that's

That's a double-barreled reason — highest women's-program rating plus bustling market — why "Moments with Mimi" is Birmingham's most effective buy for advertisers who want to reach housewives.

"Mimi"

"Mimi"—Birmingham's authority for news of fashions, beauty care, cooking and homemaking — is available on a participating basis. For choice minute availabilities, call us or Radio Sales.

*Hooper: May-Sept. 1950
Pulse: Sept.-Oct. 1950

WAPI

"The Voice of Alabama"
CBS in Birmingham
Represented by Radio Sales

Men, Money and Motives

by
Robert J. Landry

Comes now bonus time at the agencies. On all sides elation or disappointment, eyes ablaze with pleasure, or eyes aglaze with thought of other times or other places. The annual year-end reckoning of financial claims over and above the regular call and fall of vouchers is peculiarly telltale in all businesses and professions that depend upon the intangibles of judgment, personality, creativity, and brains. Advertising must surely ride high on any such list.

* * *

But if bonuses are unfailingly fascinating to all who aspire to participation, it is generally true that a curtain of discretion descends. Often neither companies nor individuals want payoff publicity, unless there has been a mass bonus given on a flat percentage to everybody. Even then there may be reluctance to see the matter mentioned else it be too widely established in people's minds as precedent for years to come. It is of the essence that this year's bonus is always a mirror of this year's profit conditions. Employee "expectations" can both annoy and embarrass management by setting up a moral claim management does not want to recognize, especially some years. You're on thin ice when you skate on this pond.

* * *

Some agencies are extraordinarily mute on their affairs all down the line. They will not give out annual billings. Nor confess the costs of radio/TV packages. Hence we have only guesses to go on in many cases. It is probably a fair guess that very few of the leading 100 agencies refrain from some kind of year-end divvy.

Naturally there are no rules which apply to all agencies, but it is safe to say that profit participation is always a sharply pointed pyramid. Those at the topmost top are there either as partners, majority stockholders, or founding fathers, or because they have accumulated a big cash position the way an insurance salesman does by keeping everlastingly at the job for 30 years. Some admen rate because of unique skill or reputation, control of an account, or a ding-dong record of pulling in new business.

* * *

You can't go by vice presidential status. The high command of one big agency is composed of perhaps 12% of the long roster of veeps. This 12% first of all gets stock dividends. Then they divide a special inside melon. Another melon altogether is provided for the run-of-mill veeps. Finally there's a general bonus for the junior executives. Put it another way. At bonus time the gentry and peasantry both are reminded of the facts of life. Advertising pays off on brains, power, salesmanship, and years of diligent devotion. It is seldom if ever philanthropic. In the early years of employment, wage rates range from poor to nominal. Typically, junior execs have no claim at all for bonus until three full years on the job. A "long apprenticeship" is relatively common. But when the boys have learned their trade and are carrying a load of real responsi-

(Please turn to page 44)

510 **Madison**

TAILORED TV PROGRAMS

As copy chief of the Keck-Franke Advertising Agency, I have written hundreds of news releases for clients. But the most difficult one to write—because I am the client—is here enclosed.

At the agency we were, and still are, having a deuce of a time finding suitable television programs for our regional clients to sponsor. Either the cost is way out of budget's reach or the program just wasn't created to sell "Crunchy Wunchy Breakfast Food." Many of our clients have to be content with participating announcements on local stations or network kinescopes which cannot be merchandised.

As a result, six months ago I started working on a TV five-minute program idea. It's called *That Circus Man*, and it's a five-minute packaged film starring Al Priddy in "tales of a trouper tall but true." Billboards of the circus animal or performer featured in Priddy's tale animate into actual action movies as Priddy talks.

JOHN H. SUTTNER
J. H. Suttner Productions
Oconomowoc, Wisconsin

● SPONSOR, impressed by reader Suttner's approach, breaks precedent and prints a commercial release in its entirety.

BAKERS ON THE AIR

As a regular subscriber to your magazine and as manager of KGLC, I am anxious to get five or six reprints of your recent article, "Bakers on the air." It is my intention to mail these reprints along with a letter to several of our large baking concerns in this area with the hopes of selling them on radio advertising. It is my understanding that reprints of these articles are free to subscribers.

Incidentally, I enjoy SPONSOR very much and look forward to each new copy. I firmly believe it is the top radio trade magazine. We have found it extremely useful as a sales tool. Congratulations, and here's hoping for even bigger successes for SPONSOR.

CHARLES L. UNGER JR.
Acting Manager
KGLC
Miami, Okla.

TRUE STUDY IN DEMAND

Please send us one copy of Herbert True's study as mentioned in your 6 November issue.

MARIE K. HICKS
Librarian, Marketing Research
Department
Lever Brothers Co.
New York

I should like very much to have a copy of Herbert True's full research report featured in the 6 November issue.

BEN R. DONALDSON
Director of Advertising
and Sales Promotion
Ford Motor Co.
Dearborn

Will you please send me a copy of Herbert True's TV Survey which, as a subscriber, I am entitled to without charge.

AUBREY WILLIAMS
Director, Radio Department
Fitzgerald Advertising
New Orleans

It is requested that you send us a copy of Mr. Herbert True's full research report on TV program-product identification.

PETER E. POPP
Charge of Advertising
United States Tobacco Company
New York

Please forward Herbert True's full research report on TV sponsor identification as soon as possible.

T. J. GRUNEWALD
Television Department
William Esty Co.
New York

The 6 November issue of SPONSOR carries an article by Herbert True on TV sponsor identification in Chicago.

I would certainly appreciate receiving a copy of his full research report which you advise is available to subscribers on request without charge.

VINCENT J. CURRY
Assistant Account Executive
BBDO
New York

● Above letters are typical of the large number of requests received from SPONSOR subscribers for the Herbert True study. Reprints have just been completed and are in the mails.

FOUND:

Over 300,000 Regulars

People are faithful in Quebec—especially in their listening habits.

For instance, the latest listenership figures just released by the B.B.M. disclose the following revealing fact: 295,540 French Canadian families listen to CKAC regularly at night, 311,100 listen regularly by day!* *These circulation figures are greater than that of any daily newspaper or other independent radio station in the entire Province!*

Yes, CKAC reaches the heart of French Canada—covering all counties in Quebec, blanketing close to 70% of the total number of radio homes in the Province. It's no wonder that CKAC gets results—at a very modest cost per listener.

*On 6-7 times per week listenership basis.

CBS Outlet in Montreal

Key Station of the

TRANS-QUEBEC radio group



CKAC

MONTREAL

730 on the dial • 10 kilowatts

Representatives:

Adom J. Young Jr. - New York, Chicago
William Wright - Toronto

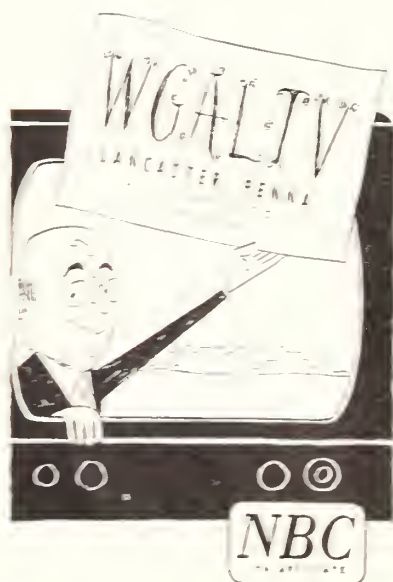
The One and Only...

*the only TV station that
can sell your products
to this prosperous TV
audience*

the only tv station located in this large thriving Pennsylvania market — Lancaster, York, Lebanon, Reading, Harrisburg and adjacent areas. In addition to its ability to do a profitable selling job for you, WGAL-TV is ideal for market tests... the area is compact, its industry diversified, economy stabilized, rates are reasonable. With top shows from four networks: NBC, ABC, CBS and DuMont and good local programming, WGAL-TV assures you a consistently high and growing audience. It's important to investigate.

Represented by
ROBERT MEEKER
Associates

Chicago San Francisco
New York Los Angeles



Mr. Sponsor

William A. Wright

Vice president
Jules Montenier, Inc., Chicago

"I bet \$800,000 that a deodorant could be sold the year round."

Having made the wager last September, Bill Wright, vice president and general sales manager of Jules Montenier, Inc., is out to collect.

Bill plunked down the money to cover a contract with CBS-TV that called for 52 weeks' sponsorship of *What's My Line*. The show is the spearhead of the company's campaign to sell its Stopette spray deodorant during winter months.

This year the company's ad budget will run over \$1,750,000, with nearly half of this going to TV. For 1951, the budget will be upped to \$2,500,000. By November this year, the company had sold about 9,500,000 bottles; goal for the year is 10,000,000 bottles.

From a standing start in July, 1947, when the product was first introduced, it has been pushed by Bill Wright to the nation's number three spot among deodorants (Arrid remains tops in sales.) Stopette is first among spray deodorants.

What's My Line has had more than a little to do with the company's sales success, is more important than ever in view of its all-seasons current campaign.

"Our reasoning was that a campaign of this sort should be put on in a big way or not at all," said 38-year-old Bill Wright. He speaks forcefully and his enthusiasm is catching. "The gadget we used to get immediate public attention was our \$1,000-a-week TV contest."

The eight-week contest ended this month, was a "25 words or less" write-in about "I prefer Stopette to all other deodorants because..." Bill had worked out a complete program for localized tie-ins with point-of-purchase displays, promotions, and station announcements; received good cooperation from store buyers and sales executives.

So far, it looks as if Bill will collect on his bet; at least, the campaign is paying off. For example, the Rexall Drug Stopette order before the show averaged about \$2,000 (20 gross) every two weeks. Shortly after the show began, this was boosted to \$22,000 (325 gross).

Success is no stranger to Bill Wright. His varied career began after he had attended Stanford University, has included investments, newspaper writing, soap selling, and public relations. In 1939 and 1940, he worked with Herbert Hoover on Finnish Relief; among his many other wartime activities he organized Bundles for Britain.



ADVERTISING



WELL DIRECTED

What's *love* got to do with Advertising? Plenty! Our business is promoting *sales*. Ever stop to think how many things are bought and sold because somebody *loves* somebody else? Well, it's astronomical. Take all those nourishing foods and warm clothes Mom and Pop buy for a couple of kids they love so much. And, of course, there's young love . . . romantic love! Now, you're really getting into big business. Wedding rings, trousseaus, honeymoons, furnished flats, pop-up toasters! Yes, things really start perking when Love comes along.

Maybe it's because Campbell-Ewald Company has long recognized the importance of the

heart department that we have always tried to make our clients' advertising messages a little warmer and friendlier and closer to the target of Dan Cupid's arrow. We found out a long time ago that Dan is a very handy little fellow to have around in any kind of media. And in *television* (one of our specialties), he's terrific! You can't beat a good love story on the video. That's why Campbell-Ewald TV programs, such as TRIPLE FEATURE THEATRE, sponsored by Chevrolet Dealers on Los Angeles Station KECA-TV, have always been so popular. People *love* them, and we love producing them.

Love may laugh at locksmiths . . . but don't you laugh at *love*. It's *your* best salesman.

CAMPBELL-EWALD COMPANY

H. T. EWALD, President

DETROIT • NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO • ATLANTA

Most of them are out



**Comparison of WCCO's 50-100%
BMB Nighttime Audience Area
and Twin Cities TV Service Area,
October 1, 1950*

†Sales Management, May 1950

of the picture!



You may be focusing on *less than half* of your Northwest market. For if you've got your eyes on TV, you're overlooking the almost *half a million* radio families in WCCO territory who are *completely out of the range of television*. In fact, there are three and a half times more WCCO radio families *outside* the TV service area than there are TV set-owners inside.*

But...use WCCO and you reach *all* of 113 Northwest counties where 894,600 radio families spend more than three billion a year in retail sales!† What's more,

you get the *biggest weekly audience* everywhere you go—inside Minneapolis-St. Paul and outside. (Even in the home counties of the 16 next-largest cities of this area—some as far as 195 miles from the Twin Cities—WCCO gathers a much larger audience than the *hometown* station in 12 out of the 16!)

It simply means that the best way to capture the most customers and sales in your *entire* Northwest market is to make yourself *heard* on...

WCCO

"Good Neighbor to the entire Northwest"

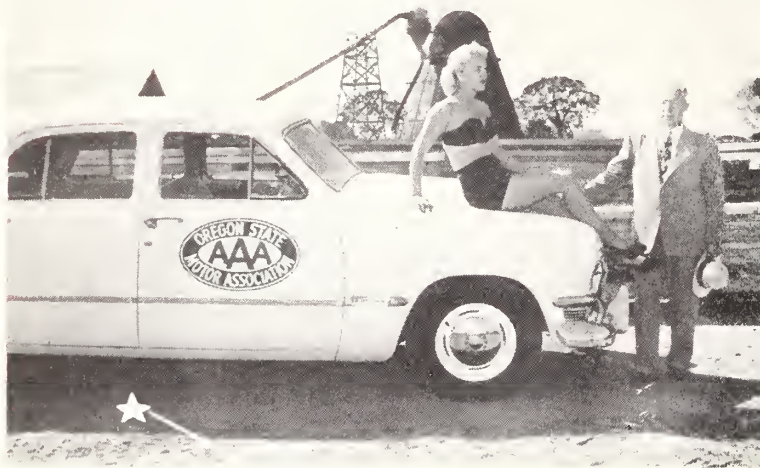
Minneapolis-St. Paul...50,000 watts

Represented by Radio Sales

the **TOUR TEST** *proves*

KGW THE ONLY STATION -
WHICH GIVES THE ADVERTISER
COMPREHENSIVE COVERAGE

.....in the **OREGON MARKET**



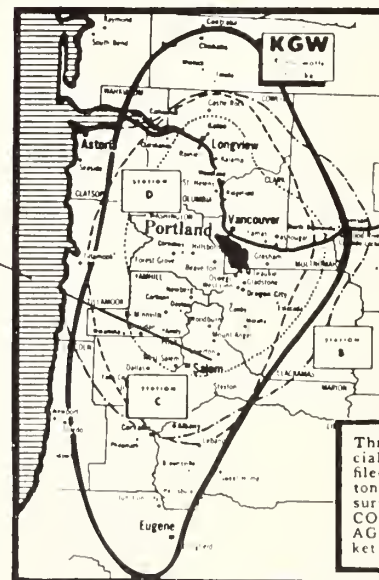
Agriculturally speaking, Oregon's Willamette Valley is one of the most fertile areas in the world. A diversity of crops, unsurpassed growing conditions and ease of marketing combine to push the Northwest's farm income soaring to 44% above the nation's 1944-1949 average. In the midst of this wealth lies Silverton, Oregon, completely under the dominance of KGW's **COMPREHENSIVE COVERAGE**. This was proved by a recent Tour-Test, held with the cooperation of the Oregon State Motor Association, and witnessed by Ernest Ekman, president of the Silverton Lions Club, shown posing before a Silverton lumber mill. Silverton... and the rest of the rich, growing Northwest... is yours through the **COMPREHENSIVE COVERAGE** of KGW.

BROADCAST MEASUREMENT BUREAU SURVEYS PROVE KGW's LEADERSHIP

Actual engineering tests have proved that KGW's efficient 620 frequency provides a greater coverage area and reaches more radio families than any other Portland radio station *regardless of power*. BMB surveys bear out this fact. KGW is beamed to cover the population concentration of Oregon's Willamette Valley and South-western Washington.

TOTAL BMB FAMILIES (From 1949 BMB Survey)

DAYTIME	
KGW	350,030
Station B	337,330
Station C	295,470
Station D	192,630
NIGHTTIME	
KGW	367,370
Station B	350,820
Station C	307,970
Station D	205,440



This chart, compiled from official, half-milivolt contour maps filed with the FCC in Washington, D.C., or from field intensity surveys, tells the story of KGW's **COMPREHENSIVE COVERAGE** of the fastest-growing market in the nation.



PORTLAND, OREGON
ON THE EFFICIENT 620 FREQUENCY

REPRESENTED NATIONALLY BY EDWARD PETRY & CO.

New and renew

SPONSOR

18 December 1950

These reports appear in alternate issues

New on Radio Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Burton-Dixie Corp	Turner	ABC 123	Paul Harvey; Sun 10:15-30 pm; 3 Dec; 52 wks
Chamberlain Sales Corp	EBDO	CBS 179	Erle Seavard and the News; Sun 5:45-6 pm; 7 Jan; 52 wks
Ford Motor Car Co	J. Walter Thompson	NBC	Screen Directors' Playhouse; Th 10-11 pm (Ford sponsors first half-hour); Duffy's Tavern; F 9:30-10 pm; The Man Called X; Sat 8:30-9 pm; The Big Show (6:30-7 pm portion) on Sun; NBC Symphony; M 10 pm (first-half)
General Foods Corp	Benton & Bowles	CBS 118	Renfro Valley; Sun 8:30-9:15 am; 7 Jan; 52 wks
General Mills Inc	Knox Reeves	CBS 63	Renfro Valley; M-F 8:30-45 am; 1 Jan; 52 wks
Kellogg Co	Kenyon & Eckhardt	CBS 149	FBI in Peace and War; Th 8-8:30 pm (alt 15-min segments with P&G); 4 Jan; 26 wks
Kraft Foods Co	J. Walter Thompson	MBS 335	Victor Borge Show; M, W, F 5:55-6 pm; 1 Jan; 52 wks
Pearson Pharmacal Co Inc	Harry B. Cohen	MBS	Queen for a Day; T, Th 11:30-45 am; 2 Jan
Toni Co	Foote, Cone & Belding	CBS 150	Bobby Benson Show; T, Th, 5:55-6 pm; 2 Jan
Wildroot Co	EBDO	CBS 180	Gabriel Heatter; F 7:30-45 pm; 5 Jan; 52 wks
			Unnamed; Sat 1:30-2 pm; 30 Dec; 52 wks
			Charlie Wild, Private Detective; Sun 6-6:30 pm; 7 Jan; 52 wks

Renewed on Radio Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Carnation Co	Erwin, Wasey & Co	CBS 162	Contented Hour; Sun 10-10:30 pm; 7 Jan; 52 wks
Colgate-Palmolive-Peet Co	Ted Bates	NBC 145	Judy Canova Show; Sat 10-10:30 pm; 6 Jan; 52 wks
General Foods Corp	Benton & Bowles	MBS 195	Juvenile Jury; Sun 7:30-8 pm; 7 Jan
General Motors Corp	Kudner	ABC 290	Henry J. Taylor; M 8:30-45 pm; 18 Dec; 52 wks
Goodyear Tire & Rubber Co	Kudner	ABC 287	Greatest Story Ever Told; Sun 5:30-6 pm; 7 Jan; 52 wks
Andrew Jergens Co	Robert W. Orr	ABC 282	Jergens-Woodbury Journal; Sun 9:15-30 pm; 1 Jan; 52 wks
Lever Brothers Co	J. Walter Thompson	CBS 174	Lux Radio Theatre; M 9-10 pm; 1 Jan; 52 wks
	Foote, Cone & Belding	CBS 176	My Friend Irma; M 10-10:30 pm; 1 Jan; 52 wks
William Wrigley Jr Co	Ruthrauff & Ryan	CBS 175	Gene Autry Show; Sat 8-8:30 pm; 23 Dec; 52 wks
	Arthur Meyerhoff & Co	CBS 175	Life With Luigi; T 9-9:30 pm; 9 Jan; 52 wks

New National Spot Radio Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Hazel Bishop Lipstick	Indelible Lipstick	Raymond Spector (N.Y.)	50 stns in non-TV mkts	1-min annents; Jan
Christy Chemical Co	Drygas	Meissner & Culver (Boston)	Several mid-Western mkts	Annents; 15 Dec-28 Feb
Cunard White Star Lines	Winter cruises	Cecil & Presbrey (N.Y.)	7 cities	Annents; mid-Dec; 6 wks
Hills Brothers Co	Coffee	N. W. Ayer (N.Y.)	75 stns; 45 mkts	Annents; 1 Jan; 52 wks
Illinois Bell Telephone Co	Toll calls	N. W. Ayer (N.Y.)	12 Illinois mkts	Annents; 21-22 Dec (2 days only)
Tetley Tea Co	Tea	Duane Jones (N.Y.)	10 cities including Phila., Harrisburg	1-min annents; 1 Jan-30 Mar

National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
William J. Black	WREV-FM, Reedsville, N. C., sls	WTOP, Wash., natl sls svc rep
Kenneth L. Carter	Radio, tv exec, Balto.	WAAM-TV, Balto., gen mgr
Robert W. Ferguson	WTRE, WTRF-FM, Bellaire, stns mgr	Same, exec vp, gen mgr
Armand Grant	WAAM-TV, Balto., comml mgr	Same, asst mgr in charge of sls
Eugene Halliday	KSL, Salt Lake, asst sls mgr	KSL-TV, Salt Lake, sls mgr

● In next issue: New and Renewed on Television (Network and Spot):
Station Representation Changes; Advertising Agency Personnel Changes

National Broadcast Sales Executives (continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
John K. Herbert	Hearst Magazines Inc., N.Y., vp, gen adv mgr	NBC, N.Y., gen sls mgr for radio network
Norman C. Kal	WAAM-TV, Balto., gen mgr	Same, exec vp
Edward Kemble	KDB, Santa Barbara, mgr	KFI, L. A., acct exec (about 1 Jan)
Harry C. Kopf	NBC, N.Y., vp in charge of Radio Sales	Same, Chi., head of radio-tv operations
Hugh B. LaRue	KHON, Honolulu, sls mgr	Same, also sls mgr of Aloha network
Allyn Jay Marsh	CBS, N.Y., asst sls mgr	Same, dir of prog sls (CBS radio package programs)
Daniel T. O'Shea	Vanguard Films, N.Y., pres	CBS, N.Y., vp, gen exec
Arden A. Pangborn	Portland Oregonian, Portland, bus mgr	WOAI, WOAI-TV, San Antonio, gen mgr (eff 15 Jan)
Stanley W. Ray Jr	WJMR-WRCM-FM, New Orleans, co-mgr, member of board of dir	WBOK, New Orleans, gen mgr, joint owner
Robert H. Salk	Katz Agency, N.Y., natl radio, tv, newspaper rep	CBS, N.Y., acct exec
Leon Wray	Don Lee Network, S. F., acct exec	KJHL, L. A., sls mgr
Lloyd E. Yoder	KOA, Denver, gen mgr	KNBC, S. F., gen mgr (eff 1 Jan)

Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Roland A. Casey	Arnold Bread Sales Corp, Port Chester, N.Y., sls dir	Arnold Bakers Inc, Port Chester, N.Y., gen sls mgr, vp Arnold Bread Sales Corp
Richard M. Compton	General Foods Corp, N.Y. (Igleheart div), assoc sls, adv mgr	Same, prod mgr for grocery products specialties
Hollis C. Doss	Duane Jones Co, N.Y., acct exec	Bendix Home Appliances, South Bend, pub rel dir
Frank Hevesy	Hoffman Radio Corp, L. A., asst adv mgr	Hoffman Sales Corp, L. A., S. F., adv mgr
J. Harvey Howells	Ted Bates, N.Y., acct exec	Lever Brothers Co, N.Y. (Jelke Good Luck products div), adv mgr
Clayton I. Keatnor	General Foods Corp, N.Y. (Igleheart div), adv mgr	Same, prod mgr for grocery store specialties
F. L. McClure	Kaiser-Frazer Corp, St. L., fleet sls mgr	Same, Willow Run, fleet sls dir
Leo V. Talamini	Prince Matchabelli Inc, N.Y.	Schiaparelli Parfums Inc, N.Y., exec vp, gen sls mgr
E. Lee Talman	Coca-Cola Co, N.Y., treas	Lever Brothers Co, N.Y., dir, administrative vp (eff 1 Jan)
Kay Wilkins	KFAB, Omaha, women's prog dir	Perfex Mfg Co, Shenandoah; Omaha, asst to home svc dir
Frederick J. Willard	Phileo International Corp, Phila., gen sls mgr	Same, vp-slcs

New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
American Syrup & Sorghum Co, St. L.	Syrups, preserves and jellies	Gordon Marshall, St. L.
Art Metal Construction Co, Jamestown	Aluminum posture chairs	Morey, Himm & Johnstone, N.Y.
Austin-Greene Inc, N.Y.	"Remayne" indelible lipstick	Dorrance-Waddell Inc, N.Y.
Harriet Hubbard Ayer Inc, N.Y.	Cosmetics	Ellington & Co, N.Y.
L. E. Beaudin Shoe Co, Hanover, Pa.	Shoes	Charlop-Fradkin, N.Y.
Blu-Bo Products Co	Dog foods	A. M. Seidler, Bklyn.
Cambridge Rubber Co	"Kleets" yachting slippers	Chambers & Wiswell Inc, Boston
Coil Co of America, Closter, N. J.	Fluorescent ballasts	A. M. Seidler, Bklyn.
Crossland Mfg Co, Toledo	Mothproofing product	Dorrance-Waddell, N.Y.
Crown Luggage Co, Balto.	"Plasti-Hide" luggage	Kastor, Farrell, Chesley & Clifford, N.Y.
Freemantel Voice Institute, N.Y.	Singing and voice control home study courses	Moss Associates, N.Y.
Garfield Williamson Inc, Jersey City	Garden specialties	A. M. Seidler, Bklyn.
Gowns by Vene Inc, N.Y.	Bridal and bridesmaid gowns	I. R. Stempel, N.Y.
Grace Brothers Brewing Co, Santa Rosa	Brewery	Byrne & Grill, S. F.
Hats by Leeds, N.Y.	Sports hats	Moss Associates, N.Y.
H. V. Henningsen Co, N.Y.	Food products	A. M. Seidler, Bklyn.
How Publishing Co, Chi.	"Here's How" magazine	Paul Grant, Chi.
Jo-Bell Products Inc, Chi.	Yarn winder	Allan J. Copeland, Chi.
G. Kreuger Brewing Co, Newark	Brewery	Charles Dallas Reach Co, N.Y.
Mahr Co, Des Moines	House plant specialties	Lessing, Des Moines
Marlo Packing Corp, S. F.	Canned foods	Honig-Cooper Co, S. F.
Norman M. Morris Watch Corp, N.Y.	"Omega" watches	A. W. Lewin Co, N.Y.
Joan Nyola Inc, N.Y.	"NailFilm" nail coloring	Dorrance-Waddell, N. Y.
Plantspur Products Co, Jersey City	Fertilizers	A. M. Seidler, Bklyn.
Pres-A-Lite Corp, N.Y.	Automatic lighter dispenser	William H. Weintraub, N.Y.
Regent Industry	"Arthur Godfrey" ukelele	W. B. Doner & Co, Chi.
Ridgefield Seed Co, Ridgefield, N. J.	Grass seeds	A. M. Seidler, Bklyn.
Roberts-Gordon Appliance Co, Buffalo	Heating equipment	Landsheft Inc, Buffalo
Harold Schafer Ltd (Canadian subsidiary Gold Seal Co), Toronto	"Gold Seal" wax	Walsh, Toronto
Spring Garden Institute, Phila.	Technical school	Gray & Rogers, Phila.
O. A. Sutton Corp, Wichita	Vornado air circulator	Lago & Whitehead Co, Wichita
Town & Country Products, Jersey City	Bird foods	A. M. Seidler, Bklyn.
Tuwill Chemical Co, Long Beach	"K-Noba" car shampoo	Brisacher, Wheeler & Staff, L. A.

S

WHIM

Providence, R. I.
1000 watts - 1110 kc
Independent

2

*Announces
The Appointment Of*

HEADLEY-REED COMPANY


as

National Representatives

Effective
Immediately

NEW YORK
CHICAGO
DETROIT
ATLANTA
SAN FRANCISCO
HOLLYWOOD
NEW ORLEANS

COVERAGE
Sure... We've Got It
BUT...
Like the Gamecock's
Spurs... It's the
PENETRATION
WSPA Has



In This
Prosperous
Carolina Piedmont
(Spartanburg-Greenville)
Area That Makes This
Station Your Most
Potent Mass Salesman!

BMB Report No. 2 Shows
WSPA With The *Largest*
Audience Of Any Station
In The Area!

AND... This Hooper
Report Shows How WSPA
Dominates This Area!

HOOPER RATING -- Winter 1949		
8:00 AM -- 12:00 N	.....	63.2
12:00 N -- 6:00 PM	.....	53.6
(Monday thru Friday)		
6:00 PM -- 10:00 PM	...	67.6
(Sunday thru Saturday)		

GIVE YOUR SALES
A POTENT PERMANENT HYPO
AIR YOUR WARES OVER
WSPA
SOUTH CAROLINA'S OLDEST STATION
SPARTANBURG, S. C.

Represented By:
John Blair & Co.
Harry E. Cummings
Southeastern Representative
Roger A. Shaffer
Managing Director
Guy Vaughan, Jr., Sales Manager

CBS Station For The
Spartanburg-Greenville
Market.....

5,000 Watts --
950 On Your Dial



New developments on SPONSOR stories

P.S.

SEE:
ISSUE:
SUBJECT:

"Grocery stores on the air"
23 October 1950, p. 21
Grocery store advertising

Here's a story about a trade association that's done a bang-up job in promoting its retail members.

The Retail Grocers Association of Kansas City, Mo., similar in operation to the Oklahoma Retail Grocers Association described by SPONSOR (23 October 1950), uses radio advertising only.

The Kansas City organization spends about \$1,700 a month to plug its 500 retail grocer members. It airs *A Visit With Vera Croft* on KCMO, Kansas City, Mondays through Fridays, 11:30 to 11:45 a.m. The program began in April, 1948.

Participants, three each day, buy one-minute commercials on the show, help the association in this way to get sufficient funds to keep the program on the air. Participations are sold only to non-competing grocery brands; some have been on the program since it originated. Products advertised are available to all members.

Both the station and the association back the program to the hilt. It is promoted in the *8-Ten Signal*, a listener's paper distributed by the station; and by display material sent out by KCMO. Each grocer is furnished with attractive decals, window cards, and price cards, with the name of the program, station's call letters and frequency. The association promotes the program in the *Kansas City Grocer*, its publication (circulation more than 1,400).

The format of the program is elastic, conversations and commercials being ad lib between Vera Croft and Harry Abbott. It's a play for the housewife's attention by human interest stories each day that tell briefly about the independent grocer and the products advertised.

Results have been good. For the first time in the history of the 50-year-old organization, grocers have called asking to become members. Members report customers attracted to their stores by the program. One participant said the program took him out of the red by increasing his distribution. Participants have found member grocers cooperative in buying their products.

Since the program's inception, 105 new memberships have been obtained by the association, far above normal. And renewals of participants have run heavy.

The independent grocers of the Kansas City area are getting their story over to the people, and with radio.



KCMO does show from store of one of members of grocery association (see text)



ne does it in Mid-America

KCMO is the **one** and only 50,000 Watt
Station in Greater Kansas City that
offers coverage of the metropolitan
areas of Missouri and Kansas **plus** rural
Mid-America. And KCMO programming
is tailor-made for this rich market.
Ask the Katz man for our
latest news availabilities.



One station



One rate card



One spot on the dial



One set of call letters



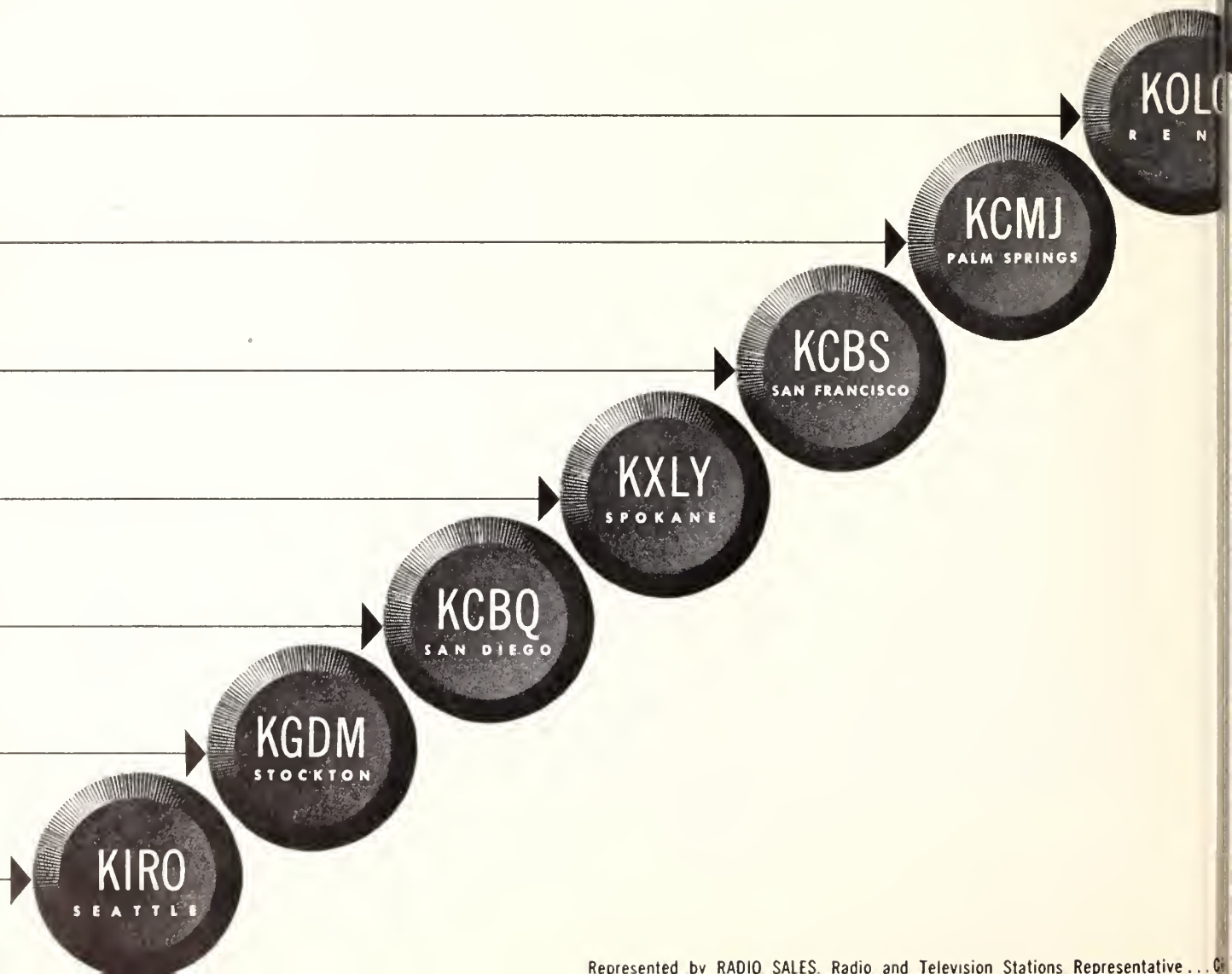
New National Representative:
THE KATZ AGENCY

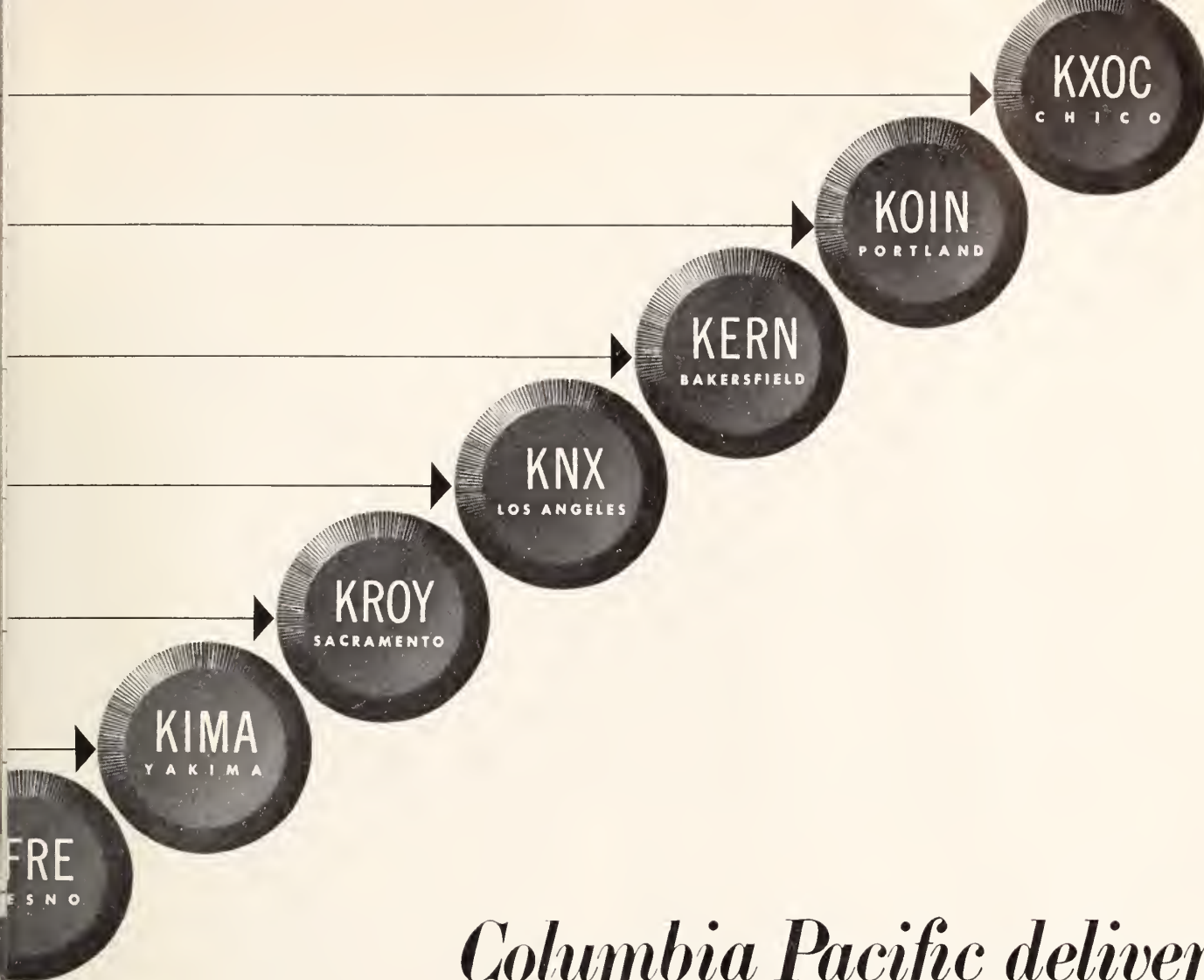


KCMO

KANSAS CITY 6, MISSOURI

Basic A B C for Mid-America





Columbia Pacific delivers the most on the Coast...

Coast people listen most to Columbia Pacific during the daytime. They listen most to Columbia Pacific at night. And Nielsen confirms it:

*During the entire week, Columbia Pacific commands a bigger average share of audience — day and night — than any other Coast network.**

So...to reach the most on the Coast, tell your sales story on..

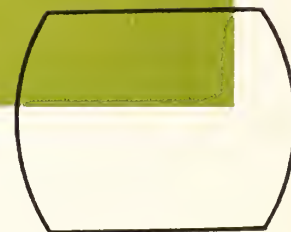
*NRI, Pacific distribution of minutes listened,
January through September 1950.

Columbia Pacific ... the IDEA Network



WEED

A N D C O M P A N Y



RADIO AND TELEVISION STATION REPRESENTATIVES

NEW YORK

BOSTON

CHICAGO

DETROIT

SAN FRANCISCO

ATLANTA

HOLLYWOOD



NEDICK'S USED THIS PICTURE IN ITS WASHINGTON RESTAURANTS, CAPITALIZED ON D.J. MILTON FORD'S LOCAL FOLLOWING

Local shows

SPOT PROGRAMING STATUS REPORT

PART THREE of a four-part story*

National sponsors cash in on local talent's popularity, get many extras

spot A disk jockey named Ford and a parrot named Richard (see picture above) exemplify several of the strongest plusses of local live programs.

Milton Q. Ford is a popular m.c. at local events, and Richard is always part of the deal. Nedick's, a regional restaurant chain, have Ford and Richard do their commercials live over WWDC, Washington, instead of using

their regular transcribed announcements. And pictures of Ford and Richard eating a Nedick's breakfast (like the one above), are displayed in all the chain's Washington, D. C., restaurants; thus Nedick's capitalizes to the full on Ford's following.

Highly distinctive personalities are

the most important key to commercial success of most local live programs. This is true even of programs like news and sports events where the news and contest are themselves of first importance, because the news or sportscaster himself becomes a definite part of the show.

The strong personality usually gives the best opportunity to exploit most of the leading advantages of local live

*Originally, a 3-part series. A fourth article will cover music libraries and other services



WBNS quiz

"Stump-Us," audience participation with local flavor, has big impact for Stokely in Columbus. Food sponsors favor women's homemaker shows, too

programs in spot broadcasting. This is generally true, whether an advertiser is sponsoring a complete program segment or participations.

Local live programs are normally in a position to build up stronger personal loyalties among listeners (not that they all succeed); this factor can be a powerful sales hypo. The talent is usually available for personal appearances and other assists which makes for better promotion and merchandising of the show and the sponsored products. Both talent and program are in a better position to become identified with the community.

These advantages lead to many important avenues by which a program can add to its power to make sales for its sponsors.

Following are some examples from stations all over the country which illustrate specifically how programs and talent have exploited for advertisers the advantages of being "local and live."

The example at the beginning of this story of disk jockey Ford and his talented parrot illustrates something that shrewd timebuyers are always on the lookout for to distinguish one local show from another: the new angle, the added attraction—also referred to as the "plus" on the "gimmick." The second voice in a commercial is a tried and true formula. But making the second voice that of a live parrot is the something new that makes Ford still more promotable. The pair have been incorporated into a nationally syndi-

cated comic strip (350 newspaper). When Ford m.c.'s some event in the Washington area, the pair aren't just Ford and Richard—they're also the ones who give you those highly personalized commentaries on Anahist, Ipana, Ralston's Breakfast Foods, and others.

A running mate on the same station, morning-man Art Brown, doesn't just sell Flamingo Orange Juice, Mayflower Doughnuts, and Wilkins Coffee among other products. Of course not! Anybody can see—if they look at it through Art Brown's eyes—that this is the Art Brown Breakfast!

Art Brown of WWDC, Washington, D. C., naturally. A guy that many thousands of people have seen at public functions in the last 16 years. He's familiar; but always refreshing. That calls for the personal touch.

Of course, it's easy to cite something allegedly "different" about a program and its commercials. And by "different" we mean some variation or new twist on the fundamental appeals, which were all discovered long ago. But in sizing up a program you'd want specific examples of how they work.

Bill Hickok is a young man who spins records twice a day for listeners to WXXW, Albany, N. Y. Like other talent, he knows the value of making people in an audience feel that he is talking right to each individually. On occasions a radio personality will actually talk to somebody individually—somebody in a situation with which other listeners will sympathize. And



WSYR news Three national advertisers sponsor Fred Hillegas' Syracuse newscast

not long ago Bill Hickok did. To a little girl named Pam who wasn't doing too well following a painful orthopedic operation. That was nothing new, of course. Bill also found out that the child wanted a dog most of all when she got well, and Bill mentioned that to his audience. The Watervliet Fire Fighters Association took care of that. The East Greenbush Fire Department came along with a case of Dog Food.

But not just any dog food.

You see, one of Bill's sponsors was Cadet Dog Food. He saw that Pam's new cocker had Cadet.

The next act in the sequence wasn't really unusual for anyone with a good sense of showmanship. We report it because only the really top talent seem to follow through consistently in such a manner. When Pam was able to be up in a wheel chair, Bill made a broadcast from Albany Hospital, with Pam, the Fire Chiefs of Watervliet and East



KCMO wakeup

Morning shows increasing popular with national client



LAW service "This is Greater Lawrence" gets community appeal here

Greenbush, and a five-month-old cocker spaniel puppy as guests.

The local Cadet distributor was delighted with Bill's handling of his interests and said so. It's obvious that local live talent is part of a community and in a natural position to develop loyalty and a sense of being in touch to a degree not possible for network or transcribed talent.

The local aspect of the personal touch obviously has some quite different advantages from this quality in live network or transcribed talent.

Another aspect of it is the work it is possible to do with local dealers. Falstaff Beer, like so many others, goes in strongly for local sports. But a good sportscaster, as we've said, is or can be, as much a part of the show as the contestants. A good example is Ed Morgan, of KBON, Omaha, and what he is able to do for Falstaff because he's a personality to Omaha sports fans.



BON sports Interest in broadcasts of local sports is intense in many areas



WJBK disk jockeys Ralph Binge, Joe Gentile have a place in hearts (and pocketbooks) of listeners because their antics make friends

Ed Morgan has done the play-by-play reports for Falstaff since the Western League was reorganized in 1947, and fans consider him part of the games. Ed and Kemp, the Falstaff City Sales Manager, get together and call on three to five taverns or retail outlets each week throughout the baseball season.

The owner, or the bartender, introduces them around, and they all talk sports. Don't think that everybody isn't proud to chew the sports fat with a sports figure like Ed Morgan. Falstaff gets the credit, and proprietors are naturally inclined to push that beer.

But Ed's public relations doesn't end there. He's the principle figure in half a dozen civic promotions backed by Falstaff during the season. Even that isn't all. He's the sparkplug of an annual spring baseball meeting held by KBON and attended by Falstaff salesmen and executives. He also averages five salesmen and driver meetings through the season.

Dealer contacts are one of the most important contributions that local live talent are often in a position to make. The more of a "name" the talent is, the more valuable he is in impressing retail outlets.

Talent may become important merely by being on the air. But one of the things that helps distinguish individual talent is the off-the-air contact he maintains with the public through appearing at public events and becoming identified with local civic projects. It's

part of the "plus" value of good local programing.

Even news shows can—and do—have the personal touch, and many local newscasters are better known and more highly respected in their own listening area than famous network names. Aside from personal qualities of voice and manner, the biggest secret of putting the personal touch in to news shows is simply in getting in plenty of *local* touches. That means having the shows *written* as well as edited at the station. It means a certain amount of legwork and phone calls by station people. It isn't always possible for the station to do a part of its own reporting. But where it is, the result is always unmistakable. WWDC, for example, reports, writes, and rewrites its own news.

Another very important aspect of community identification which adds to the prestige and acceptance of local talent is the way in which they often take part individually in community cultural activities. For example, Earle Pudney who plays the piano and spins disks five mornings a week over WGY, Schenectady, is active in the Schenectady Light Opera Company. He recently directed the dramatics for their production of "The Mikado."

Many local programs deliberately aim at a public service content which identifies not only the talent but the program itself with the community in a way peculiar to local live programs. The majority of national spot adver-

(Please turn to page 64)



MERCHANDISING by stations stirs up populace



NAMES like Burns & Allen go along on caravan



OWNER LeBlanc is a star salesman, film or

Hadacol packs 'em in

Senator Dudley LeBlanc is master of medicine-man advertising. Next year he'll spend five million, much of it on the air



Hadacol brain trust has radio, drugs know-how

1. **Advertising Director**, Jack Rathbun, was manager of WCOA, WBSR, and KWEM
2. **General Manager**, Richard L. Brown, was vice-president of Sofkin Company (Vick)
3. **Planning, Control Director**, Mrs. M. M. Winters, was with Dalton Co., Baton Rouge
4. **Comptroller**, Carl Lowe, was accountant firm head in New Orleans
5. **General Sales Manager**, W. E. Montgomery, was assistant to vice president of Lenthic
6. **Sales Promotion Manager**, Samuel Glueck, was with Frederic W. Ziv



Save up those Hadacol box tops!

If you're lucky, "Couzin" Dud LeBlanc and his Hadacol Caravan may get to your town this time. Last summer, "Couzin" Dud put on a \$500,000 show for the folks in 16 Southern cities. By the time they finished buying Hadacol from his fleet of 100 trucks, he had raked in \$3,000,000. In 1951, that fleet of 100 trucks will be followed by a 40-car private train, just bulging with expensive movie stars and hill-billy performers. This time it will be a five-week trip—two weeks longer than last summer's caravan.

Everything about Hadacol is getting bigger.

In the past year the LeBlanc Corporation, makers of the musty brown tonic, have sold over \$17,000,000 worth in 25 states. Their advertising budget for 1951 is a staggering \$5,000,000. And a fat slice of that is earmarked for expansion into Northern markets. Ohio and Michigan have already succumbed to the tasty "dietary supplement" (enlivened by a 12% alcohol content "to preserve the vitamins"). Hadacol's targets for the New Year: New York, Philadelphia, Chicago, other large Northern cities.

How did Hadacol get that way? Senator Dudley LeBlanc, Louisiana's modern million-dollar medicine man, is the answer. He's borrowed every trick of showmanship practiced by the old horse-drawn patent tonic salesman, dressed them in modern clothes, and added a few they never heard of. One of the most potent additions has been the use of saturation announcement campaigns on radio. "Couzin" Dud learned about radio at the very beginning, got his first real start by plunking a big chunk of his shoestring into it. He's been buying schedules ever



NO GIMMICK NEGLECTED, kids get premiums

since until, at latest count, he is using 576 stations. Radio remains the kingpin in LeBlanc's successful promotion formula.

Although Hadacol is probably one of the most sensationally successful tonics, it's not the first to go over big by any means. Tonics that reputedly cure everything from colds to carcinoma are an old institution. Health from a bottle, especially when the treatment is so pleasant, has always found enthusiastic users—especially in rural areas of the South. In 1949, tonic-makers took in about \$43,977,000. These millions were spent in purchases of 80c to \$1.25 each, on products exotically labeled *Atwood's Bitters*, *SSS*, *Peruna*, *Dr. Pierce's Tonic*, *Allenru* and *Grove's Chill Tonic*.

Each of these miraculous potions may at one time have titillated the imagination of eager tonic sippers, notorious for their wavering allegiance to any particular brand. After a bright honeymoon of staggering sales, each tonic in turn settled down to a relatively quiet old-age.

Will the same life-cycle of virile youth and a doddering decline mark Hadacol's trail? Not if Senator Dudley J. LeBlanc, Hadacol's founder and president, has a promotional gimmick left. Known everywhere as a modern million-dollar medicine man, Senator LeBlanc has sold over 15,000,000 bottles of Hadacol this year. Most were the \$1.25 economy-size bottles; the rest were family-sized bottles selling for \$3.50.

Medicine-making and promotion are hardly new to "Couzin" Dud. Before World War II, he had checked out of a burial insurance scheme with \$150,000 in cash. After dropping \$50,000 of it in the stock market, the Senator
(Please turn to page 46)



M-day for sponsors

Free enterprise may soon be only thing left to sell. And why not sell just that?



Right: Last time, stars went to war. Shows, too, can be geared for battle, with sponsors as well as government telling America's story

Left: Victory Garden promotion is step in right direction. But sponsors can do more with full program



over-all During the last war, brand building was the basic objective of many sponsors who had little to sell. In the crisis period ahead, brand building remains important, but sponsors are also fighting for the right to have a brand.

Sponsors are actually more deeply and directly involved in the battle against Communism than businessmen have ever been in any other war period. This time it's not just one nation struggling against another; a way of life and a way of doing business is pitted against an entirely different system.

Advertisers have recognized this by supporting the Advertising Council in its campaigns to strengthen faith in the American economic system. They

have donated valuable commercial time to messages which tell the story of American production. But SPONSOR believes advertisers should go much further. Full-length programs as well as commercials should be mobilized for war.

Radio, and in recent years, television have been a major force in selling goods. The power of the spoken word and the moving image are obvious to every businessman. Why not, therefore, convert this same power for use in business' own battle for survival against Communism?

Already, some companies which advertise products overseas have joined the battle of ideas by urging that citizens of other countries listen to the Voice of America; and by carrying on

campaigns of their own to spike Communist propaganda lies. Now business has an opportunity to be the "voice" of America *within* this country by mobilizing sponsored programing.

This isn't to suggest that the Bob Hopes and Jack Bennys should be dropped in favor of somber documentaries or instruction hours in the art of donning a gas mask. The nation will need its comedians and entertainers more than ever as there gets to be less and less left to laugh about. But, to the present structure of programing, sponsors might add specialized crisis-period shows.

Suppose you were the advertising manager of an industrial company with little to sell to consumers, but a desire to keep the brand name alive.



You might decide to buy a symphony hour for its prestige value and natural harmony with high-toned public-service messages. A more useful approach would be to forget the high-toned messages and the prestige vehicle and build a show that was all war. Some suggestions:

1. A dramatic program with a "why we're fighting" theme.

2. A dramatized and slick, yet factual, educational show with a different wartime subject each week. (A-bomb defense pointers; nutrition, etc.)

3. An inspirational format built around journalistic reports of the armament and civil defense progress at points around the nation.

Programs of this type will undoubtedly be turned out by government

script writers. But why wait for them? Who, after all, can do a better job of telling this country's story than businessmen who are at the center of the battle?

Here's the way a "Why we fight" series of dramas on free enterprise might be worked out.

The primary objective of such a series would be to continually refresh the faith of listeners in basic American principles. One approach would be through the success stories of small and large businessmen. A drama, either on radio or television, might pick out a storekeeper one week; a manufacturer the next. The stories would have one moral: the opportunity that still exists in America for getting ahead through hard work and

personal initiative.

One pitfall in this approach is glossing over the truth and wrapping each story in the kind of sugar and corn coating that has characterized much of "free enterprise" advertising. As *Fortune* pointed out, in a notable series of articles on the attempts of business to "communicate" with the nation at large, over-generalized stereotypes make poor salesmen of ideas. Radio and television, with their intimate appeal, should not be used for tone poems about some mythical main street that never really existed for anyone.

Suppose, though, that your dramatists worked from real life. You pick out a grocer in Portland, Maine, and
(Please turn to page 70)



The glamour boys of bigtime advertising

over-all The business men who sponsor network entertainments and spot campaigns are often situated in far-off areas. Remote from, but ever curious about, the advertising agencies centered in New York and Chicago, these potent business men frequently hear, along with everybody else, a good deal of chitchat concerning colorful figures of big town, big-time advertising. Accordingly when they visit the first and second largest cities of the country they have a human, as well as a straight industrial, interest in observing for themselves what manner of creatures go by the name of president, vice president, account supervisor, timebuyer and so on. Probably they would generally agree, and they could hardly actively deny, that agency men as a breed are razor-keen. But it is not their intellectual but their behaviour traits that prove fascinating.

It is because of this inherent interest in the agency celebrity that SPONSOR herewith offers a small conducted tour for purposes of glimpsing the species in its native habitat. Naturally no sweeping generalities will stand. Agencies vary enormously in size and importance and in their individual relationship to radio/TV accounts. It would be equally misleading to picture

Popular conception of agency higher-ups goes something like this. For a sifting of fact from fiction, see text



This is what agency brass are really like. Fabulous, but often hard working

all bigtime advertising men as glamour boys. They are not. Some go whole days without uttering a single wisecrack. Nor will any well-informed person suppose that those who are glamour boys reeking of chic in any wise escape a full job, and more, of work. As we shall stress, glamour of itself is never enough.

It is true enough that the glamour boys usually look the part and can be recognized on sight by the cut of their clothes. They are tailored to out-*Esquire Esquire*. Sometimes the two-vent jacket tells the tale. Sometimes the over-size cupid's-bow cufflinks. In "The Hucksters" it was hand-painted

neckties. Right here fact ends and fiction begins. We've checked the shop in New York which deals in these signed-by-the-artist neckties retailing for \$20-\$30-\$40-\$60 and it does not appear that admen are even visible, much less conspicuous, among the customers. Instead the buyers of classy cravats turn out to be film stars, gamblers, politicians, promoters, theatrical producers, orchestra leaders, crooners, and Long Island playboys supported by trust funds.

Our research does support the belief that many of the agency glamour boys live light-years beyond their means. They defend their extravagance as necessary stage setting in the drama of getting on. One requires a home magnetic for big deals. One should impress important men (and their important wives) for this may help swing that "big break" account. The gracious pastures outside New York and Chicago are dotted with still youngish admen lording it over 25 rooms and a badminton court which they can afford like Costa Rica can afford a battleship.

But don't misunderstand the big villa in the suburbs. The guy who lives there may work 14 hours a day. He may be a chattel slave to a plans board the foreman of a gang of timebuyers forever sweating out schedules. He looks more prosperous than he is. Given 10 minutes under the barber's ultra-violet lamp he looks healthier than he is. Not everybody would work his hours, or live with the frustrations he lives with.

No matter what the colorful tales suggest, agency work is invariably hard work. The surrounding terrain is strewn with the bleached bones of glamour boys who were in the know, and the Social Register, but couldn't draw water or cut timber in advertising terms. They were ruthlessly dropped. Professional competence is the first law of agency survival. And that's a good thing never to forget.

Where does myth end and fact begin as to the "hard drinking" of agency personnel? This is a delicate theme, but one that is much discussed. Certainly two-fisted guzzlers may be met up with in half a dozen Manhattan boites and as many north of the bridge in Chicago. Even so there is more romance than reality in the gossip you hear and the novels you read, and for the simplest of reasons: no matter where they were the night before, admen must have their feet on the ground

and their eyes on the sales graphs in the morning. It goes arrow-straight to the basic law of professional competence. In advertising as in any other reputable profession or line, personal character, in the broadest sense, is the key to prestige and promotion.

Many an advertising agency took "The Hucksters" most seriously. Characteristically the conservative admen became more conservative. Even the gadabouts exhibited some discretion. It was about this time that certain out-of-district saloons began to be popular as hideaways. At least, as they figured it, they were avoiding the dangerous company of actresses, off-duty orchestra leaders, photographers' models, and newspaper columnists. One of the quieter ad shops at the time passed word to its staff that any employee caught loading martinis at luncheon would be fired. Noontime addition was to be interpreted as cold proof of boozing.

Sober opinion in the advertising profession felt that "The Hucksters" singled out a few eccentric characters and by-passed the myriads of serious craftsmen. To reiterate: neither printed nor broadcast advertising can be planned, created, ordered, checked, administered, and put on the road by guys or gals groaning with hangover and tossing B-1 pills into their mouths like so much popcorn. That is caricature.

Still there was and is no denying that the demands of a career in big time, big town advertising often produce nerve strain and mental drain conducive to stomach ulcers and hypertensive warnings. An appreciable number of prominent admen have dropped dead in their forties and fifties. A larger contingent undoubtedly seek release from pressure in the supposed calm of the bottle. When a Chicago radio station installed a trained nurse and oxygen tent as standard equipment, the gag around town was that these services were for the care and revival of time salesmen reduced to the screaming heebie jeebies by constant fraternization with account executives.

There is another point of view about all this. We're quoting now a \$50,000-a-year copy wizard. "Look, they are high-powered guys. They do everything hard, including play. You don't need any elaborate psychological diagnoses. They pub crawl when the mood overtakes them because they want to and enjoy it and not because any conditions in their business life force them

(Please turn to page 54)

A hard-hitting program for the margarine industry

Harry Bennett, Jr., until recently advertising manager of Jelke Good Luck Margarine and former Procter & Gamble account executive at Compton Advertising Inc., believes that margarine companies can multiply their sales by using hard-hitting advertising and merchandising tactics. For details see text. His plan, in summary, follows:

1. Invest \$15,000,000 over a four-year period, planning to build market by market
2. Start in each market by distributing samples
3. Use a radio campaign of no less than 15 announcements a week to coincide with sampling
4. Continue radio announcements year-round along with black and white advertising
5. Go network eventually on radio and TV, with spot to fill gaps

Margarine has a problem

Industry isn't reaping big gains now that tax is dead. Price deals are major promotion

over-all The great battle between the American cow and the forces of chemistry has developed into little more than a flash in the milk pail. Margarine, billed as a great comer once that old devil Federal tax was lifted, isn't doing so well.

Sales are running only 55 million pounds ahead of last year though there's no longer a national tax on the yellow product and only 15 states still have a tax on colored margarine. Producers had expected to be 85 million pounds better off than they are today; industry goal was a billion pounds this year, but sales are now running at about 915,000,000 pounds.

Significantly, margarine advertising efforts lack many of the elements which have made for success in other businesses appealing to the same market.

The strategy of most producers of low-cost, frequent-purchase household products has been to rely on radio. Procter & Gamble, for example, puts more than half its advertising budget into radio/TV. But the margarine industry, a SPONSOR survey indicates, relies more heavily on giveaways and trade allowances to retailers than on hard-selling advertising to housewives. (Said one industry critic: "You can't build a business on price cutting.")

After the lifting of the Federal tax



THE BIG FOUR IN MARGARINE

This is what they do on air

getting feet wet in television

Nucoa is experimenting with "Penthouse Party," starring Betty Furness. Product gets little other air advertising

biggest network effort

Parkay shares "Great Gildersleeve" with other Kraft products, also gets plugs on "The Falcon" (both NBC)



on pre-colored margarine on 1 July, many an outsider had anticipated an all-out drive for new customers. No such fireworks developed. This was not surprising to those closer to the industry who knew that:

(1) Margarine top brass have battled so long on the political front that their thinking is not always in tune with the problems of brand selling.

(2) Some producers show signs of status quo thinking. (One executive of a margarine firm told SPONSOR: "I think we've tapped our natural market and that's about as far as we can go.")

(3) Margarine now faces greater obstacles than are usual for even a substitute product. Though there are million of housewives who have never tried margarine as a table spread, the product has been known to these same consumers by reputation for over 30 years. You have here a situation combining prejudice against the untried and the stigma attached to a traditionally low-cost substitute.

Can margarine lick these obstacles?

One advertising executive with close personal knowledge of the margarine industry's troubles and prospects says yes. Harry Bennett, Jr., until recently advertising manager of Jelke Good Luck Margarine and for nine years (1937-1946) P & G account executive at the Compton agency, believes that

any one of the three dozen odd margarine companies can expand at the expense of competitors—through aggressive promotions: that the margarine industry as a whole can cut into butter's present two to one superiority. Off the record, other margarine people agree.

Bennett points to these favorable factors:

(1) The price of butter is more than double that of margarine.

(2) The nutritional value is equal to butter.

(3) Many consumers actually report that they find no difference in taste between margarine and butter.

Bennett believes that a heads-up, aggressive campaign, using radio/TV extensively, could mean doubled and redoubled sales for any margarine company. He has a specific program, to be outlined further on in this article. But, first, here's a picture of margarine industry advertising as a whole.

The Big Four in the margarine field are Standard Brands (Blue Bonnet), Best Foods (Nucoa), Swift (Allsweet) and Kraft (Parkay). Then come Glidden (Durkee) and Lever Brothers (Good Luck). It is estimated that Blue Bonnet and Nucoa sales are both about 100,000,000 pounds a year while Allsweet and Parkay run about 75,000,000, a year. Among the 30 or so



Prestige plugs for Jelke use Milton Cross

margarine producers in the country, Miami and Mrs. Filbert's are strong on a sectional basis.

Throughout the industry, putting price promotion ahead of brand loyalty is the strategy. Instead of building brand loyalty through advertising, margarine people stress price concessions to retailers and consumers.

Industry sources estimated that perhaps one of the three promotional pennies on a pound goes into straight advertising. Newspaper supplements and the magazines, particularly the women's service publications where the margarine advertisers use color pages

(Please turn to page 60)



biggest margarine
air advertiser

Blue Bonnet puts over quarter of
its budget into spot radio, uses
consistent approach to its effort



network segment plus
irregular spot radio

Allsweet has once-a-week, 15-minute segment
of "Breakfast Club." Rest of radio money goes
to off-again, on-again spot radio messages



Number of props like this telephone booth is controlled by writer. (See drawing at right)

The TV writer

He can cut production nu

TV The popular impression of Hollywood has it that a movie story is a thing of dubious importance. Given two bodies to work with (the male lead and the female lead), and any competent movie mogul is said to have sufficient gimmicks and effects available to create an entertainment.

Whatever the truth of this legend out of American folklore, the same is not true of television. For television is the most intimate medium in existence. False notes may pass over the heads of an audience in a movie theatre once they have entered into the atmosphere created by the darkness, the big screen, and the focussed attention of hundreds of fellow citizens. But balderdash is harder to take in your own living room; it takes finer stuff to create a "willing suspension of disbelief" when you're sitting on your own sofa.

For this and other reasons, the writer of television plays has a correspondingly more important role in the me-



1. Writer had characters meet in tavern with full orchestra

Key to program costs

Make difference between small and large audience

dium. His ability to write believable dialogue and create rational situations, is one of the most important factors in building audience. Moreover, by dint of TV knowhow, a good writer can save money for the advertiser by turning out a story which can be told with an economical number of sets.

Unfortunately, the importance of TV writers hasn't always been recognized. Many a play's gone on the air, doomed beforehand to poor acceptance because the script just didn't have it. Many an advertiser's paid heavily for talent, scenery, props, all to put on a play bought for peanuts. But this is a trend that's on its way out.

Advertisers and agencies are learning to appreciate the full value of a good story in stirring up the kind of pleasurable emotions that attract more viewers—and lowers the cost per dollar. They've gone through experiences like the ones to follow in this article which have proved the relationship of good writing to successful TV drama.

"Good acting and production can enhance a TV play, help a weak one, but seldom save it. The material has to be right," says BBDO's Ed Roberts, television script editor of *Armstrong's Circle Theatre* (NBC-TV). "We believe that the writer, as the source of our material, is all-important."

"Giant movie screens and legitimate stage settings don't have the same intimate illusion," adds Ira Avery, BBDO radio and TV story executive.

Something happened not so long ago in "The First Formal," a play on *Armstrong's Circle Theatre* which illustrates this point.

The story concerned the first real date of a 14-year-old girl who had been invited to a dance. Mother was for it, father—not as ready as mother to acknowledge that their child was growing up—was against it.

The parents suffered a good deal of suspense wondering how the evening was going. When the girl returned safe and radiantly happy, father said to mother, quite conscious of his masculine insight, that they'd have to remember their child was no longer a baby.

This, of course, was the view mother had held from the start. The original script had mother speaking a tag line that sounded fine in the "read-through" rehearsal. But camera rehearsal revealed that the line didn't fit. The look mother gave as she delivered the line was all she needed to convey the feeling of what every mother knows.

"This feel for dialogue that meshes nicely with character and action throughout a TV play is essential to telling a story effectively," says BBDO's Ira Avery. It's an important part of the satisfaction the viewers feel as the last scene fades out.



TV is theatre, but it's also seen in intimate surroundings. That makes false notes stand out

In the example given, the director and the story editor, before cutting the tag line, tried to get one that would blend with and enhance the visual impact of the scene's end. But anything mother said at the fadeout only weakened the impact of her look.

The important thing from the standpoint of TV writing is that people, being generally more aware of everything on a TV screen, react more sharply against dialogue that doesn't fit. This obviously applies to the whole play. And while an editor can do (or have the writer do) a certain amount of tightening and sharpening, he can't take over the writer's job and rewrite the play. Besides, not all editors are writers.

(CBS was so aware of the importance of matching dialogue to character and action that they interviewed hundreds of people for their new Amos & Andy series before finding the actors they felt would fit. In this case, of course, the characterizations were already established in the minds of millions of Amos & Andy radio fans. But it illustrates the vital connection between dialogue and characterization so important to TV writing.)

This extra feeling of closeness, or rapport, of viewers with what's happening on their living-room screens makes sound character-development and logical motivation relatively more important in winning and holding the sympathy of an audience than in movies, radio, or stage plays.

(Please turn to page 66)



Scene was finally written this way, at much lower cost



Mr. Sponsor asks...

In its last issue SPONSOR ran an article called "Confessions of a New York timebuyer." All kidding aside, to what extent does it reflect timebuying conditions as they really are?

John W. McGuire

Director of advertising
Anahist Co. Inc., Yonkers, N. Y.

The picked panel answers Mr. McGuire



Miss Pinkett

Mr. Sponsor, all *what kidding* aside? That timebuyer ain't kidding! Of course, I'm sure that I'm not really a typical timebuyer; I might say I'm atypical, since they don't usually trust these im-

portant jobs to the distaff side of the profession. To begin with, why didn't anyone tell me about this phase of advertising when I was in my *early* youth? I would have skipped over that period of wanting to be a nurse, teacher, or any of the vocations one aspires to as a child, and I would have also bypassed those days I slaved as a copywriter, magazine editor, etc. Such college courses as Advertising Techniques, Production, Typography, and Business Practices would have been substituted by Ordering from a French Menu, Hangover Remedies, Broken Field Running, Desk Vaulting, and How to Keep Business from Becoming a Pleasure.

Having combined timebuying with specbuying, there is an indistinguishable merger somewhere along the line for me, and furthermore, it means *more* luncheon and cocktail engagements than being a timebuyer exclusively. I have a *real* choice.

Now you see, since these *are* the prevailing conditions, I'm in favor of hav-

ing more women enter the inner sanctum of timebuying and if you gather around I shall tell you why. I have never had any difficulty coercing reps into taking me to lunch, buying me a cocktail while we discussed facts and/or figures, or even "What are you doing tonight?"

Mr. Sponsor, the only difference between the author of "Confessions of a timebuyer" and me is the fact that my magazine and station reps *enjoy* being badgered, bullied, and taken over the hurdles. Why, they never had it so good! And what's more, they are always covered if anyone says, "Who was that blonde I saw you with last night?" They can always say, "That was no blonde, that was a timebuyer."

However, this is all part of the game and I'm sure that neither side would want it any different. The client has set up these rules, and since he pays the piper, we must all dance those steps that Arthur Murray *never* taught any of us. When he wants to know how many radio sets there are in Ashtabula, he wants to know! As last issue's writer pointed out, there are several methods by which we may secure this information. I, too, favor the one where you call the station reps about 11:30 in the morning. This always leads to lunch and more facts and/or figures. My conscience never bothers me because I feel the networks have whole departments devoted to research and we must keep them happy and busy. Yes, Mr. Sponsor, I'm afraid that "confession" really does reflect the way the situation works . . . well, from my lounge chair at the Colony, anyway.

All this hoop-de-doo is absolutely necessary for the industry. First of all, what well-heeled client is going to buy time or space with his fortune unless he gets a real good song and dance

from the agency? The agency in turn gives the needle to the reps. This whole razz-ma-tazz might be reduced if clients ever get over their suspicion of ad agencies and really give them a free rein when it comes to media selection and appropriation disbursement. They are specialists, and if sponsors have the right agency, they can do the job that's needed. Agencies want to make money, yes, but they also want satisfied clients whose sales charts show a sharp rise as a result of skillful and strategic maneuvering. That's the only way an agency can stay in business. Don't worry, they'll do right by you—they have to!

Oh, by the way, all of this is gospel. I have gained 10 pounds in the last year to prove it. I am now going to Lizzie Arden to take them off, and I'm paying for it with the money I saved on lunches this past year. All of which proves, crime does *not* pay!

MISS FRANCES B. PINKETT
Account Executive
Brandford Advertising Inc.
New York



Mr. Lake

What a mad pixie! What with all that plotting and planning and huffing and puffing I can well understand that our ex-timebuyer friend spent breathlessly sleepless nights waiting for his alarm

to propel him out of bed and into his agency. It was such fun!

Naturally, I can only talk from the cheek side of the luncheon table. I've enjoyed my luncheons and, although I

find Hoopers lie a bit heavily on the midsection, they do show up the bright side of the station under discussion. I admit I've tried to do it painlessly, slipping them in under the guise of a rich sauce or secreted in a lump of sugar. Sometimes we never do get around to talking radio—I feel I'm a free man—but when we do I hope I'm not twisting any arms when I insist the subject is only slightly warmed over.

Luncheons are where we sometimes find a friend, get to know each other better and all that sort of thing. After all, the ABC of the pitch is to be believed. Timebuyers still cut some of the verbal pitches they receive about in half but there really isn't time for blue-sky stuff any more. Too many situations, too many research requirements, too many clients grabbing for the same time. It's simply a case of win, draw, or lose. Luncheons don't create sales, but they do help round out the buyer's knowledge of a problem.

From my side of the Gibson the luncheons are fun. No telephones to interrupt our yaks; no worried account executive frowns appearing darkly over our shoulder through the open doorway. I really don't care if I'm a patsy or not. I like good company to go with good food and I find buyers are all cut of a generous pattern. Their friendly advice has often helped sharpen or streamline our presentations.

As for dumping all the data on the fresh white table cloth and spilling a fair amount of common sense over the confusing mess, I agree. How else can a buyer make a decision? The accent is so often so underlined on ear data we forget agencies are interested in sales. They are much more determined than ever to get sales results instead of simply trying to reach a large group of well-fed, complacent ears. But the buyer's common sense often overcomes these mountains of facts and he goes on to place schedules where they'll get the desired results. I wouldn't be at all surprised that this common sense was acquired through years of half-remembered facts on local success stories shrieked at him wildly by one of us pitchmen somewhere between the first Gibson and the last cup of coffee. Want to have lunch?

FREDERIC E. LAKE
The Walker Co.
New York

(Please turn to page 58)

I'M FIRST!



I'M FIRST!



I'M FIRST!

I'M FIRST!



So what?

There isn't a radio station which can't claim some sort of first. Maybe first with left-handed defensive quarterbacks, or first to use diamond-studded microphones, or what have you.

We sport a few **FIRSTS**, too . . . *profitable ones for those who take advantage of them.*

Such as: a show called "Club 1300". WFBR-built and produced. **FIRST** in rating against every kind of opposition thrown at it for ten years—from network soap operas to giveaways! Another one called Shoppin' Fun. Another called Every Woman's Hour. Others like Morning in Maryland, the Bob Landers Show, Homemakers Harmonies and more . . . a lot more . . . rate *first* with advertisers who want results.

All right up there in the ratings—all with huge followings. All available to advertisers on a participating basis.

Has your curiosity been tickled? Contact a John Blair man or WFBR direct. You'll be shown very clearly why, in Baltimore, you need



ABC BASIC NETWORK • 5000 WATTS IN BALTIMORE, MD.
REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY

A hand is shown on the left side of the frame, holding a cylindrical metal can. The can is positioned horizontally, with its top and bottom visible. The background is a dense, repeating pattern of small, stylized line drawings. These drawings depict various human figures in different poses and activities, often accompanied by small, rectangular objects that resemble electronic devices or components. The overall effect is a complex, textured background that suggests a busy, interconnected environment. The text "Look for the sponsor..." is printed in a bold, sans-serif font across the middle of the image, partially overlapping the can and the background pattern.

Look for the sponsor...



that's
where the
listeners
are!

To shed light on the basic facts of Chicago radio listening, spotlight the sponsor. Where do the nation's leading sponsors advertise their wares—and where do they keep their advertising year after year after year? Right on WBBM—Chicago's most sponsored and most listened-to station!* Of the big-name national spot advertisers now buying local time on WBBM...

SEVENTEEN began using WBBM locally more than 20 years ago. (Advertising cigarettes, men's toiletries, bread, oil and gasoline, etc.)

THIRTY-SIX began using WBBM locally more than 15 years ago. (Advertising shortening, automobiles, toothpaste, flour, dog food, etc.)

FORTY-EIGHT began using WBBM locally more than 10 years ago. (Advertising candy, meat products, soap, cereals, cookies and crackers, etc.)

SIXTY-FOUR began using WBBM locally more than 5 years ago. (Advertising electric lamps, dairy products, airline transportation, etc.)

Yes—the advertising of the leading sponsors stays where it pays . . . and that's where the listeners stay, too . . . on WBBM.

*Pulse of Chicago

Chicago's most sponsored . . .
most listened-to station **WBBM**

Columbia Owned • 50,000 watts

Represented by Radio Sales

DRUG STORE

SPONSOR: Rexall Drug-store

AGENCY: Direct

CAPSULE CASE HISTORY: *This drugstore had never used radio before. They turned to WNAX, eliminated handbills and direct mail. Their four-day one-cent sale exceeded all previous one-cent sales by 15%. It produced \$4,000 in retail sales for \$200 spent on announcements. Further figure breakdown shows that each five cents spent on radio resulted in a dollar return in direct sales volume. With more stock, sales would have been greater.*

WNAX, Yankton, S. D.

PROGRAM: Announcements

RADIO RESULTS

USED CARS

SPONSOR: Olin's, Inc

AGENCY: Direct

CAPSULE CASE HISTORY: *Olin's started with a monthly radio expenditure of a thousand dollars; soon upped it to \$5,500 a month. With virtually no other media used, results are easily traceable. On Labor Day weekend, Olin's sold 40 cars; nearest competitor sold five. Biggest sales week: 338 cars—more, according to Olin's, than all other Miami dealers combined. Sponsor uses participations on about 10 shows on a rotating basis.*

WMIE, Miami

PROGRAM: Participation on various shows

AUTO SERVICE

SPONSOR: Coleman Service Station

AGENCY: Direct

CAPSULE CASE HISTORY: *Coleman was faced with the problem of rebuilding trade in a new location following a 90-day labor strike. The previous owner averaged 16,000 gallons of gas sold monthly. The advertiser turned to KPAC as his only medium using a 15-minute morning music show, the Gordon Baxter Show. With two quarter-hours weekly (\$25 one-time rate) gasoline sales jumped to 23,000 gallons first month; 27,000 the second.*

KPAC, Port Arthur, Tex.

PROGRAM: Gordon Baxter Show

CAKE

SPONSOR: Grant's Bakery

AGENCY: Direct

CAPSULE CASE HISTORY: *This bakery regularly scheduled an on-the-hour, five-minute newscast. On one of their morning newscasts, a special "Lady Orchid" cake was offered. No price was mentioned and no other advertising was used (cake sold for 99c). The bakery, using three 45-second commercials, received 2,500 orders; they could only fill 1,600. Time cost to the sponsor was \$61. Gross return amounted to \$1,584.*

WKRT, Cortland, N. Y.

PROGRAM: Newscast

TAX LANDS

SPONSOR: Pacific Tax Lands

AGENCY: Counselors

CAPSULE CASE HISTORY: *The company offered delinquent tax lands for sale direct from the State of California. Their medium was black-and-white newspaper and magazine advertising at an average cost of 45c to 75c per lead. They switched to radio announcements. The offer: a booklet for 10c explaining how land could be purchased from the state. Now the sponsor reports an average cost of 8-11c per radio lead.*

KROW, Oakland

PROGRAM: Announcements

PLATE GLASS

SPONSOR: Brandon Glass Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *The Brandon Glass Company runs six announcements weekly at 8:30 a.m. The approximate cost is \$25. The sponsor volunteers this information as an example of his broadcast advertising success: "A man in a town 70 miles west of Brandon came to us and bought plate glass for his store front to the value of \$425. The purchaser had heard our announcement on the radio."*

CKX, Brandon, Manitoba

PROGRAM: Announcements

POPCORN-COOKIES

SPONSOR: Helme's Bakeries

AGENCY: Direct

CAPSULE CASE HISTORY: *Helme's wanted to increase business on the Pacific Coast. So, they bought a participation on the Housewives' Protective League, a mid-afternoon show. Approximate cost was \$357.50 weekly. The immediate result was an increase in popcorn sales from \$237 to \$1,158 per week. Helme's cookie sales shot up from 300 dozen per week to 11,494 dozen weekly. Sponsor says radio did better job than other media combined.*

KNX, Los Angeles

PROGRAM: Housewives' Protective League



*willie wish has the pulling power
of eight reindeer—*

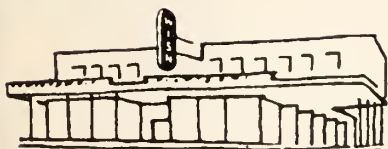
In fact if Willie were working for Santa
he'd pull the sleigh by himself —
that's how powerful he is.

So follow our advice — let Willie WISH pull
your load in Indianapolis.

For P. P. P.** see any Free and Peters Colonel.

** (That's Pulling Power Proof)

that powerful puller in Indianapolis . . .



wish

OF INDIANAPOLIS

affiliated with AMERICAN BROADCASTING COMPANY

GEORGE J. HIGGINS, General Manager

FREE & PETERS, National Representatives

KTLN

1000
Watts

DENVER

coverage

KTLN Denver is the most penetrating independent station in the area it serves. KTLN Denver is listened to by 240,000 radio families daily.

sales potential

KTLN Denver is heard in homes that spent \$655,000,000 in retail sales in 1949

year round audience

KTLN Denver serves not only the cream of the Rocky Mountain area but the rich winter and summer play and vacation land. The Denver Convention and Visitors Bureau reports travel and resort spending in Colorado was \$211,780,000 in 1949.

mail and phone pull

KTLN Denver receives hundreds of thousands of letters and phone calls annually. Its Joe "Upsy Daisy" Flood program alone pulls over 4,000 phone calls weekly.

results and cost

At a cost of \$672, one promotion* pulled over 4,500 responses which in turn produced 1,150 direct sales totaling \$11,569.

*client name & details on request.

SO YOUR BEST BUY IS KTLN

1000 Watts

Denver

the independent station most often listened to by Colorado housewives

for availabilities wire, phone or write
Radio Representatives, Inc. or
New York, Chicago, John Buchanan
Los Angeles, Park Lane Hotel
San Francisco, Denver



Queries

Reader inquiries below were answered recently by SPONSOR's Research Dept. Answers are provided by phone or mail. Call MU. 8-2772; write 510 Madison Ave., New York 22, N. Y.

- Q.** Where can we obtain a list of advertising agencies, the accounts they handle, and the names of the timebuyers?

Radio station manager, Escanaba, Mich.

A. We suggest you contact the National Register Publishing Company, 333 North Michigan Avenue, Chicago, or 330 West 42nd Street, N. Y. They publish the "Agency List of the Standard Advertising Register" which contains the information you seek.

- Q.** Can you give us the names of any sponsors who have used their newspaper advertisements as a basis for their TV commercials?

Advertising agency, New York

A. Howard Clothes has used its label in its TV commercials simultaneously with the same ad in newspapers. Horton's Ice Cream used film commercials on DuMont's WABD which were appearing in 25 New York and New Jersey newspapers (see Roundup, p. 40, 31 July 1950 SPONSOR).

- Q.** Not long ago, the National Safety Council of the United States ran a safety campaign over 300 U. S. radio stations. We'd like to run such a campaign and would appreciate any assistance you can give us.

Radio station, Hamilton, Ontario

A. The National Safety Council's main headquarters is at 425 North Michigan Avenue, Chicago 11. Their director of publicity, Mr. Paul Jones, will be happy to supply you with details of their campaigns. SPONSOR carried a brief account of WIP's safety campaign in Roundup, 11 September 1950 issue.

- Q.** Do you have any information on nationally syndicated transcribed religious programs?

Radio station manager, Canton

A. The program of the Missouri Synod of the Lutheran Church comes under that category. The sponsor: Lutheran Laymen's League. Their agency, Gotham Advertising Company, 2 West 45th Street, New York City, can give you more information.

- Q.** How long has Radio Results been a regular feature in SPONSOR and how many capsule case histories have you published?

Advertising agency researcher, Chicago

A. The Radio Results department first appeared in the 13 March 1950 issue. Since that time, and including this issue, 76 capsule case histories have been printed.

- Q.** Can you give us the names of some "man-in-the-street" programs carried by out-of-town TV stations?

Advertising agency, Cincinnati

A. Sidewalk Interviews, WNIC-TV, New Haven; Roving Cameras, WSPD-TV, Toledo; Sidewalk Superintendent, WAGA-TV, Atlanta. Another program of a similar nature is Ship's Reporter currently being presented on 33 stations in 33 cities, and produced by Flamingo Films Inc., 538 Fifth Avenue, New York.



THE EDGAR ALLAN POE SHRINE —
THE OLDEST BUILDING IN RICHMOND, VA.

Edgar Allan Poe was a master of mood

How Poe would have loved the age of radio and television! The author of "The Raven," master of the melancholy mood, and "The Purloined Letter," model for the detective story of today, lived one hundred years too early.

In Richmond, the house in which he spent his childhood stands almost within sight of the Havens and Martin Stations, first in the South. Poe would have thrilled to the magic appeal of the airwaves, its broad sweep of entertainment, its hold on its vast audience. Advertisers thrill to the effectiveness of WTVR, first station of the south.

Havens & Martin Stations are the only
complete broadcasting institution in Richmond

WMBG AM • **WOOD** FM •

Pioneer NBC outlets for Virginia's first market
Represented nationally by
John Blair & Company

WTVR TV





**"...and to all-
a good BUY."**

WRNL

(OF COURSE)

WRNL gives you complete and thorough coverage in the RICH Richmond trading area. WRNL has been on 910 KC at 5000 Watts for more than 10 years—and the important buying audience has the listening habit! And they're ready to BUY, because this area is Industrially Progressive, Agriculturally Rich, and Economically Sound.

**(READY BUYING
POWER . . . PLUS
WRNL . . . EQUALS
MORE SALES.)**

*To get your share of this
outstanding market, re-
member, there's more
sell on . . .*

WRNL

**5000 WATTS 910 KC
NON-DIRECTIONAL
(daytime)**

**ABC AFFILIATE
RICHMOND, VIRGINIA**

**EDWARD PETRY & CO., INC.,
NATIONAL REPRESENTATIVES**



This SPONSOR department features capsuled reports of broadcast advertising significance culled from all segments of the industry. Contributions are welcomed.

CBS-WFBL radio stars "sell" for 55 food stores

Sixty-five WFBL-CBS radio stars are currently appearing in 55 Syracuse supermarkets. Not in person, of course, but in a point-of-sale display of pictures that acts as a three-way promotion.

The visual presentation of radio personalities is geared to benefit and stimulate interest among listeners, and sales representatives of grocery store products. The ultimate objective is to increase direct sales of WFBL-advertised products.

The stores invited to participate were selected for their importance as sales outlets, their willingness to push nationally-advertised products, and their location. The final lineup of 55 stores has an estimated annual sales volume of \$20,571,000 which represents 38% of the total for Syracuse food sales.

Hub of the plan is the framed pictures of the radio stars which are hung on a bar attached to the inside of the display windows. Each week, members

weekly; (b) each store receives a mention as being a cooperating store; (c) each store is supplied with WFBL "today's special cards" for each product advertised over the air.

Announcements covering the contests take about a minute-and-a-half. They go on regularly each morning, Monday through Saturday at 7:15 a.m., and each afternoon, Monday through Friday at 5:00 p.m. ★ ★ ★

Children vote on sponsor for ABC-TV sustainer

A sustaining program interested in a sponsor is not news. An advertiser looking over a sustainer is also rather commonplace. But, when a show's audience selects the advertiser they'd most like to see pick up the tab, it's unusual. It happened on ABC-TV's *Cartoon Tele-Tales*.

The program featured Chuck and Jack. Jack reads a story while Chuck draws quick sketches to illustrate the plot. The show began as a summer replacement on Sundays 6 to 6:30 p.m. Then it became a sustainer on 21 May. On 24 September it went off the air. It was on the last show that the fun began with some 432 products concerned.

On their last show, Chuck and Jack asked their juvenile viewers who they might like in the way of a sponsor. The query drew a total of 9,539 drawings, letters, and cards.

The favorite products according to the children's preference were: Kellogg's Rice Krispies, Clark Bars, Borden's products, Wheaties, Hershey's, Peter Pan Peanut Butter, Cheerios, Scripto, Sealtest, Colgate Toothpaste, Jell-O, Skippy Peanut Butter, Quaker Oats, M & M Candy, Ovaltine, Shredded Wheat, Snow Crop, and others.

The program is off the air at present, but advertisers concerned can glean some facts about children's product preferences from their replies. ★ ★ ★



Radio-promoted window displays push sales up

of the WFBL promotion staff move the pictures from store to store; careful scheduling assures that stores in the same neighborhood don't get a picture previously displayed in a nearby store.

In return for permission to install the window displays, WFBL gives these retailer-benefits: (a) the station promotes listener interest through 11 announcements featuring 11 contests

Lollipops for \$2.70 build fans and goodwill for WSTC

Low-budget advertisers may be able to profit from the example of a WSTC sustainer if they're looking to build audience appeal at low cost for their children's shows. This Stamford, Conn., station has a 15-minute show, *The Fairy Princess*, and they're winning new friends with lollipops.

The station held a "Lollipop Party" for pre-school and school age listeners. The show is on Tuesdays and Thursdays from 4:45 to 5 p.m. and about 200 children showed up for the party which was held before broadcast time.

Merry Reynolds, WSTC's *Fairy Princess*, and others provided entertainment. Then the lollipops were distributed. Wrapped in a mimeographed throwaway, the package called attention to the *Fairy Princess* program.

The immediate results: 200 happy kids; pleased parents; goodwill for the station and increased listenership—all for \$2.70. ★ ★ ★



200 children mob studio at lollipop party

Endurance test on TV proves product's strength

Television audiences are used to seeing pitchmen demonstrate a product's endurance and sturdiness. An interesting variation on the familiar "acid test" recently appeared in the TV campaign of the Mengel Company, a Chicago furniture maker.

A film, conceived by the Earle Ludgin Agency and produced by Atlas Film Corporation, shows a Mengel chest of drawers enduring seven days of total immersion in water—without ill effect. With this Mengel gets across the selling point that their drawers (of a new type steel and plywood construction) are virtually moisture proof, will not swell or stick.

Sponsors with products that lend themselves to tests could take a cue from this experiment, film a variety of endurance tests for use on video. ★ ★ ★

Briefly . . .

Coca-Cola continues its torrid radio-TV battle with Canada Dry, Pepsi-Cola, and other soft drink competitors. With the success of Edgar Bergen and



Bergen, squaw and "papoose" are new TV fare

Charlie McCarthy on their Thanksgiving Day video debut on CBS, the pair are ready for a repeat on the NBC-TV net. Edgar and Charlie will join Snow White, Donald Duck, Mickey Mouse and other Walt Disney characters on Christmas Day. The show, sponsored by Coca-Cola, *One Hour In Wonderland*. The time, 4-5:00 p.m.

* * *

One thousand leaders in civic, government, club and fraternal work have been the guests of Ernie Tannen. The Hecht Co.-WGAY *Community Reporter* (Silver Spring, Md.), the past three years. Ernie and his tape recorder are familiar sights at news-making affairs in Prince Georges, Montgomery Counties. The Hecht Co. congratulated Ernie on his third anniversary of alert newscasting for them via newspaper ads like the one below.

Congratulations to Ernie Tannen.

ON HIS THIRD ANNIVERSARY AS THE HECHT CO.-WGAY COMMUNITY REPORTER . . .

THE HECHT CO. Silver Spring

KVOO

OKLAHOMA'S GREATEST STATION FOR 25 YEARS

EARNINGS 38% HIGHER In Tulsa!

U. S. Bureau of Labor Statistics reports 1949 oil production workers received \$71.47 and refinery workers \$75.31 weekly, while \$54.94 was the all-manufacturing average weekly wage.

There's more money in Tulsa and the Tulsa Market Area, because the oil industry's percentage of total business is higher in Tulsa than in any other U. S. city.

There's full coverage of all this rich market plus bonus coverage in Kansas, Missouri and Arkansas with KVOO, Oklahoma's Greatest Station.

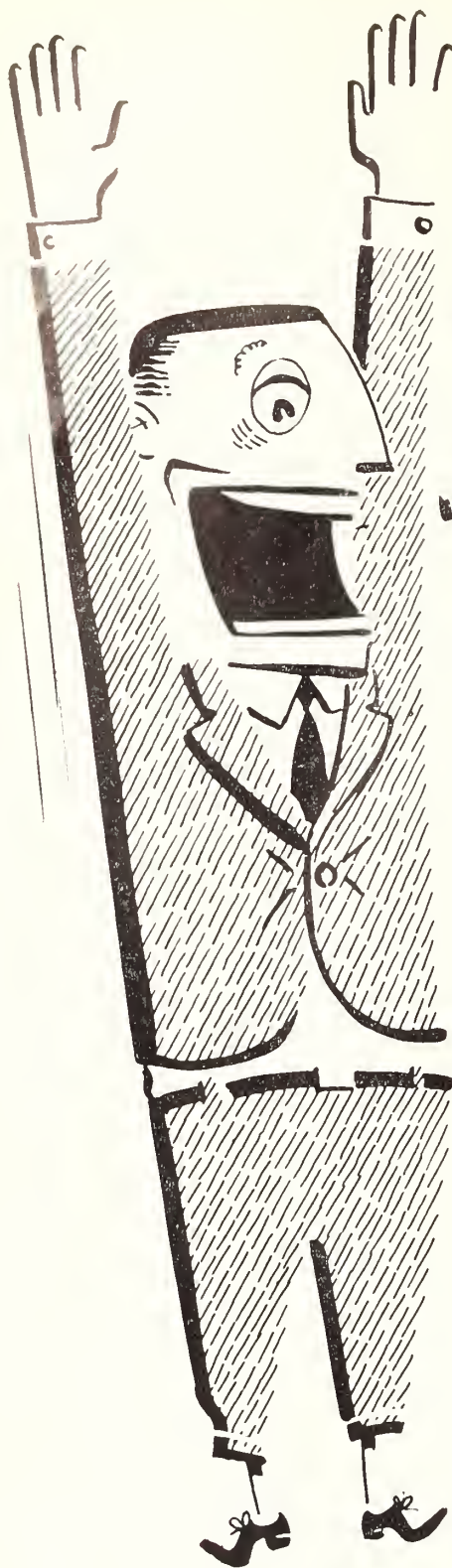
Buy the TOP Southwestern Market . . . Cover It With ONE Station . . . KVOO, In Tulsa!

Ask any Petry representative for KVOO's superior Hooper rating and intensive BMB rating. Or write KVOO.

NBC AFFILIATE
50,000 Watts

KVOO

BLANKETS OKLAHOMA'S NO. 1 MARKET



WGR

REALLY MEANS

WOW!

IN BUFFALO

Thanks to the best wave
length on the dial, WGR's
5000 watts reaches western
New York's prosperous
markets with radio's biggest
dollar's worth in this area.
BIGGER COVERAGE
with top-rated programs . . .
Columbia and local . . .
makes WGR the best buy
in Buffalo.

COLUMBIA NETWORK



*Broadcasting
Corporation*

RAND BUILDING, BUFFALO 3, N. Y.

National Representative, Free & Peters, Inc.

Leo J. ("Fitz") Fitzpatrick

I. R. ("Ike") Lounsberry

MEN, MONEY & MOTIVES

(Continued from page 6)

bility, the fiscal benefits are supposed to sharply increase.

* * *

Occasionally agencies start losing personnel at an alarming rate. This is customarily traceable to milking instead of sharing. The hours and nerve strain of agency work being what they are, talent is prone to fly the coop in quest of warmer gratitude. In recent years, the more progressive agencies have recognized the folly of such frequent staff changes and especially the loss of up-and-coming men, the very ones needed for the future development of the firm. Hence the increasing number of agencies that have a regular scheme whereby the old boys gradually transfer effective control to a picked group of heirs-at-large.

This raises a provocative point. Examples have been noted of agencies in which the radio/TV billings grew into the dominant profit-producer but the effective ownership and management clique was associated with magazine and newspaper copy. Attempts to keep the fat salaries in these older departments and to skimp on radio/TV salaries and year-end gravy have not set well with the individuals involved.

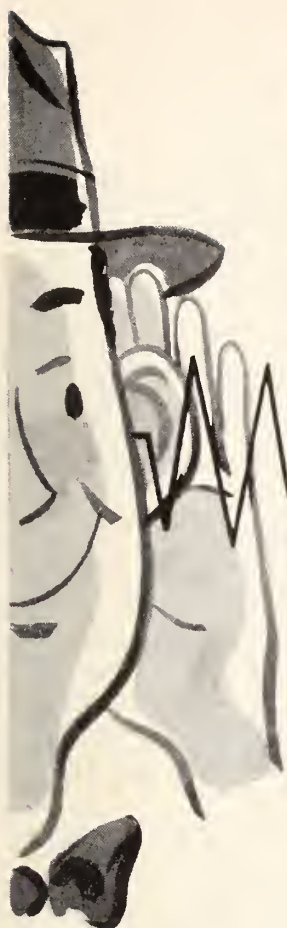
* * *

It is perhaps not sufficiently understood just how key a personage an agency treasurer is. He seldom speaks for quotation. If he does talk at an advertising convention, it's usually behind locked doors or off the record. The treasurer does not circle like a hawk over payroll and expense accounts just out of meanness or officiousness. Fiscal "leakage" is all vital as to how much profit can be squeezed out of the conventional 15%. He's the plumber as well as the architect of the divvy. Christmas comes but once a year but what happens then sums up the year.

And a Merry Christmas to you. ★★★

SPONSOR says

*"A merry christmas
to all"*



WKRC

CINCINNATI

... is the best, the most economical way of delivering your sales message to Greater Cincinnati, as is proved by this latest Hooper Report. What delivers the nation's fifteenth largest metropolitan area to WKRC advertisers? It's a balanced blend of top locally produced programs and the best from CBS. Of course that makes sales-sense to you (as it does to so many!), so contact WKRC or your Katz man.

RADIO CINCINNATI, INC.—Hotel Alms, Cincinnati 6, Ohio

HOOPER RADIO AUDIENCE INDEX

TIME	50,000-watt Independent Station	250-watt Network Station	WKRC (CBS)	50,000-watt Network Station	1,000-watt Daytime Station	5,000-watt Network Station	250-watt Daytime Station
MON. THRU FRI. 8:00 A.M.-12:00 Noon	9.7	23.0	33.1	21.8	0.8	10.9	*
MON. THRU FRI. 12:00 Noon-6:00 P.M.	7.6	20.6	27.7	26.3	3.3	10.0	2.6
SUN. THRU SAT. EVE. 6:00 P.M.-10:30 P.M.	10.2	13.5	34.1	29.8		11.2	
*No listeners found in sample							

Capr. 1950, C. E. Hooper, Inc.

HADACOL PACKS 'EM IN

(Continued from page 25)

launched into patent medicines, which he had sold on the road many years before. With the help of some medical books and space in a small barn-like building, LeBlanc turned out Happy Day Headache Powders and Happy Day Aspirin. He later added a cough syrup and a mentholated salve to his list of medicines.

Apparently the Senator was being saved for something better. The Happy Day line went over with a dull thud. "Couzin" Dud described his problem this way: "My salesmen couldn't sell

enough to justify their salaries."

In 1943, the "something better" came along. LeBlanc got a stiff case of arthritis in his foot and while undergoing treatment discovered vitamins, especially the B complex. If injections of B complex vitamins could cure his swollen foot, reasoned the Senator, they would go fine in a tonic. "Couzin" Dud raided the library shelves again and rolled up his sleeves.

"I began studying up about vitamins and minerals. I read more books. I found out it was more effective in liquid form. I found out it was more effective if you added this and that. I read some more and began experiment-

ing. At first I did it in my kitchen; I didn't want nobody to laugh at me. I had to figure out the ingredients first, and then the proportions. Man, I mixed up a mess of stuff, using myself as the guinea pig."

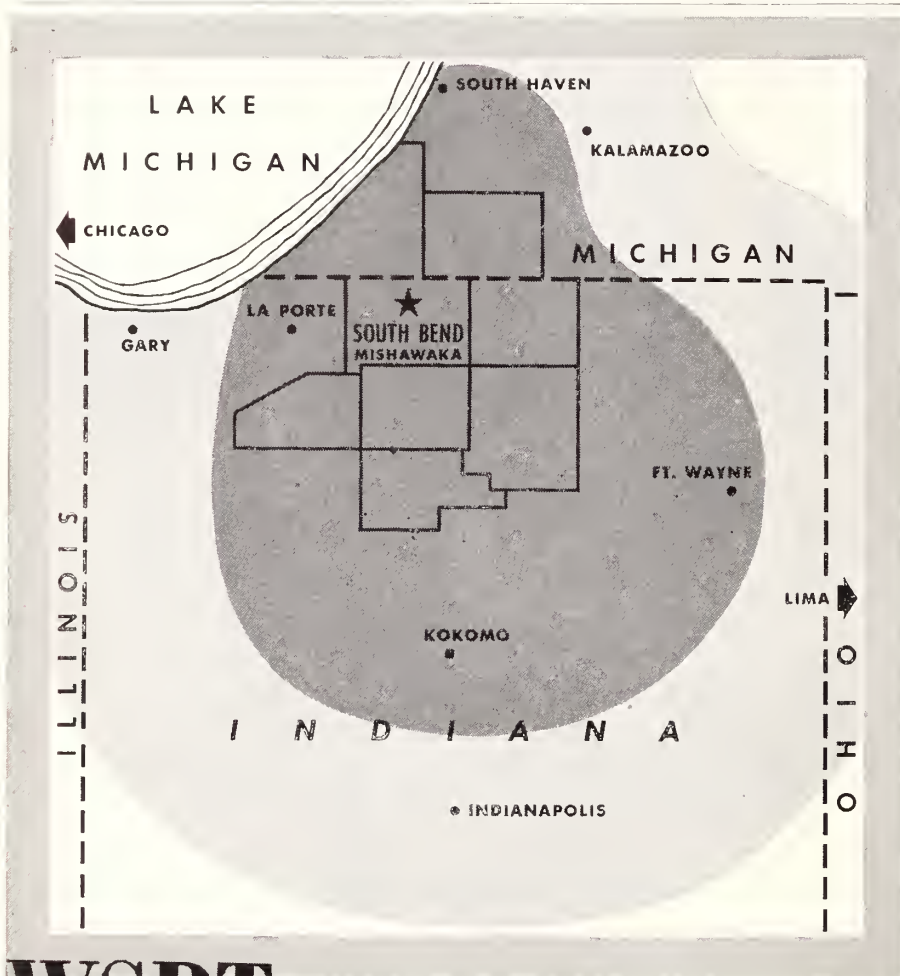
The results of these mixings he called Hadacol, from Happy Day Company and a final "l" for LeBlanc. Except for the addition of 12% alcohol to keep those precious vitamins soluble, and "a couple of little extra chemicals I read about to make it better," Hadacol's formula hasn't changed since.

By the time Hadacol emerged from the barrels on "Couzin" Dud's farm, his shoestring was a scant \$2,500. With that modest capital he built up a respectable business among local Cajun folk in his native Louisiana. So things drifted until 1948 when Earl Long was elected governor of Louisiana, with a strong assist from LeBlanc in the heavily-populated Cajun section along the Gulf. "Couzin" Dud became State Senator LeBlanc and Long rewarded LeBlanc's political aid by naming him President, pro-tempore, of the State Senate.

Surprisingly, instead of plunging full-tilt into state politics, the new Senator resumed active direction of his medicine-making, really began to operate in a big way. He built a new one-story building as a factory for Hadacol, sent out testimonial-taking squads, and stepped up radio and newspaper schedules. No possibility was overlooked in the drive to pound Hadacol into people's consciousness. Even jokes kidding the tonic were welcomed—any mention was good mention.

By 1949 LeBlanc knew he had something big. And he played it that way. Whether he realized it at the time or not, the South's modern medicine man developed a formula for success. It's a formula that has run an original \$2,500 into ever-mounting millions:

1. Saturate relatively small areas at a time, with hundreds of radio announcements, newspaper ads, billboards, car cards.
2. Insist on hefty discounts from regular advertising rates on the strength of unprecedented schedules.
3. Backstop paid advertising with all the free publicity possible. Use showmanship to arouse widespread interest—caravans and Christmas parties, for example.
4. Create over-powering demand for Hadacol *before* distribution. Make



WSBT SELLS A MARKET THAT'S UP

The South Bend-Mishawaka trading area, always a rich and responsive market, is UP. This is the heart of the primary area that WSBT saturates—with listener ratings above network averages. The primary area is up in population from 1,577,900 to 1,798,000. Up in annual retail sales from \$1,435,547,000 to \$1,597,850,000... In this important sales area, WSBT is the best loved voice—and the ONLY voice that covers the entire market. For bonus coverage, bonus listenership, bonus sales, it's WSBT—the bonus buy!

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE





Ordinarily we would use this space to tell you what great shakes we are as a radio station - how WHDH leads all other Boston stations in overall audience, cost-per-thousand listeners, national accounts - exclusive and otherwise - and in other ways vital to the interest of time buyers ...

Instead, we would rather extend the warmest of Christmas greetings to all of you who have - and will share in the continuing success WHDH has enjoyed during the past four years...

WAVE CAN'T SURF YOU IN HARBOR (Ky.)!

No matter whether it blows fair or foul, WAVE doesn't roll into Harbor (Ky.)! The goin's too rough, Sailor, and there just isn't much cargo there, anyway. . . .

WAVE makes its big splash in the Louisville Trading Area. We completely cover the 27 rich counties around this big port, where sales are close to the billion dollar mark. Actually, the over-all standard of living here is at least 40% higher than that of the people in the backwash districts of our State. . . .

What say, mate? Pass the word, and we'll throw out a life-line over the bounding WAVE!

LOUISVILLE'S WAVE

NBC AFFILIATE

FREE & PETERS, INC.,



5000 WATTS . 970 KC

NATIONAL REPRESENTATIVES

dealers and wholesalers beg for it.

5. Hire top men away from other companies, giving the LeBlanc Company experienced executives of high caliber.

6. Hitch the advertising budget to current needs, not to a fixed percentage of sales. Take a chance that your long-shot will come in.

Here are the particulars in Senator LeBlanc's use of the formula.

The company's saturation technique is now costing about \$175,000 a month for radio. The lion's share of next year's \$5,000,000 ad budget will also go to radio. This has enabled Hadacol to buy schedules on at least two-thirds of the stations in its original 22-state area. In 10 states, coverage tops 95% of all radio stations in the state.

Jack Rathbun, LeBlanc Corporation advertising director, describes the meteoric increase in radio use over the past months: "When I came with Hadacol in March of this year, we were running spots on 285 stations. Right now, we have spots on 576 stations and within the next month we are starting in three new states—New Mexico, Arizona, and California."

In a saturation campaign of the type used by Hadacol, there is nothing complicated about station selection. Says Rathbun: "Our radio philosophy is this—we feel that every station, no matter what its Hooper, BMB, or Nielsen is, has listeners who will buy our product. We do not depend much on power. In many, many instances we will have two or three stations in the primary of a five KW station."

About 90% of the company's radio advertising goes into announcements and the balance into programs. When a new city is under attack, the first wave consists of a softening-up by repeated radio announcements. In large cities like Cleveland, Akron, Dayton and Detroit the initial schedule called for 16 announcements a day, six days a week, for four weeks. This heavy assault is then slackened to eight announcements a day, six days a week, for eight more weeks. Finally there are only four or six announcements a day, six days a week.

Stations in smaller cities and towns begin with eight announcements a day, six days a week, for 13 weeks. This later drops to four a day, on six days per week.

It would take the whole Hadacol advertising budget to finance radio promotion alone—if the company paid full



December 11, 1950

Did you ever hear a fussy gent in a restaurant tell the waiter what brands of gin and vermouth to use, their exact proportions to a cubic centimeter, the number of revolutions per minute on the stirring process and the Fahrenheit temperature of the glass to serve the masterpiece in? What does he get? "One martini, Joe."

The same thing goes for radio ratings - How silly can you get? Hooper, Pulse, Nielsen, Condon, Trendex, Videodex - who's right?

If baseball were run by radio people, you'd never get a winner. Some would claim victory because they got more runs, some because they made more hits, some because they had more runners on base, more strikeouts or more something else.

Don't think we're not confused. Each week some agency or advertiser asks for each one of the known radio surveys. We can't buy them all so we have been using Nielsen. Why? Because Nielsen is an area study and does not overweight the competition of TV as a strictly city study will do. Is that a good reason? Who knows?

But there's one thing you can't kiss off. WGN has for years carried more spot advertising than any other major Chicago station. We still do. And we've had some mighty fine customers for a long time; people like Colgate, P & G, Lever Brothers, General Foods, Standard Brands, Ward Baking, Borden, Sinclair, and a long list of other companies whose annual profit and loss statement doesn't look like they've been throwing that green stuff out the window.

Then, too, we've got a bunch of retailers with us -- cold-blooded guys who keep one eye on the old cash register. They keep coming back for more so I guess WGN pays off.

After all, WGN has been in business for 26 years - that's longer than any rating service. And all through those 26 years we've been selling the same thing -- effective radio advertising.

It's a funny thing. As advertisers or agencies, you are selling brand name merchandise. So are we - a brand name radio station in business a long time and still doing OK by advertisers and listeners alike.

But what's our rating?

"Another martini, waiter, and this time not so much vermouth."

Sincerely,

WGN, Inc.

card rates. The company's timebuyers, who work directly out of their home office in Lafayette, La., buy at the best prices they can get, regardless of rating or power. Hadacol approaches stations on the basis that their needs are unusual.

Such rate cutting has made Hadacol unpopular with stations and reps. Many stations refuse the business. Some reasons: Hadacol makes its demands for merchandising on a *quid pro quo* basis; at times, Hadacol has placed a schedule with a station at one rate, then cut the schedule weeks later

and insisted on the original rate.

Hadacol by-passes station representatives to deal with stations directly. It gets an average spot at around \$1.00; some for as low as \$.55; maximum, \$2.00—according to a reliable source. (This amounts to about 20 or 25% of the average station's published national rate.)

There have been scattered complaints that Hadacol has black-jacked stations carrying its schedules into promoting free publicity for the tonic. Hadacol's mammoth Christmas party, for example, will be held in over 400

movie houses in the original Hadacol marketing area. Radio stations are being asked to line up a theatre where a Hopalong Cassidy feature and Woody Woodpecker short can be shown—at Hadacol's expense. Hadacol also promises a Christmas Package for each child plus "50 good door prizes." The station's job is to promote use of theatre free, or to "make the best possible deal." The theatre's payoff: free publicity and wagonloads of Hadacol box-tops handed in for admission. Stations are promised four extra announcements promoting the party, 150,000 point-of-sale posters promoting party and station call letters, and a chance to win a share of the \$5,000 prize money offered to 15 stations doing the best job.

Jack Rathbun, LeBlanc Corporation ad manager, told SPONSOR that some 375 stations have promised to cooperate. Fifteen stations had prior commitments, and another 10 or 15 couldn't line up a theatre. With some stations promoting more than one theatre, this means, says Rathbun, that over 400 movie houses will go along with Hadacol's Christmas party.

Some theatres, however, don't think free publicity is enough. Independent Theatre Owners of Arkansas was burned, advised its members to sell use of their theatres to Hadacol, but not to "give them away." The organization hopes to embarrass Hadacol's Christmas plans further by asking the Federal government to collect full tax on admissions, box tops or no.

There have been no complaints from wholesalers and dealers, however. LeBlanc reports over 2,000 orders for \$2,000,000 worth of Hadacol to meet demand generated by the Christmas parties.

That's the way it has been from the very start. Dealers have been volunteering orders in self-defense, distribution seems to build itself as though by magic. Actually, there is no magic to it at all. The Senator's showmanlike promotions (like the caravan and Christmas party) are purposely designed to rocket sales of Hadacol. It's certainly worth the cost of one box top (\$1.25 retail price for "economy" size bottle) to see Mickey Rooney, Burns and Allen, Chico Marx, Carmen Miranda, Connee Boswell, and assorted hill-billy singers.

"Cousin" Dud LeBlanc's half-million dollar outlay for last summer's caravan undoubtedly garnered free publicity

IN NORTH CAROLINA WSJS DELIVERS

A 15-COUNTY MARKET
With Over
\$12,521,000* DRUG SALES

*Sales Management 1950 Survey of Buying Power

MORE VALUE
FOR YOUR
ADVERTISING DOLLAR

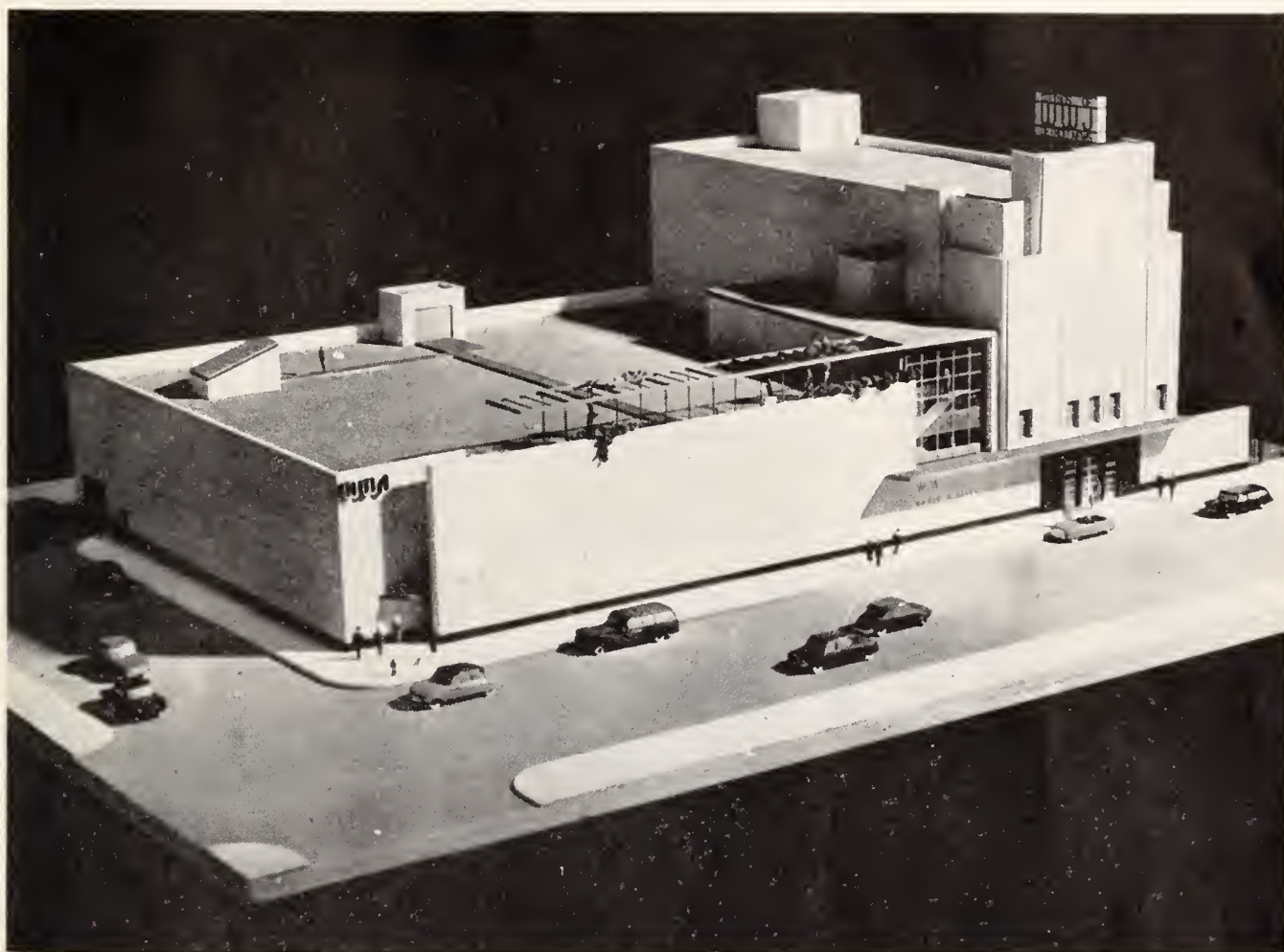
WSJS

The Journal-Sentinel Station

NBC Affiliate

AM-FM
WINSTON-SALEM

Represented by:
HEADLEY-REED CO.



TV takes more giant strides upward in Detroit . . .

Ground has been broken for WWJ-TV's beautiful new television studio building, adjoining present WWJ studios. Scheduled for completion in the spring, the combined buildings will give Detroit a great Radio Center.

The facilities housed in this new building will be in keeping with the importance of

television as a selling medium in the Detroit market and WWJ-TV's position as the Number One television station.

Because WWJ-TV is 2 years ahead, and always 2 steps ahead, Detroiters tune to WWJ-TV first just as advertisers turn to WWJ-TV first for results.

FIRST IN MICHIGAN
WWJ-TV
 NBC Television Network

Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERRY COMPANY
 ASSOCIATE AM-FM STATION WWJ

There's the *dingle-dangle*
of *Silver* around here...

And Come January* They'll Be Flinging
The Stuff All Over The Place!



For a long time, we've been "Parlor Guests" in most of the radio homes in our 17-county primary market...because we give 'em top local shows, *plus* radio's greatest parade of talent via NBC, *plus* up-to-the-minute news, all the time and, complete sports coverage.

Most anybody will tell you what a whale of a selling job we're doing for our advertisers. If you don't believe it, call our Rep...George P. Hollingbery Co... they'll tell you!

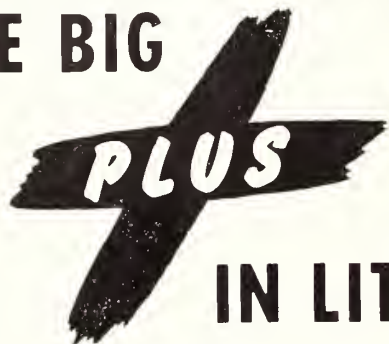
*The first great influx of our winter visitors from all over the nation!

WMO
FIRST IN MIAMI

James M. LeGate, General Manager

5,000 WATTS • 610 KC • NBC

THE BIG



IN LITTLE ROCK

can be yours... if you advertise on —

NBC's Arkansas Powerhouse-KARK

Send today for the illustrated brochure that gives the FACTS, and shows how you can put this PLUS to work for you in the sales oasis of fast-growing Arkansas. Just write us or ask your nearest Petry Representative for your copy!

T. K. BARTON
Gen'l Mgr.

JULIAN F. HAAS
Comm'l Mgr.

National Representative
EDWARD PETRY AND
CO., INC.

KARK dial 920
5000 WATTS
NBC
Arkansas' Preferred Station

worth at least that much. In addition to reams of local notice, *Time*, *Life*, *Look*, *Business Week*, and dozens of trade journals have put Hadacol in the national spotlight. All of this national ballyhoo is right in line with the LeBlanc formula: create interest and desire before your dealers are even aware of Hadacol.

This is how the company follows that pattern in their advertising scheme, as explained by advertising manager Jack Rathbun: "We always break with radio before newspaper advertising, and we always depend on radio for any special promotions, tag lines, tests, and so forth. We count on radio to whet the curiosity of listeners to the point they want to know more about Hadacol. Radio, in our opinion, gets the listener to the point where he wants Hadacol, is ready to buy it, but still wants to learn a little more about it. He either gets this through a radio testimonial or a testimonial in newspaper advertising."

Whopping radio schedules are touched off a full month before the first Hadacol salesman arrives in a new market. One very effective gimmick is a mystery tune contest over the air; winners pocket a certificate entitling them to a free bottle of Hadacol. When it was used in Cincinnati over WCKY, 5,000 listeners answered correctly, began besieging local druggists. But, alas, no Hadacol. With salesmen arriving at the finale of a month's intensive announcement campaign, is there any doubt about Hadacol's present distribution in Cincinnati?

Senator LeBlanc drew the blue-prints for Hadacol's promotion himself. He's still calling the turns and continues to think up gimmicks. The search for a parrot who could squawk a Hadacol slogan was a recent one. But, to implement his schemes, Cousin Dud has hired an expensive staff of executives.

Jack Rathbun, the advertising manager, came from 16 years of radio station managing in Florida; worked at WCLA, Pensacola, WRZ, Orlando, and others. The sales promotion manager is Samuel Glueck, formerly with the Frederic W. Ziv Co.

LeBlanc also uses two advertising agencies, but apparently gives them little to do. The few radio schedules not bought directly by company agents are handled by Majestic Advertising in Houston, Texas. Ruthrauff & Ryan, New York, is handling some work for Hadacol, probably development of a

THE GEORGIA PURCHASE

the Georgia Trio

ATLANTA



MACON



SAVANNAH



WAGA

ATLANTA

5,000w • 590kc

WMAZ

MACON

10,000w • 940kc

WTOG

SAVANNAH

5,000w • 1,290kc

(ALL CBS AFFILIATES)

**THE *Trio* OFFERS ADVERTISERS
AT ONE LOW COST:**

- Concentrated coverage
- Merchandising assistance
- Listener loyalty built by local programming
- Dealer royalties

— in Georgia's first three markets.

Represented individually and as a group by

THE KATZ AGENCY, INC.

NEW YORK • CHICAGO • DETROIT • ATLANTA • DALLAS • KANSAS CITY • LOS ANGELES • SAN FRANCISCO

ONLY A
COMBINATION
OF STATIONS
CAN COVER
GEORGIA'S
FIRST THREE
MARKETS

campaign to expand sales into large Northern cities. One of the "Northern" slogans being considered by Le-Blanc is reported to be: "Hadacolize yourself for winter."

If Northerners are as susceptible to the earthly guile of "Couzin" Dud Le-Blanc as his Southern customers, Hadacol should be a smash hit above the Mason and Dixon line. Results in Michigan and Ohio have been encouraging, seem to preview a successful "invasion" of the North. Senator Le-Blanc and his high-powered assistants may have to spend more money than

before to swing big cities "up yonder," but advertising expense hasn't balked the Senator yet. And you can buy lots of time and space for \$5,000,000.

★ ★ ★

GLAMOUR BOYS

(Continued from page 29)

to." Not everybody will buy this severe judgment. But it's worth taking into account.

It is visibly true that many an adman lives under an inhuman, clutch-

ing discipline. Long hours, patience-taxing situations and personalities, deadlines, human error, capricious cancellations, or breakdowns of service of all kinds whip-lash the digestive apparatus. Also, in advertising heavy loads of responsibility are often put upon young shoulders. Like radio/TV, advertising agencies tend to be young men's businesses. It requires that kind of push. Consider the case of a 26-year-old glamour boy sent to Hollywood to produce a \$30,000-a-week radio dramatic series. Here was responsibility to frighten far more mature minds than his. The first week in Hollywood he had a woman star who couldn't act for sour apples. Hours and hours of extra rehearsal could not make her easy. The young adman suffered and staggered through a nightmare performance. That was just the start. For the second show his star was the late and always unpredictable Frank Morgan who was, shall we say, not in the mood just then for any rehearsing at all. More agony and nerves for the young producer who was forced to employ a stand-in for Morgan and pray he'd show up at the end. Morgan did. At the last possible moment. Picking up the script Morgan ran a practiced eye through the text, then went on the air and gave a flawless performance. The young adman had labored in vain the first week and worried in vain the second. In neither case did he personally control the quality of the performance.

Nobody who has not lived in perpetual abnegation of self in the name of team spirit can appreciate the special demands agency work often imposes. There is need for almost saintly tact and forbearance. That's why some of the glamour boys develop a built-in smile. Above all, no matter what the provocation, they must be smooth. Clients may change their minds and undo the preparations laboriously made for a nation-wide spot campaign. Talent may go temperamental, other agencies may snipe at the account. The glamour boys must never, but never, lose their tempers. Nothing is more unsmooth than that. The built-in smile may reach aurora borealis radiance at the very time the individual well knows he is ambushed by mischievous contemporaries.

The foregoing observations hint at some of the difficulties of a nerve-rasping kind which may be daily experience. All is not as serene as the cool



WNAX

SELLS MORE...

because IT TELLS MORE

Within the boundaries of Minnesota, the Dakotas, Nebraska and Iowa lies a 267 BMB-county area known as Big Aggie Land. It's a major market with an after-taxes buying income of \$3.9-billion—greater than San Francisco, Philadelphia or Washington, D. C. Retail sales in this richest of all agricultural areas run to \$2.9-billion—greater than Los Angeles, Detroit or St. Louis.

A diary study conducted this year by Audience Surveys, Inc., reaffirms WNAX leadership. Fifty-two stations received mention in the study. But WNAX received top rating in 439 (88%) of the 500 quarter-hours studied. This is more than ten times the number of 'wins' granted the second station. Listeners like WNAX best 89% of all daytime quarter-hours . . . 84% of all evening quarter-hours.

You gotta tell 'em to sell 'em . . . and WNAX TELLS 'EM! That's why WNAX has a list of sales success stories as long as your arm. Most likely there is one for your type of product or service. Your nearest Katz man will show you how WNAX alone can sell for you in Big Aggie Land. Call him today.

WNAX-570

YANKTON - SIOUX CITY

570 Kc. - 5,000 Watts
REPRESENTED BY KATZ

A Cowles Station
AFFILIATED WITH A.B.C.



Dix Harper —

**LIKES FARMERS
KNOWS FARMERS
SERVES FARMERS
and
SELLS FARMERS**



**The
Touch of Midas for the Sponsor
in Indiana's Best Farming Market**

**LIKE MAGIC ARE THE SALES
RECORDS THRU DIX HARPER'S
DAILY FARM PROGRAMS**

- **"Indiana Farm Journal of the Air"**
6 - 7 A.M. Mon. thru Sat.
- **"Market Reports"**
11:15 - 11:30 A.M. Mon. thru Fri.
- **"I O U — Farm Service"**
12:15 - 1:00 P.M. Mon. thru Fri.

A standout FARM SERVICE DIRECTOR that tackles the world's largest business in the back forty—at the County Fairs—Farm Meetings—Schools—Churches. Where farm families gather you'll find Dix Harper. 35,000 miles through the countryside this past year serving farmers in eighteen counties and drumming the wares of his sponsors. From toy panda dolls to farm machinery, Dix Harper sells. His record sales achievements are available to you.

C B S A F F I L I A T E

WIOU

**1000 WATTS • 1350 KC
KOKOMO, INDIANA**

**REPRESENTED
NATIONALLY
by
WEED & COMPANY**

- **COMPARE . . . the Coverage with
the Cost and You'll discover
Why this Greater "Dollar Distance"
Buy is Ringing More Cash
Registers than ever
for Advertisers!**



- **Covers a tremendous
Population Area
in 5 States at the
Lowest rate of any
Major Station in
this Region!**

"It's The DETROIT Area's Greater Buy!"

Guardian Bldg. • Detroit 26

ADAM J. YOUNG, JR., INC., Nat'l Rep. • J. E. CAMPEAU, President

and chaste reception foyer, interior decorated by an admirer of Dorothy Draper.

Agency personnel is hand-picked at the hiring line. Notice the secretaries and receptionists. Not just college girls but a particular breed of college girls. One agency, so the tale goes, declined to move from its old quarters a few blocks from Grand Central Terminal for fear they would have added difficulty securing the commuting beauties of rather demanding requirements.

Agency men are, by the same token, selected for sharpness. Some of them perhaps are disappointed novelists, especially in the copy department. In the art department, there may be Rembrandts with kids to support. A sprinkling of reconstructed actors like Walter Craig at Benton & Bowles or Joseph A. Moran of Young & Rubicam will be recalled.

Top management in agencies, and those who aspire to top management, need broad, imaginative, authoritative grasp of media facts and sell techniques. Since radio, and now TV, a working familiarity with entertainment know-how has been requisite. Add to this always the basic ability to get along with people, work in harness, work under tension. It helps, too, to be acquainted and liked in high places and to have a mind facile in tablecloth arithmetic and impromptu deals.

Ultimate rewards can be superbly worth while although starting salaries in agencies are nominal or below. It is still possible to start as a mere wage earner and end up 30 years later as a millionaire United States Senator. Advertising pays off very definitely on brains, and energy, and patience, and smoothness. It is this pot o' gold at rainbow's end that keeps the glamour boys with their noses down. In the interim, they may be having trouble making ends meet, the same as anybody else nowadays. Quite literally there are high-voltage admen of standing and deference who could not finance a three months' layoff between jobs. After a quarter of a century of holding fairly big jobs, one chap discovered his total liquid cash resources were \$1,800. Yet his salary brackets had never fallen under \$20,000, often topped \$30,000. Alarmed at his thin margin of safety, this particular individual quit the profession and took a different kind of job in another line with his father-in-law. A copy writer of repute, the head of his own small-

sized agency, does magazine fiction on the side to keep up with his children now in attendance at costly private academies in the suburbs.

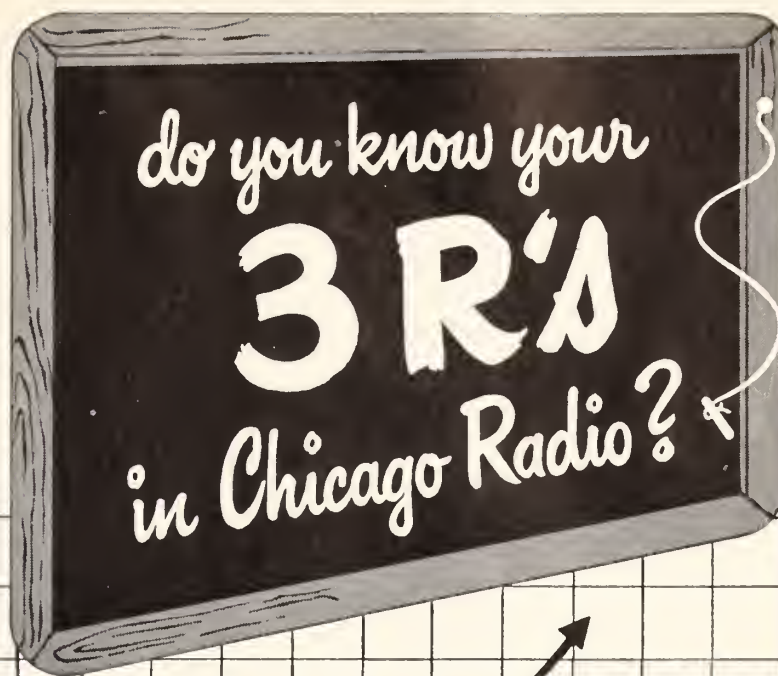
One smart campaign, in magazines, or newspapers, or radio/TV may catapult an adman to real fame and fortune. He may be the one, he keeps telling himself, who will pop up with the new copy twist possessing universal sex appeal. He may endear himself to the big boss of the big account. Suppose, just suppose, he injects that much-needed zing into this old piece of soap causing it to shoot ahead on the sales graphs over all other old pieces of soap. Hallelujah.

Perhaps 15 years out of college a bright young adman who has played his cards cleverly, kept his teeth bared into the wind, may be ready to combine with two other on-the-makers in setting up their own shop. This will be the glorious day of dreams come true, although only then perhaps will the glamour chappies learn what it means to really work and worry and meet a payroll. There is point to the wisecrack about new agencies being made up of "smiling boys and second-hand furniture."

Along the course of these first 15 years in the profession, the hustling fellow will have formulated his own over-all credo. He will have decided for himself about drinking. He may have a penchant for mellow philosophy and he may be proud of advertising, seeing it as a great tool of mass distribution and world democracy. Or he may be of sardonic bent, prone to divide all humanity into "classes, masses and asses." One young huckster was sardonic enough to comment to his wife, when she complained of the discomforts of her pregnancy: "You'd think you were producing a television show!"

The insecurity of the glamour boy's existence has inspired some devastating witticisms. The classic perhaps was delivered many years ago in the Brown Derby Restaurant on Vine Street in Hollywood. A Hollywood film rajah stood off and surveyed the radio vice president of a big New York agency. "Boy," he taunted, "you're only two weeks away from a peanut butter sandwich for dinner."

Maybe its significant that there are hardly any fat agency executives. Their tapering waistlines are authentic if their over-broad shoulders are not. A tailor specializing in stylish



Ratings

Pulse rating increases for 1949 and 1950 show WCFL at the top of the list of Chicago stations—month after month, without a break!

Rates

Time costs remain economical on WCFL. Most advertisers using spot announcements get tuned-in-homes at rates as low as 48 cents per 1,000.

Returns like these:

- Linoleum City, a large floor covering concern, attributes a high percentage of its leads to programs on WCFL. Customers are reached not only in Chicago but in places like South Bend, Gary, Hammond, Racine, and many other outlying points. In fact, Linoleum City has heard from a listener in Pakistan, India.
- A large ice cream company sponsors a daily symphonic program over WCFL. A free program offered to listeners has been requested by 25,000 persons... positive evidence of a tremendous, responsive audience. The account has just renewed for the fourth year.

Call or write WCFL for availabilities, or see your Bolling Company representative.

WCFL

An ABC Affiliate

50,000 watts • 1000 on the dial

The Voice of Labor

666 Lake Shore Drive, Chicago, Ill.

Represented by the Bolling Company, Inc.

stouts when asked what percentage of his clientele worked in advertising thought for a moment and said he could not recall a single case. This could indicate something about thyroid glands. Or not.

The glamour boys who drink hard, and gamble hard, also tell themselves, and their friends, that they are peculiarly vulnerable to broken marriages and divorces because their hours are so irregular—and sometimes their tempers. Their wives become bored, resentful, and unloving. However this happens in other lines of business.

Curiously enough, and here we come to the moral of our report, there is probably no business or profession in which the penalty for boozing is so strict. This is no paradox. Nor is the statement inconsistent with what has been described in these paragraphs. Hard drinking is a man's private affair so long as he stays manageable. If people begin to talk, then it gets serious. If the boozier ever misses an important five-man conference at ten-thirty in the morning, he already has a big black check-mark against his name. Common sense rules here. Can a man be trusted or can't he? Is his

punctuality gone, his business judgment? If he shows signs of thinking crooked, or walking that way, he may get the heave-ho but quick.

Hardly any offense is more serious than to be booted out of an agency for tipling. No trade paper will ever print the news, but somehow everybody will know and their knowing will operate like a boycott. The man will speedily discover his career is closed. If he has a wife and children, and a psychiatrist, they'll all be mighty worried. So will his chums. He may be the charmer of all time, a near-genius in advertising. Nobody wants him on the payroll. He's a bum.

Some boycotted boozers have taken the pledge and after maintaining good standing for a year or longer gradually restored some confidence in their character. A few have gotten back on the big time. Sympathetic eyes now close a protective ring around the patched-up glamour boy. Influential older men, some of them reformed boozers of an earlier decade, try to keep the guy on an emotionally stable keel. They know the temptations at the end of a day when everything seems to have gone wrong, when the strain of the eternal

built-in smile and the confounded smoothness of everybody has gotten the inner man down.

One patched-up glamour boy of big time advertising is fond of putting the problem of equilibrium in a reverse English *bon mot*, "Happiness can't buy money." ★ ★ ★

MR. SPONSOR ASKS

(Continued from page 35)



Miss Stone

Let him who casts a STONE . . . beware! We reps come of a tribe who conspire and combat with those venerable disciples of fact . . . Hooper, Conlan, Pulse, BMB, and the half millivolt con-

tour. Yea, and our own resources for creative selling, plus success stories. Truly, we are a race of our own; a breed of pitchmen with sore feet, aching joints, stomach ulcers and two weeks' cancellation notices.

IT'S UNANIMOUS...WBT is

WBT reaches a market bigger by far than 10 years ago—

1,246,420,000 retail sales dollars last year!*

*Sales Management (May 1950-1940 figures for WBT's 50-100% daytime listening area, 1949)

WBT delivers the biggest share of audience

in the Carolinas —

better than 60% in Charlotte!*

*Hooper (most recent Charlotte Station Listening Index)



In our persistent pilgrimages to the portals of timebuyers, we the station reps, know full well of his trials. Let it ne'er be said we see not the reasoning for his timebuying—very much clearer, of course, when OUR properties are included in the schedules. Whatever the timebuyer's faults, no one of us can say that we are mistreated, unheeded, or excluded from his considerations.

Win, lose or draw, it behooves us to accept his final decision gracefully, regardless of the toil, sweat, tears and bloodshed on behalf of the stations we represent and sell. The timebuyer gives of his crowded business day many precious minutes to hear our story. And when he gives of his PERSONAL hour to accept a luncheon date, subjecting himself to a private barrage of sales, certainly he cannot be criticized. The festive fare of Louis and Armand, the Stork, Sardi's, the Barberry Room is little enough reward for the sales potions administered with each course.

In the many years of selling radio time I find that timebuyers work closely with those reps who are honestly interested in their problems as relates to their clients.

By and large a mutual understanding between purchaser and seller, each representing his own important interests, is more clearly exemplified, I believe, in radio than any other media of advertising.

What more can we expect . . . blood from a Stone?

PEGGY STONE
Vice President
Radio Representatives Inc.
New York



Mr. Gordon

Kidding aside, it seems to me that the only ones who can accurately answer the question are the timebuyers themselves. While station representatives are naturally aware that the conditions do exist

in varying degrees, it is impossible for us to estimate the extent.

It is regrettable that some timebuyers have to resort to the chicanery of hoodwinking clients; spot radio has

proved its value too many times to be doubted now. Spot radio owes a big debt to those timebuyers who believe so strongly in the medium, and have their clients' interests sufficiently at heart, to "sin" against those clients in order to have them approve a worthwhile purchase.

Black-and-white spacebuyers have undoubtedly been faced with the same problem—and found the same answer through necessity. However, I sincerely believe there is a substantially greater awareness of the merits of spot radio and the abilities of their timebuyers, by the clients, so that there is a decreasing need for timebuyers to delude them. We have found advertising managers and radio personnel at the accounts are giving their agency buyers more freedom to make decisions and issue contracts without having to quote 32 surveys vindicating their action.

One of the greatest causes of timebuyer-representative squabbling is the "formula buy." Too often a buyer must turn down an opportunity that he believes his client should take advantage of. The buyer knows that his client

Biggest in the Carolinas!

And... WBT has the biggest and best array of
local live talent in all Southeastern radio!*

*Ask us, for example, about Grady Cole,
Arthur Smith and His Crackerjacks, Fred Kirby,
Kurt Webster, The Johnson Family, Lee Kirby,
Claude Casey and the "Briarhoppers."

try WBT for size!

WBT is the Carolinas' biggest single
advertising medium—

reaching 512,380 families every week!*

*BMB (50-100% daytime listening area, 1949)

Jefferson Standard
Broadcasting Company
50,000 watts
Charlotte, N. C.
Represented by
Radio Sales



insists on certain minimum yardsticks and no sheaves of statistics will alter that basic yardstick. In many cases the buyer agrees with the client on that yardstick—on the premise perhaps that the client couldn't possibly take advantage of all the opportunities presented by the almost 2,300 AM stations in the country. Thus, by setting up some kind of formula, many of the stations are eliminated from consideration. Station representatives, who often really have the clients' best interests in mind,

can nevertheless never condone such action.

As for the free lunches, the practice is generally not misused—and buyers generally try to explain their clients' problems in order to guide the reps' thinking at such times. All the "yakking" isn't done by the representatives, for which we are grateful.

ARTHUR GORDON
Sales Manager
National Time Sales
New York

MARGARINE'S PROBLEM

(Continued from page 31)

with recipes, get most of the budget. Although radio and TV usage varies from one company to another, the field as a whole is not a conspicuous user of these media.

Here, by companies, is what the industry leaders do on the air.

Standard Brands' Blue Bonnet, considered by many to be the best-advertised product in the field (Ted Bates, New York, is the agency) allots about 25% to 30% to spot radio, according to trade estimates. Like most margarine advertisers on radio, the emphasis is on daytime announcements. It is the industry leader in use of radio.

The Blue Bonnet strategy is based on the great difference in the sales strength of the brand from one market to another. Thus use of network radio would mean that some areas would be overpromoted while others were underpromoted. (Another network difficulty is that separate sales messages are sometimes necessary for the states that forbid sale of yellow margarine. Cut-ins are expensive and sometimes get out of hand, one agency man pointed out.)

Unlike some margarine firms which use radio announcements in short bursts, Blue Bonnet believes in week after week consistency in its schedules for various markets.

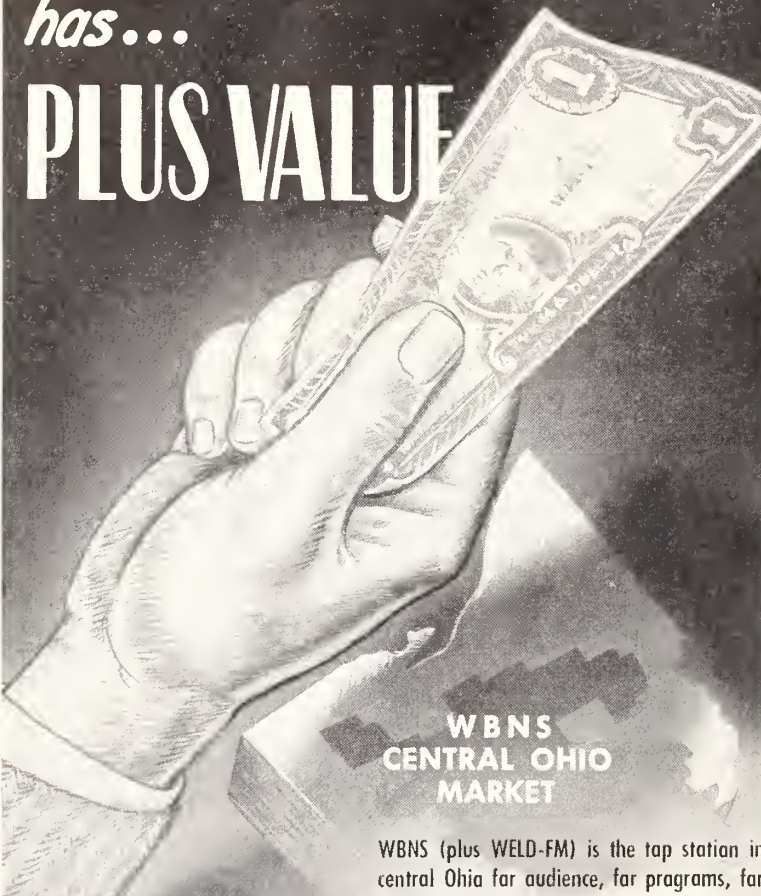
Television activity is confined to two participations a week on the Kathi Norris WNBT daytime show for homemakers. The TV effort on this product will probably be increased.

In contrast to the Blue Bonnet approach, Nucoa uses little broadcast advertising. Officials at Nucoa (Best Foods) point out that radio and TV activity takes up only a small part of the budget, which is devoted to newspapers and the women's service magazines. Radio announcements are used throughout the country, including Alaska, though the expenditure is small. Through Benton & Bowles, New York, experiments in TV are being carried out by sponsoring the Betty Furness *Penthouse Party* Friday nights on ABC in New York and Philadelphia. (Another Best Foods product, Hellman's Mayonnaise, is also plugged on the show.) Two participations a week are used on the Josephine McCarthy daily WNBT show for homemakers.

Swift, which is handled by J. Walter

Where your advertising dollar has...

PLUS VALUE



**WBNS
CENTRAL OHIO
MARKET**

WBNS (plus WELD-FM) is the top station in central Ohio for audience, for programs, for delivering greater results at lower cost.

187,980 families in this area keep tuned to WBNS. They are the cream of the buying power and WBNS is their buying information service.

If you want more for your money in radio then get the full story of the WBNS market.

**WBNS
PLUS WELD-FM**

ASK JOHN BLAIR
NATIONAL REPRESENTATIVES

POWER-WBNS 5,000 • WELD 53,000 • CBS • COLUMBUS, OHIO

Thompson, Chicago, recognized the importance of its Allsweet product last year by giving it a once-a-week, 15-minute segment on Don McNeill's *Breakfast Club* (ABC). Some TV announcements are also used. The radio announcements for Allsweet seem to follow the general industry pattern of off-and-on, here-and-there type of air advertising.

The outstanding network effort has been made by Kraft for Parkay with *The Great Gildersleeve* (NBC). This season Parkay is sharing commercial time on both *Gildersleeve* and *The Falcon* (NBC). Television viewers will see the product on the *Kraft Television Theater* (NBC-TV) early next year. The company's new strategy is to use its two radio shows and the television show as a poll for all its major products. The agency for Kraft is Needham, Louis and Brorby, Chicago.

Percentagewise, the biggest radio/TV effort is being made by Good Luck (Lever Bros.) Although neither the agency, Batten, Barton, Durstine & Osborn, nor the company would disclose figures, it was estimated in the trade that this producer must be spending about 40% of a budget that is over \$700,000 in radio and TV. To give a prestige aura to the product, Good Luck recently prepared announcements with mellifluous Milton Cross reading the commercials after a musical introduction that sounds as if it were being played in the Radio City Music Hall. These announcements are being used with good results in about 40 markets. Participations on women's shows are used in about 25 markets. In addition, TV announcements are carried in about six cities.

Other radio activity around the country includes Miami Margarine's announcement campaign on 13 stations in Kentucky, Maryland, Ohio, Tennessee, Texas, and West Virginia. Miami puts half its budget in radio, is on TV. Its most important program centers around Ruth Lyons on WLW, Cincinnati. Radio is credited with expanding Miami's sales considerably.

Cudahy devotes the second commercial on the *Nick Carter* show on Mutual to its Delrich margarine.

Durkee (Meldrum & Fewsmith, Cleveland, handles the advertising) recently made a dramatic switch to television. Magazine ads in color were cancelled in favor of once-a-week, 15-minute segment of the Kate Smith show on NBC-TV. The cost over a 13-



He fires customers with enthusiasm at point-blank range

His ammunition is his voice—and when he draws a bead, big shots become small bores. His “radar” is leg-work, and his penetrating news analyses bracket an enthusiastic audience.

As Mr. C. Paul Wanstreet, of U. S. Tire & Supply, Inc. wrote to Station WHAR, both of Clarksburg, W. Va.:

“We try to choose that type of advertisement which reaches the most people with the best message at the smallest cost.

“Since subscribing to your ‘Fulton Lewis, Jr.’ show, received comments from both old and new customers, our customer response has been tremendous. We have many of whom came in for the first time on hearing this show. Needless to say, we have been greatly impressed by the results . . .”

The Fulton Lewis, Jr., program, currently sponsored on more than 300 stations, offers local advertisers a ready-made audience at local time cost. Since there are more than 500 MBS stations, there may be an opening in your locality. Check your Mutual outlet—or the Co-operative Program Department, **Mutual Broadcasting System**, 1440 Broadway, NYC 18 (or Tribune Tower, Chicago 11).

week cycle is estimated at several hundred thousand dollars.

In planning spot schedules, margarine producers are not much concerned with weak or strong areas for the product itself. All parts of the country are said to be good margarine areas. California is probably the best market, with Los Angeles having the highest per capita margarine consumption in the country. The lowest per capita consumption is in New York City. This probably results from the large Jewish population who are prejudiced against the product because it was once non-kosher. It was made from beef fats instead of the vegetable oils used today. Obviously, educational

advertising is a logical step. (A strong campaign including foreign language stations could eradicate the misconception. Testimonials from rabbinical authorities could be cited, and with the repetitive impact of radio a whole new market could be created). But, in general, margarine producers are not taking advantage of such opportunities.

In the face of conservative prevailing attitudes, this is the program Hary Bennett advocates for intense selling by any margarine firm.

Bennett would spend \$15,000,000 over a four-year investment period. His plan calls for building market by market, to begin with by giving every housewife in the area selected, a pound

of margarine delivered at her door with a sales message. A coupon might be included worth 10 or 15 cents on a second pound of the product. About a month later, this would be followed up with a strong over-the-counter promotion. The day sampling started, a radio campaign of no less than 15 announcements a week would go on. Large display space in the newspapers, 1,000-line ads for six to eight weeks would be used; five hundred lines a week would follow. Store display would be stressed continually.

A month later, there might be another sampling to bolster weak sections. Once the product was launched, at least two major and two minor promotions a year would be planned. In other words, there would be some kind of promotion every 90 days. The minimum of 15 radio or TV spots would be continued through the year.

The present goodwill aspect of margarine newspaper advertising would be dropped. Merchandise people would be hired to contact the retailers, concentrating on the chain and large independents. Trade advertising would support these efforts.

"I would not attempt to go national fast," the tall ad executive says. "I would start in major cities and work out to the smaller communities. As the distribution becomes more widespread, magazines and supplements would be used. Radio and TV schedules would become network, with local time added to close the gaps. The first few years would mean losing heavily, but at the end we would be controlling a good chunk of the market."

Other approaches to helping margarine's sales suggest themselves. Margarine's copy story is another phase that could be improved. Too much caution has weakened what could be a powerful message.

This copy problem is tied in with the industry's public relations campaign on the political front. The theme of that campaign is that the margarine people do not want to drive the dairy producers out of business. There is room for both of us, they argue.

The margarine industry's trouble with the butter people goes back to the first World War when margarine was in demand because of high butter prices. The margarine makers concede that there was much that was shady in the industry then. A number of firms jumped in for a quick killing

radio stations everywhere



but only one...



Basic NBC Affiliate

**CLEAR CHANNEL
50,000 WATTS**

IRVING WAUGH
Commercial Manager
EDWARD PETRY & CO.
National Representative

We aren't suggesting that WSM is Santa Claus. But once you experience the tremendous sales influence which this unique station delivers, you may suspect some close connection with that same red coated gentleman. And there is one close parallel. WSM's power, programming experience, and personnel, like Santa's pack, is virtually inexhaustible. Where else in a single radio station can you find talent in sufficient quantity and of sufficient quality to turn out 17 network shows weekly in addition to regular station business?

Want to hear how the WSM touch can turn your sagging sales curve upward? Just contact Irving Waugh or any Petry Man.

and palmed off their product as butter. The dairy interests were aroused and Federal and state laws were passed levying taxes and putting numerous burdens on margarine.

When the price of butter soared during World War II, margarine found popular support in its fight to repeal such legislation. The battle in Washington and in the various states has been marked by strong resistance and stubborn rearguard tactics by the butter interests.

"If these people had used some of the huge sums they spent battling margarine to advertise their product, they could have improved their own sales considerably," one margarine man commented.

There are still 14 "white" states left which allow the sale of white margarine only, and insist color must be added by the housewife. They are Connecticut, Delaware, Illinois, Iowa, Minnesota, Montana, New York, Oregon, Pennsylvania, South Dakota, Vermont, Washington, Wisconsin and

Wyoming. Most of these have strong dairy lobbies.

Through the National Assn. of Margarine Manufacturers, the industry has been successfully defeating butter interests on the political front. Ten states removed restrictions on yellow margarine in 1948 and 1949. Michigan approved yellow margarine last month, and a similar victory is expected in New York next year.

But these political advances have not been followed by sensational sales increases.

This is the way one margarine man

summed it up:

"Most of the sales gains come from the white margarine consumers who increase their purchases of the spread when they can obtain it in the yellow form. We are not converting many new users to the product."

If the international situation becomes graver and the price of butter soars again, margarine is in for a real sales spurt. But, over the long haul, dynamic advertising to the housewife looks like the industry's best hope. This is the route quick-frozen orange juices have traveled in their recent

Something Every Sales Manager Should Know - -

A Station Is Known by the Audience It KEEPS!

A long time ago KRNT, DES MOINES got the audience. A close friendship was established that remains loyal and unbroken. The Hoopers show that, and they also show that KRNT continues to add to its immense family of listeners.

Any advertiser who insists upon a successful radio campaign in the rich, ripe and ready CENTRAL IOWA market MUST call on KRNT to get the job done.

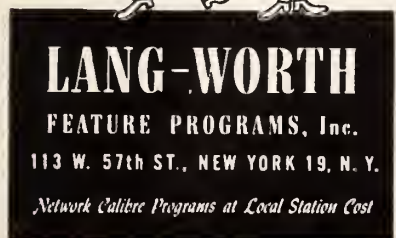
To substantiate that fact, KRNT has scores of success stories or — take a look at the C. E. Hooper Audience Index, Des Moines, city zone, for May-thru-September, 1950. You'll see —

KRNT LEADS IN EVERY TIME PERIOD!

And . . . That's Something Every
Sales Manager Should Know!



The station with the fabulous personalities and the astronomical Hoopers



...and

... ..

... ..

... ..

... ..

LOCAL LIVE SHOWS

Continued from page 24

... ..

... ..

... ..



OF LOCAL ADVERTISERS

WBNS-TV

More Columbus merchants buy more time on WBNS-TV than on either of the two other local stations, according to a November survey of local advertisers using 5 minutes or more a week. Included among WBNS-TV advertisers are The F. & P. Lazarus & Company, The Ohio Fuel Gas Company, and five leading savings and loan associations.

Local advertisers know which TV station has the best programming and reception. They are familiar at first hand with the local tuning habits.

For the complete local TV picture in Columbus—America's Fastest Growing TV Market—phone Black TV Inc., or write direct.



WBNS-TV

COLUMBUS, OHIO

Channel 10

CBS-TV Network—Affiliated with Columbus Dispatch and WBNS-AM Sales Office: 33 North High Street

Selling Power

PROVEN BY ARBI

The XL Stations of the Pacific Northwest

- **WASHINGTON**
KXLY—Spokane
- **OREGON**
KXL—Portland
- **MONTANA**
KXLF—Butte
KXLJ—Helena
KXLK—Great Falls
KXLL—Missoula
KXLQ—Bozeman

Pacific Northwest Broadcasters

Sales Managers

Wythe Walker Tracy Moore
 347 Madison Avenue 6381 Hollywood Blvd.
 New York 17, N. Y. Hollywood 28, Calif.

TELEWAYS

Hollywood, Calif.

Tops in Transcriptions . . .

wishes you a

**MERRY
CHRISTMAS**

and

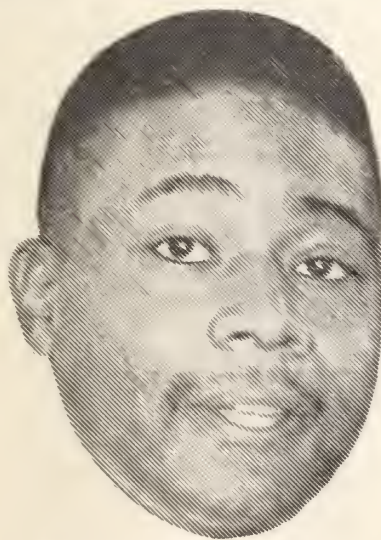
a

HAPPY

NEW

YEAR

CHARLES A. KENNEDY, President



"Welcome to my show."

FOLGER'S COFFEE says Ford Nelson. "It's wonderful to have this fine product buy five 1/4 hrs. a week for me to use in boosting Folger's sales to the *WDIA* half of the *Memphis Market*." By the way, they're joining *WDIA* accounts like:

*Arvid *Bromo Quinine
*Carnation Milk *Camel Rice
*Ipana *Adam Hats

HOOPER RADIO AUDIENCE INDEX

City: Memphis, Tenn. September-October 1950

Time	Sets	WDIA	A	B	C	D	E	F
M-F 8AM-6PM	15.0	19.3	25.7	15.6	14.1	13.1	5.7	5.3

WDIA Memphis Tennessee. Bert Ferguson
Mgt. Harold Walker. Com'l. Mgt. John E.
Pearson. Ch. Rep.

Lawrence, Methuen, Andover, and North Andover, Mass. During the last three years, over 1,000 people have appeared on the show representing groups active in the life of the communities.

Not only can individual talent on local live shows make personal appearances; the program itself is often free to travel about its listening area.

An interesting example is the Phillips Petroleum Co. program *Oklahoma's Front Page* aired Monday through Friday 6:15-6:30 p.m. over WKY, Oklahoma City. Each year the show hits the road for up to two weeks, originating in a different town each night. Half of each period while on tour is devoted to the history and current business life of the town.

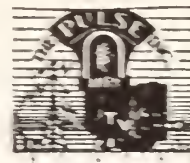
For years, of course, musical groups of such stations as WLS, WLW, WSM, KMBC and many others have toured their areas during the week and returned to the studio for their regular broadcasts, a variation of travelling the show itself which continues to build and maintain the artists' prestige.

When the *WNAX Missouri Valley Barn Dance* originates on the road, it gets from the show's sponsors the names of their dealers in the area whom they wish to invite as their guests to the show. The station then sends the tickets with the announcement of the playing date and urges them to tie in locally with the show by displaying the advertised products and plugging the appearance in their local advertising.

Local shows may often supply excellent material for additional newspaper advertising, or publicity. For example, on *WBNS' Stump-U's*, built especially for Stokely-Van Camp, the ladies try Monday through Friday to stump the musical experts by sending in names of tunes. On Friday, there is a studio party with audience participation and featuring two Stokely "Best Cooks." They are given orchids and their pictures appear in Stokely-Van Camp newspaper ads in Columbus during the following week.

The "Best Cook" gimmick is also used by Stokely in a *WISH*, Indianapolis, audience participation contest, quiz program which also utilizes the appeal to local women's club organizations. Each club selects one of their members to be honored as "Best Cook," and she gets her picture in the newspaper.

On programs like women's service, disk jockey, musical clock, farm serv-



PULSE is grateful to its clients for their continued support through the years since 1941. This has made possible *Pulse's* steady expansion to its present radio and television markets, now including:

Boston
Worcester
New Haven
New York
Buffalo
Syracuse
Philadelphia
Washington, D. C.
Richmond
Birmingham
Cincinnati
Cleveland
Columbus
Dayton
Chicago
St. Louis
Los Angeles
San Francisco

For information about
any of these markets

ASK THE PULSE
THE PULSE Incorporated
15 West 46th Street
New York 19, N. Y.

Best Buy in SOUTHERN NEW ENGLAND WTIC

**FAMILIES
in the WTIC
BMB* Area
spend each year
\$1,310,386,000****

in retail outlets other than
Food, Gen. Merch., Drug and
Furniture Stores.

**This is part of total
annual retail sales of
\$2,317,525,000.****

**SUGGESTION — For complete
WTIC-BMB Study call
Weed & Co.**

**WTIC's
50,000
WATTS**

Represented nationally by
WEED & COMPANY

*BMB Study No. 2, 1949

**Copyright Sales Management
Survey of Buying Power, May 10th, 1950



ice, and others where the talent talks directly to the audience in a personal manner, the talent himself frequently tests the products he plugs. Or else he checks it carefully, letting his listeners know that he has tested it or checked it and is happy with it. This carries terrific conviction and is a special mark of the local live show. Nobody is quite so convincing as the person in your own home town as a testifier about a product you're thinking about.

For example when Jack the Bellboy, WJBK, Detroit, disk jockey, tells his fans he has tested, screened, and double-checked for quality value, and authenticity a product he's recommending, his listeners take his word for it.

Local live programs may also provide the opportunity for completely individual treatment of commercials as well as program content. The justification for off-the-beaten track handling of commercials is that they work—when handled by experts. Like, for example Ralph Binge and Joe Gentile, WJBK—known for many years in Detroit for their zany *Early Morning Frolic*, a record show noted for its commercial rather than its music.

★ ★ ★

TV WRITERS

(Continued from page 33)

Here's an example in a script rejected by Phil Minis, script editor for NBC-TV's series, *The Clock*. It's particularly interesting, because you'll see the same kind of faulty development illustrated on your screen almost any night of the week. But the knives of TV critics, and more important, the increasing strength of competition is doing a lot to improve the quality of TV scripts.

The script opened with a speakeasy scene in the early Thirties. Two friends enter, a little drunk, proceed to get drunker (this wasn't so good), develop an argument over something trivial, and then one of them kills the other. Before several witnesses at the bar, the killer asserts, "I did it, I'm glad I did it. . . ."

The proprietor clears everybody out, including the murderer, and locks up. At this point, he becomes afraid he will be suspected of the murder. The remainder of the story showed how the speakeasy proprietor sunk deeper and deeper into trouble as he attempted to



*Uncle Dudley
...Sez:*

Blanket South-Arkansas and the Mississippi Delta by regional coverage with the COTTON BELT GROUP. Three stations; one rate; and a call to Devney and Co., 535 Fifth Avenue will do it for you. Use KTFS in Texarkana, KDMS in El Dorado, and WGVM in Greenville for "blanket coverage" of an area that's "secondary" to the power boys. The cost is small.

COTTON BELT GROUP

Box 1005
TEXARKANA, TEXAS
Phone: 35-124

Jack Daley
Wm. Boyd Enterprises
Beverly Hills, Cal.

Dear Jack:

Y'got Hoppy on th' right station in th' right town this year, shore nuff! Th' home town uv WCHS, Charleston, West Virginny, is a mighty good town any ole day, but right now hit's better'n ever! Yes-sir, Jack, folks 'round here has got more money in thur pockets then y'kin shake a stick at, an' they're shore spendin' hit this Christmas season! Add ter thet th' facks thet WCHS gives yuh more lisseners then effen yuh used all th' other four stations in town, an' yuh see whut yuh've really got! Keep thet in mind, Jack!

Yrs.

Algy

**WCHS
Charleston, W. Va.**

ask
JOHN BLAIR & Co.
about the
HAVENS & MARTIN
STATIONS
IN
RICHMOND

WMBG-AM
WCOD-FM
WTVR-TV

First Stations in Virginia

Available!

The Happy Kitchen, one of the Midwest's oldest and best liked women's programs, is conducted by Nancy Goode.

This 9:15 a.m. week-day feature has been on the air for almost 15 years. The program is deftly handled by Nancy Goode, homemaker, mother and active clubwoman. Her recipes, food and household hints are of great interest to KMBC-KFRM listeners. Nancy also conducts a weekly demonstration before an audience.

Fleischmann's Yeast and K.C. Power & Light are current sponsors, but additional participations are now available!

Promotion and merchandising aids are also a part of the participation. Contact us, or any Free & Peters "Colonel" for details!



Nancy Goode

KMBC
of Kansas City
KFRM
for Rural Kansas

divert suspicion from himself.

The opening situation designed to put the proprietor in trouble is bad in any case imaginable—but might get by because of other developments possible, for example, in the movies, or even on radio. But not on television—not if you want to keep your audience happy.

The murder would appear to viewers wholly unreal over so trivial an argument (the men weren't roaring drunk). Action of the proprietor, first in clearing out all witnesses, including the murderer, and next in assuming (with no other reason given or implied in the script) that he would necessarily get the blame, lacked reasonable motivation. Few viewers would buy that comfortably. Not from a living-room chair.

The play had to be rejected.

Some of the knottiest difficulties in working out a story concern what might be called "moral" angles. Their correct handling can often make or break a script. Solutions involve technical writing problems. Our examples are taken from scripts where some of these problems weren't solved before they came to the editor or producer.

A story (later produced as "The Heart of Jonathan Rourke") came to *Lights Out* producer Herbert Swope, Jr. Rourke was dying of a rare heart disease and offered to permit the doctor to study his heart in the interest of science after his death. The story pictured vividly the pain symptoms of the disease.

Upon Rourke's death, his heart was placed in a container prepared (somewhat in the manner of Dr. Alexis Carrel's project with chicken hearts) to keep it alive and start it pulsing again. As the heart starts to beat, the body of Rourke reacts and comes alive.

Rourke, now a man without a heart, voices threats as to what he will do. The nurse becomes frightened at the horror of what's happening and wants to run away. The doctor decides he'll have to kill the heart to subdue Rourke. He does so.

Potent stuff? Yes, but . . .

Sick people at home and in hospitals watch television; so the pain symptoms establishing the heart disease are too suggestive. The writer had to eliminate this angle. He made the man a criminal with a very evil personality. He offers his healthy heart for experimentation to get money for his destitute family.

for
SENSATIONAL RESULTS
"MARTHA'S CUPBOARD"



(featuring Martha Bohlson)
with the
Hard-Selling, 4-Way

WOW
FEATURE FOODS
Merchandising Plan

Now Available To Advertisers Of Acceptable, Non-Competing Products Sold in

FOOD STORES

- Minimum Contract . . .
2 Participations Per Week For 13 weeks.
- Rate Per Participation: \$46.75
(5% off for 4 or 5, 10% off for 6 Participations per week.)

DON'T DELAY
Get Full Information Now
RADIO
WOW
SALES

Insurance Bldg., Omaha
Telephone WEBster 3400
Frank P. Fogarty, Gen'l. Mgr.
Lyle DeMoss, Ass't. Gen'l. Mgr.
or
ANY JOHN BLAIR OFFICE



K-NUZ of Houston opens its new studios this month at spacious "Radio Ranch," corner of Caroline and Blodgett, in Houston.

What's "RADIO RANCH?" Believe it or not . . .

SOMETHING NEW

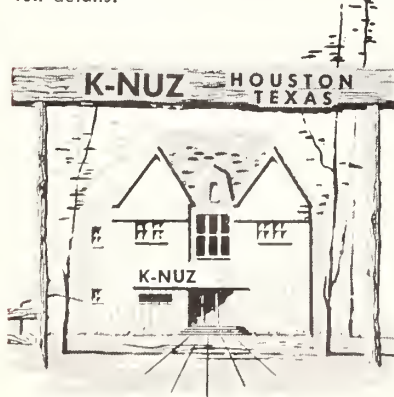
in Radio Entertainment

will feature on outdoor "Corral" for public square dancing and other events, complete in and outdoor facilities for audience participation, and the last word in equipment, including two Master Control Rooms with a glass wall facing the outdoor stage.

All signs point to a highly favorable audience reaction. What else could one expect in the face of the big western welcome extended to one and all?

"Radio Ranch" will be a boon to K-NUZ advertisers. Top Hooperatings promise to rise even higher—and that means greater value . . . bigger dollar sales. Now, as in the past, K-NUZ is Houston's best dollar buy.

Why not call your FORJOE representative . . . or DAVE MORRIS, General Manager, at CE-8801, for full details?



Nurses aren't supposed to desert their posts (this story had nothing to do with a nurse who went against professional ethics). So the story was changed to indicate the nurse had been continuously on duty for two days and nights—she needed rest.

When Rourke begins to make his evil threats, the doctor tries to stick his scalpel in the heart, but can't, realizing it would be murder. He and the nurse persuade Rourke not to go back on the one decent thing he can do for his family now. Rourke wills himself to die and the heart stops beating.

A writer who develops consistently sound characters and violates to a minimum the important "moral" angles (these naturally vary accordingly to the policy adopted for each show) in telling a TV story is a great boon to the producer. It takes a great deal of time—time that can often be devoted to other aspects of a production—to iron out writing problems.

It is important to have a central story executive in agency or network whose judgment is trusted. For example, executives at both Block Drug and their agency, Cecil & Presbrey, like to pass on stories for their series *Danger* (for Amm-i-dent), a CBS-TV house package.

Yet when Jerry Horwin spotted a story he felt would be especially good for a pre-Christmas program (in place of one already set for the airing), he was able to get clearance over the telephone within an hour.

Writers often get less for adaptations than for original plays. This is partly justified because some material to be adapted—a play for instance—may already have a basic dramatic structure from which to work. That often shortens the time necessary to do the TV adaptation.

But it doesn't always. To preserve the original author's philosophy, intent, and flavor within the limits of a 30-minute play can sometimes be very difficult.

A good writer may often improve a bad play in adapting it for TV, because he cuts out its glaring weaknesses; the rest may make good television—if the adapter is good.

The fact that most shows have set budgets means that such elements as number of sets, main characters, and general complication of settings and action are important considerations. It's the job of the writer to produce the strongest story possible within the

BMI

SERVICE

Service is one of the basic theme songs of BMI. Broadcasters in AM, FM and TV are using all of the BMI aids to programming . . . saleable and useful program continuities, research facilities, expert guidance in music library operations, and all the other essential elements of music in broadcasting.

Along with service to the broadcaster, BMI makes available to its 2,800* licensees a vast and varied repertoire ranging from be-bop to the classics. BMI is constantly gaining new outlets, building new sources of music and constantly expanding its activities.

The BMI broadcast licensee can be depended upon to meet every music requirement.

*2,833 as of December 11, 1950

BROADCAST MUSIC, INC.

580 FIFTH AVE., NEW YORK 19
NEW YORK • CHICAGO • HOLLYWOOD



limits of what can be done with a production budget.

Producers and directors are naturally on the alert to eliminate sets, or parts of sets, and equipment that aren't necessary to the effect or to telling the story. Despite this, the speed at which putting a show together has to move along causes many a slip up. Inexperience also takes toll. Writers may specify an extravagant number of props—and get them because the producer and director are too rushed to realize that unnecessary details have been written into the play.

Here a careful job by the writer may save production dollars. For example, one story called for a palace scene with a tile floor on which ballet dancers did a number. The floor was expensive. As it turned out the dancers were shown moving into the picture, but *the floor wasn't shown at all*, despite the expensive floor that had been provided. The better a writer visualizes the scenes of his story in terms of the scenery or equipment necessary to produce the desired effect, the less often will it happen that expensive scenery or props will be provided only not to be used. This is particularly true where you have a director who likes to go as closely as possible by a script.

It's true the writer's principal job is to tell a story, but the better writers are learning to think more and more in terms of how their action will be translated visually.

One writer planned a scene in a beer garden in Vienna with an orchestra to which a young couple danced. After thinking it over, he discovered that for purposes of his plot the action could just as well take place along a park path—easier to simulate—with a

single old fiddler playing for them.

It's easy for a writer to think of film clips for action or background that isn't feasible for doing live. But film can also run into considerable production cost. Here again the writer must think in terms of how necessary a filmed scene is to the story.

This same philosophy applies to the question of the number of characters a story calls for. The writer must construct a good story while keeping within the talent budget.

There's much more to keep in mind in constructing a play for television than for radio. For example, action must be arranged to provide time for changes of costume where an actor immediately following one scene has to appear in another under circumstances calling for different dress. Where this isn't possible, the actor may sometimes be changing while speaking into a mike while out of camera range. He might be in conversation with someone else on whom the camera is focused.

Generally speaking, the fewer complications requiring time-consuming rehearsal to take the bugs out of special shots, the more time there is to spend polishing the production as a whole.

Weak stories notoriously call for "gimmicking up" to hide the lack of sound story values. This usually adds to production costs. Important as that can be, it's minor compared to loss of audience impact.

The rate at which TV eats up material means that more and more original stories will be used, as the supply of suitable material for adaptation dwindles. This means encouraging new writers.

A few sponsors now take the attitude that only "established" writers

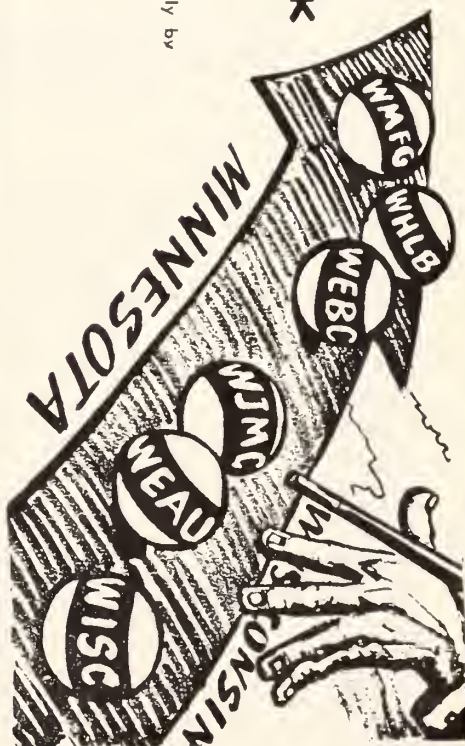
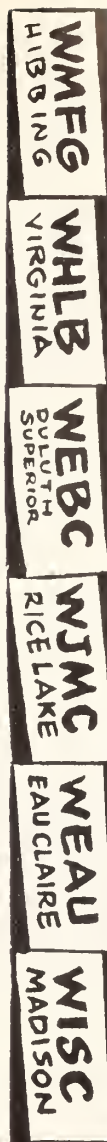


YOU CAN CALL YOUR SHOTS ON THE



To cover the rich dairyland markets of Wisconsin; the industrial centers of Northern Minnesota . . . use the Arrowhead Network. You're interested in sales—and that's what we deliver!

Represented nationally by RA-Tel Reps., Inc. and regionally by BULMER-JOHNSON, Inc. Mpls.





Same old story
in Rochester . . .

WHEC WAY OUT AHEAD!

Consistent Hooper Leader since
1943. Leads morning, afternoon
and night! . . .

WHEC

ROCHESTER, N. Y.
5,000 WATTS

Representatives . . .
EVERETT-MCKINNEY, Inc., New York, Chicago
LEE F. O'CONNELL CO., Los Angeles, San Francisco



GROWING GROWING GROWN

Now First in Mobile

MORNING PERIOD*

PLUS...

a 14.8 Over-all Audience
Increase Since 1949

ANOTHER BONUS FOR ADVERTISERS...

Special merchandising
department for extra
promotion of sales.

*January, February, 1950 Hooper

WABB AM 5,000 Watts
FM 50,000 Watts

AMERICAN BROADCASTING
COMPANY
OWNED AND OPERATED BY
THE MOBILE PRESS REGISTER
NATIONALLY REPRESENTED BY
THE BRANHAM COMPANY

are eligible to write for them. As of
now, one sponsor defines an "estab-
lished" writer as one with previous
credits on *his* show.

This is worse than short-sighted—
it is sheer folly. The medium is still
developing so rapidly that with writers
as with many other specialists, there
aren't enough top-notchers to go
around. Helping to develop the new
writers who are trying their hand at
the fascinating TV medium is good
insurance. ★ ★ ★

M-DAY FOR SPONSORS

(Continued from page 27)

work from there. You get the flavor
of his particular working out of free
enterprise—complete with the nega-
tives that do exist. Next week, per-
haps, you jump to a dress manufac-
turer in Manhattan's teeming garment
district.

This is just one of the possible ap-
proaches to dramatized stories of the
American system. Another series might
be based on national problems and
how they were solved. Unions, for ex-
ample, have won acceptance, even by
management, as important and valu-
able institutions. Management may
question the extent to which unions
should go, but their right to organize
is fully accepted. Why not trace the
story of a union, therefore, in telling
how Americans have solved various
historic problems? Other possibilities
include the story of how suffrage was
extended to every citizen in the coun-
try; how Negroes are making progress
in the South. Programs might also
cover problems yet to be solved, along
with an exposition of some of the
means at hand for conquering them
in the course of time.

During the last war and at present,
the Advertising Council has provided
leadership in public-service advertis-
ing by creating campaigns on impor-
tant national issues. Currently, the
theme of its American economic sys-
tem campaign is: "The better we pro-
duce, the stronger we grow." (Adver-
tising for this series is created by Mc-
Cann-Erickson, Inc., as a volunteer
agency.)

At about the time this issue of SPON-
SOR hit your desk, some 23 national
advertisers who sponsor more than 30
TV network programs began using
Council messages for the first time.
These programs join the many radio

1950 A.D.

**Means More
Coverage, More
Effectiveness
From 5000
Watts ★ ★ ★ ★ ★**



If you seek "Prosperity Belt"
coverage — Houston and a
good slice of the Gulf Coast
area — KATL is your outlet.
Pioneering in Sports and good,
solid programming, KATL has
blazed a path of successful
results for hundreds of adver-
tisers who demand the maxi-
mum. Contact Independent
Metropolitan Sales in New
York or Chicago . . . Or call:

Houston's Oldest Independent

KATL
HOUSTON, TEXAS

BIG!

To SELL the PEOPLE Who Buy

The MOST in the **BIG**
MIDDLEWEST

POPULATION
Over 4 Million
RETAIL SALES
Over 2 Billion

Use The **BIG**
STATION

THE MIDWEST-EMPIRE STATION
KFAB
50,000 WATTS OMAHA BASIC CBS

shows which have been allocating time to Council messages since it began its efforts in 1941. The suggestions made in this article would tie in with such Council efforts. Council messages are intended in general for airing on shows whose content is not devoted otherwise to national problems. SPONSOR's suggestions for new public service programs are intended as an extension of the Advertising Council's approach.

In a survey of advertising executives SPONSOR found that executives were enthusiastic about the possibilities of mobilizing programs for the war effort but understandably reluctant to discuss present public service plans of their own company.

Said one well known advertising manager:

"In this war crisis it's going to take more telling and selling American ideas than ever before. Not only commercials but every suitable program type can be used to show that free enterprise gives freedom to all. Advertisers have to forget a little about selling a brand and remember that their biggest competitor is Communism."

And a public relations top-ranker in a huge industrial company said: "To win the battle of American ideas over those of Communism is everyone's objective. Waging that battle through full length educational, dramatic and documentary public service shows will certainly give us a weapon with the idea force of an A-bomb."

Sig Mickelson, director of public affairs for CBS, recently spoke before the Washington Advertising Club and cited television's ability to help in the battle of ideas. He said that industry, advertising agencies, and television must cooperate now, and fast, in bringing information and interpretation to the nation. "Commercial education and public service television programs can be even better than those on a sustaining basis because commercialism brings money which can bring top brains and know-how to such programs," he said.

So far, we've mentioned programs which dramatize America's strengths. That's activity on the idea front. The other big front for radio/TV activity is information. The American people have a lot of things to learn if we're to become really strong: how to prepare for atomic bombing raids; how to survive in a city that's been bombed; how to conserve food and materials.

Periodic announcements help to remind people that they should buy bonds or conserve materials. But a whole series of important programs could be devoted completely to the details of home-front mobilization.

Television provides opportunities for actual demonstration of what to do until the Geiger-counter monitors arrive; or how to black out a window. The same sponsors who have learned how to sell goods effectively through clever demonstrations should devote that know-how to informational programming.

Certain elements of competition might enter into this situation. Company A would be spurred on to better presentation efforts in its nutrition series, by the sparkling first-aid lessons of Company B. If this kind of effort were left entirely to government scripters, it could hardly reach the heights of professional excellence within the power of agency creative people. Let's face it, bandaging courses can be really dull. But take a man like Arthur Godfrey, now, and imagine what he could do in a daily 15 minutes. Arthur putting a splint on a lovely "victim" might really drive home the lessons and not put anyone to sleep. After all, he taught millions how to play the ukelele.

In addition to completely new programs devoted to ideas and information, sponsors can modify existing shows to fit in with mobilization themes. A comedy program or a musical show might take 10 minutes from time to time for an integrated description of how that company is working for mobilization; or what its plans are for the post-crisis future. Such an interlude would go beyond the simple message approach. The comedian or band leader, for example, might appear on tape or film interviewing a plant foreman. These interruptions of the mood of normal programing can be overdone; it's up to the creative

skill of commercial sponsors to keep their efforts lively.

Many advertisers have already proved that they have this kind of skill by their successful use of the air for institutional advertising. Among them: U. S. Steel (*Theatre Guild*, NBC); Bell Telephone (*Telephone Hour*, NBC); Metropolitan Life Insurance with its sales-free sponsorship of spot newscasts; and the American Association of Railroads (*Railroad Hour*, NBC). The same kind of professional thinking which makes these programs invaluable for the public relations benefits they bring their sponsors, could be used to create war-service shows.

The networks, too, have shown the way over recent years with outstanding documentaries. (One of the most memorable was the NBC series a short time ago in which Bob Hope narrated a common man's approach to understanding atomic energy.)

Following these examples, advertisers can make sure that this country stays free—and tough—during the current crisis. Unless they make a contribution to the battle of ideas, businessmen may find that they've won the war—and lost the peace. Socialism followed World War II in England. It is conceivable that out of the upheaval and misery of the coming years similar currents will sweep over this country. If our traditional methods of business operation are to be safeguarded, all of the job of inspiring and informing the public should not be left to government. ★ ★ ★

**IDAHO'S
MOST POWERFUL
10,000 WATTS
K G E M
BOISE, 185,000 CUSTOMERS**

IN DANVILLE, VA.

BUY THE

OLD ESTABLISHED

ESTABLISHED 1930

HIGHLY RATED

48.0 HOOPER
AVG. 5 PERIODS, WIN. 1950

ABC STATION

W B T M

HOLLINGBERRY

SPONSOR SPEAKS



Farm director: What a salesman!

With the onrush of events, it's easy to form the impression that radio has been with us for a long long time.

But after spending a few hours with some of America's best salesmen, radio station farm directors, you form a different opinion.

For radio hasn't been around long enough to convince the automobile, coffee, toothpaste, or deep freeze advertiser of his amazing potential via air.

When you listen to these boys from WLS, WLW, WIOU, KMBC, WCCO, WMT, WJZ, KFAB tell you about their sales triumphs for a wide range of products you realize what can be done with early morning or noontime farm service programs.

Here's a suggestion to a busy advertiser who wants to know more: call in a few national representatives (those working with farm stations will be best) and ask them to show you what their farm directors are doing commercially. By the way, consumer advertisers have used farm papers for a long while—and with satisfying results.

How's your perspective?

A station owner who hasn't attended many broadcasters' conventions in recent years, but who showed up for the annual NBC Convention at White Sulphur Springs in late October, observed:

"Don't they talk about anything except television?"

Plainly, TV completely dominated the three-day get-together, although NBC agenda-makers had painstakingly and skillfully prepared an agenda designed to give radio its just due.

With TV problems on every side, and most of the 107 TV stations on the air doing landoffice businesses, it's hard for broadcasters (even those not yet in TV) to give proper consideration to the audio side of the picture.

But give attention to it they must—lots of attention.

Radio is still the *big* broadcast advertising medium, will continue to be for some time to come. Today its dollar volume is many times that of tele-

vision; its problems are giant-size, too.

Lack of earnest attention to radio's problems (and preoccupation with TV considerations) by the big boys of radio is comparable to ANPA shying-away from newspaper problems. Imagine the magazine people, or billboard executives, relegating their media to a subordinate role in their thinking.

The fight by every medium for its share of the advertising dollar is tough and furious. Radio at present is hard set to defend itself. This is a time for a meeting of minds on radio issues. Don't lose sight of radio in the TV-laden atmosphere.

How's your perspective?

Personal to a jinglesmith

Humor was your trademark, Wag.

And in an era of singing commercials and human-interest commercials your genius hit its stride.

Pabst's "What'll you have," the Paradise Wine Song, and many many others came from your prolific typewriter.

But most of all, the expressiveness of your words were only symbols of the friendliness and cheer of your being. Ask Lou Cowan, Don Nathanson, Hal Block, Bill Gale, Jules Getlin, Harry Kalcheim, Harold Kaye, Charles Irving—they'll say what we mean.

You're a wonderful guy, Wag. We're sorry you're out of sight.

Applause

We extend congratulations to . . .

Hugh Higgins, director of Broadcast Advertising of the NAB, who gave a forthright, factual and spirited presentation for radio at the annual meeting of the Tennessee Association of Broadcasters (TAB) after a previous agency had painted a gloomy forecast of its future.

F. C. Sowell, general manager of WLAC, Nashville and outgoing president of the TAB, under whose down-to-earth leadership the Tennessee Association of Broadcasters has become a standout among state groups.

Oliver S. Gramling of Associated Press for his pointed reminder at the Jacksonville Association of Broadcasters meeting that a free radio, no

less than a free press, is essential in the worldwide struggle between Communism and Democracy. By remaining free, both mass communications media will serve the forces of freedom better.

Kenyon & Eckhardt, who gave radio and TV editors the most heartwarming Christmas gift of all by "adopting" an underprivileged child for 1951 in their behalf.

Free & Peters, who spotted respected NBC pioneer I. E. (Chick) Showerman on the loose and promptly installed him as TV sales manager with headquarters in New York.

Numerous radio and TV stations, which, during the devastating storm that hit the East, worked around the

clock, shared equipment, performed countless deeds of public service.

Commander E. F. McDonald, Jr., president of Zenith, who is fighting his way through great odds to give Phonovision a chance to prove itself.

Magnovox, whose *The Three Musketeers*, produced by Hal Roach at a cost of \$25,000, is TV's first hour-long specially-produced feature film.

WNEW, New York, which believes in counting its out-of-home listening and letting advertisers know the dimensions of this big radio bonus. One out of four New Yorkers, it finds, listens to radio out-of-home each day.

E. L. Deckinger, Biow, whose TBA talk on broadcast ratings hit the nail on the head.

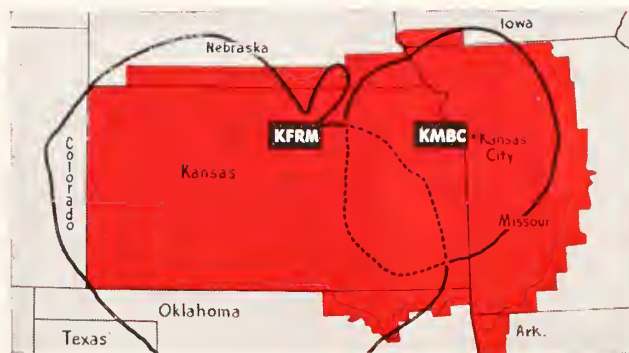
THE KANSAS CITY MARKET

Does Not Run in Circles!



It's a Rectangle...

and Only The **KMBC-KFRM** Team
Covers It Effectively
and Economically!



Daytime half-millivolt contours shown in black.

Conlan's 1950 coincidental survey of 146,000 calls in the Kansas City Primary Trade Territory reveals The KMBC-KFRM Team in the lead by a wide margin over all other broadcasters.

In addition, the September-October Hooper report for Metropolitan Kansas City shows KMBC in first place in

morning, afternoon and nighttime periods!

The KMBC-KFRM Team provides advertisers with complete, effective and economical coverage of Kansas City's Primary Trade area—without waste circulation. For full information on your best buy in the Heart of America, call KMBC-KFRM, or any Free & Peters "Colonel."



The **KMBC-KFRM** *Team*

6TH OLDEST CBS AFFILIATE — PROGRAMMED BY KMBC

This is CBS through 1950

Through 1950 • CBS averaged 8 of the NRI Top 10 nighttime,
7 of the Top 10 daytime of radio's most popular programs

-radio's biggest audiences

Through 1950 • CBS programs averaged a 26% lead (NRI ratings) over those of the second place network

and lowest

Through 1950 • CBS programs reached their audiences at an
average NRI cost 33% less than that of the next thriftiest network

costs...



